

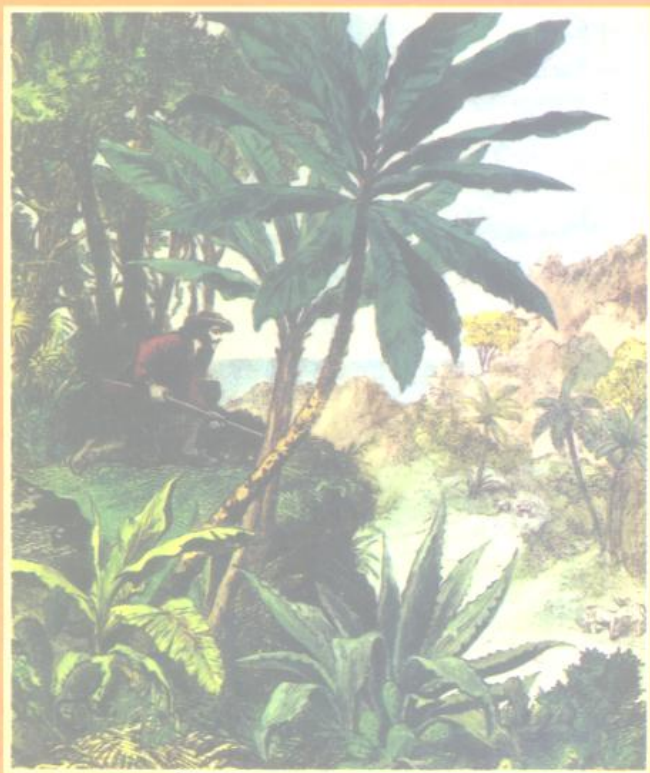
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DANIEL DEFOE

ROBINSON
CRUSOE

鲁宾孙漂流记



牛津大学出版社 外语教学与研究出版社

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ROBINSON CRUSOE

D. 笛福 著

牛津大学出版社

外语教学与研究出版社

THE WORLD'S CLASSICS

DANIEL DEFOE
THE LIFE AND
STRANGE SURPRIZING
ADVENTURES OF
ROBINSON CRUSOE,
OF YORK, MARINER:

*Who lived Eight and Twenty Years, all
alone in an un-inhabited Island on the
Coast of AMERICA, near the
Mouth of the Great River of OROONOQUE;
Having been cast on Shore by Shipwreck,
wherein all the Men perished but himself.*

*WITH
An Account how he was at last as strangely
deliver'd by PYRATES.*

Written by Himself.

EDITED WITH AN INTRODUCTION BY
J. DONALD CROWLEY

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学生英语文库出版说明

中国人学英语的进程,可以说大致有三个境界。第一个境界是要依靠本族语(对大多数人来说是汉语)明的或暗的帮助来学习英语,如依靠汉语讲解、注释,口头、笔头、心头的翻译,英汉词典以及其他用中文编写的参考书等等来领会英语。第二个境界是能够通过英语学习英语,如读英文注释,听英语讲解,使用英英词典,阅读英文原著参考书等等,亦即能借助浅近的英语学习艰深的英语,并进而直接从英文书刊、英语讲话中吸收英语知识,掌握英语规律。第三个境界是能在英汉两种语言系统之间建立联系(不是个别孤立词语的对号),最后达到能在两种语言中间自如地来回转换的境地。

以上三种境界,虽然可能有交叉或平行,但是大体上可以代表由低到高的三个阶段。代表第一个境界的阶段,可以尽量缩短,有人甚至主张跳过或绕开。第三个境界严格说已经属于翻译专业修养的范围。唯有第二个境界是英语学习的中心。尽早达到这一境界,是学习成功的要诀。英语学习者在入门阶段结束之后,就应当逐步学会读原文著作,听原声讲话,使用英英词典,阅读原著参考书,敢看爱看原版书刊。一句话,要日夕涵泳于英语之中,养成通过英语学英语的能力、爱好、信心和习惯。

经验证明,阅读译本看似省力,实际常有雾里看花之憾;钻研原著,起初不免吃力,但是唯有如此,才能识得庐山真面目。文学作品是这样,一般语文参考书也是这样。从研究外国文化的目标着想,必须立志精通外语;从学习外语的方法着眼,应当早读多读原文著

作。

因此,多读精选的英语原著,是精通英语的一个最重要的途径。**学生英语文库**的出版,就是为了给中级以上的学习者提供一部分这样的基本书籍。

收入**学生英语文库**的都是英语国家著名出版社所出的有价值著作,在世界上享有盛誉。其中有关于语言的,也有关于文学的;有教程和读物,也有参考书和工具书。每一种都是针对我国学习者的需要精选,并根据最新版本影印的。

学生英语文库中的书籍,除一两种教程酌加中文注释和参考译文外,其余都是英语原著的翻版。这些著作,绝大多数都是屡经修订再版,或年复一年地重印,成了各国英语学习者和使用者案头、架上常备之物。所收文学作品,都是名著杰作;在英语国家是家弦户诵,在其他国家是一切英语和文学爱好者所不可不读的。熟读这些作品,既有助于掌握英语的精髓,又可深入了解英语国家的社会历史文化背景。

学生英语文库第一辑和第二辑约 20 种,定于近期陆续和读者见面。以后还将逐步扩充选目。我们希望这个小小文库能成为我国广大英语学习者的良师益友。

本书内容介绍

本书是英国作家笛福(Daniel Defoe 1660—1731)的代表作。1719年出版,当年就印行了六版。二百多年来成为每一个受教育的英美人必读之书,被译成各种文字。小说叙述英国人鲁宾孙不顾海上的风险和父亲的劝阻,三次出海经商,到了巴西,建立了种植园,又在那里再度航海前往非洲。途中船只触礁沉没,全体人员遇难,仅鲁宾孙一人幸存,登上南美海上的一个孤岛。他依靠自己的才智、勇气、自力更生的精神,利用破船上残留的一点物资和工具,与自然作斗争,逐一解决了衣、食、住问题,一个人在荒岛上度过了二十四个寒暑。一次他从一群吃人生番的手中救出了一个野人,为他取名“星期五”,教他说英语,使他成为自己的仆人和朋友。后来两人救助了一个被叛变的水手抛弃的船长,夺回船只,终于重返故土。

作者小传

笛福(Daniel Defoe 1660—1731)是英国小说家、报纸撰稿人、政论小册子作者,曾被称为英国小说和报刊文学之父。笛福出身于伦敦一个反对英国国教的新教徒家庭,属中下层资产阶级。他一生正是资本主义原始积累及其政权渐臻巩固的时期。政治上,笛福倾向于代表工商资产阶级利益的辉格党,并忠诚于信奉新教、来自荷兰的威廉三世。

笛福早年经营内衣、烟酒、制砖等业,曾到国内外许多地方经商,后遭破产入狱。他几乎一生都在负债中度日,最后还是为了避债而客死异乡。

笛福在经商同时从事政治活动,写了许多小册子。1701年写了讽刺诗《真正的英国人》,为外籍的、信奉新教的威廉三世辩护。1702年写了《消灭不同教派的捷径》,讽刺对非国教信徒的迫害。1703年,因反对国教被捕并被罚“枷刑示众”三次。为此他写了《立枷颂》表示抗议。受罚期间,伦敦市民向他欢呼,祝酒,献花,视他为英雄。后由于辉格党魁哈利出力,得以获释。从此他为哈利办《评论》杂志,并充当哈利的情报员,搜集舆论。

笛福59岁开始写小说。1719年发表第一部小说《鲁宾孙漂流记》,大受欢迎。它的主人公聪明能干,充满活力,不信天命,相信“常识”;情节结构细致逼真,不落斧凿痕迹;虽为虚构,但写得使人如身临其境,不由得得不相信。其他小说作品有《辛格尔顿船长》(1720)、《摩尔·弗兰德斯》(1722)、《杰克上校》(1722)、《罗克萨娜》(1724)等,此外还有传记、游记以及关于经商的书,但无一不是投合资产阶级发展的需要。

INTRODUCTION

Virginia Woolf, writing in 1919 on the occasion of the bi-centenary of the publication of *Robinson Crusoe*, noted that the book so 'resembles one of the anonymous productions of the race itself rather than the effect of a single mind' that it seems 'the name of Daniel Defoe has no right to appear upon the title-page'.¹ Now, in the 1980s, when we examine the book, despite inevitable changes in our perspective, we are compelled to recognize again the extraordinary nature of the life of *Robinson Crusoe*, a life in many ways remarkably independent of its author. The powerful impression the book makes arises, of course, from Crusoe's seeming to be a real individual rather than a created fictional character. Defoe, it turns out, succeeded better than he knew when he pretended in his preface to be merely the editor of an actual person's memoirs, for the world quickly claimed a proprietary interest in the story. Besides the seven editions printed by Defoe's publishers in his lifetime, there were several translations and pirated printings, including a serialization in the *London Post* which probably played a large part in establishing its wide popularity. Since that time so many editions—over seven hundred—have appeared that one critic has claimed that it has been re-issued more often than any book except the Bible. The story has been translated into nearly every written language, and it has been abridged both for adults and for children. Lesage based one of his comedies on Crusoe's adventures, Offenbach created an opera around the character, and other adaptations

¹ 'Defoe', in *The Common Reader* (1925), p. 125. The essay was written in 1919.

abound. So universal has been *Robinson Crusoe's* appeal that it has prompted numerous imitations. The title of the first of these so-called 'Robinsonads', published in 1727, bespeaks its imitative if ingenious quality: *The Hermit: or the unparalleled Sufferings and surprising Adventures of Mr. Philip Quarll, an Englishman; Who was lately discovered by Mr. Dorrington, a British Merchant, upon an uninhabited Island in the South Sea; Where ne has lived above Fifty Years without any human assistance, still continues to reside, and will not come away.* The most widely remembered of these variations on the Crusoe theme is Johann Wyss's *Swiss Family Robinson*, written nearly a hundred years later and one of the many novels that replaced the solitary figure by a family group. That *Robinson Crusoe* continues still to create its own literary offspring is evidenced by the publication in 1969 of Michel Tournier's novel *Friday*, a satiric inversion of Defoe's classic in which Friday converts Crusoe and thus saves him from the insanities of civilization.

Such are but a few of the many shapes Defoe's story has taken in its long history. The book has undergone a series of 'strange surprising adventures' which equal in their variety and excitement those of its main character alone on his island. As Ian Watt has pointed out, *Robinson Crusoe* is one of those rare works of fiction that have assumed the status of myth among us.²

Given the book's steady appeal to popular taste and its wide dissemination as a piece of juvenile literature, critical response has been curiously diverse and argumentative. Seen by generations of common readers as the simplest kind of literary expression—a gripping adventure story concealing none of its meanings—*Robinson Crusoe* paradoxically has provoked widespread disagreement about its nature and origin, its values, structure, and meaning. It is still impossible to say that critics and literary historians have satisfactorily resolved the central questions of Defoe's basic sincerity, exact intentions, and achievement in the book. Indeed, no

² *Robinson Crusoe as a Myth*, *Essays in Criticism*, 1 (1951), 95.

consensus has yet been reached even about whether or not *Robinson Crusoe* can be said to be a novel.

The book was attacked almost as soon as it appeared. Charles Gildon, motivated in large part by his personal enmity toward Defoe, wrote an elaborate and venomous criticism, *The Life and Strange Surprising Adventures of Mr. D— De F— of London, Hosier*, in which he accused the author not merely of sloppy writing but of attempting to inculcate unworthy and dangerous—as well as insincere—religious attitudes. At the same time *Crusoe* found vigorous allies. Pope, who would later put Defoe in *The Dunciad*, is said to have remarked that 'Defoe has written a vast many things: and none bad, though none excellent except [*Robinson Crusoe*]',³ and Dr. Johnson later voiced much the same praise.⁴ Defoe's achievement was if anything more impressive to the romantic imagination than to the neo-classical mind. The intense appeal *Crusoe* had for romanticism is suggested by the special place Rousseau gives it in the education of his main character in *Émile*. Coleridge found Defoe decidedly superior to Swift and praised him for the nobility of his moral sentiments as well as for his characterization of *Crusoe* as a 'representative of humanity in general' and 'the middle degree of mankind'. *Crusoe*, he says, 'rises only to the point to which all men may be made to feel that they might and that they ought to, rise in religion—to resignation, dependence on and thankful acknowledgement of, the divine mercy and goodness.'⁵ Wordsworth, on the other hand, saw the story's merit resting in the extraordinary energy and uncommon resourcefulness of its hero.⁶ For

³ Joseph Spence, *Anecdotes, Observations, and Characters, of Books and Men* (1858), p. 196. For a survey of early criticism see Charles Eaton Burch, 'British Criticism of Defoe as a Novelist, 1719-1860', *Englische Studien*, lxvii (1932), 178-98, and 'Defoe's British Reputation, 1869-1894', *Englische Studien*, lxxviii (1933), 410-23.

⁴ Boswell, *Life of Johnson*, ed. G. B. Hill (1934), iii, 267-68.

⁵ *Literary Remains* (1836), i, 189.

⁶ 'Reminiscences', in *Wordsworth's Literary Criticism*, ed. Nowell C. Smith (1905), p. 253.

these writers the power of *Crusoe* almost completely eclipsed Defoe's other fiction.

Although *Crusoe* maintained its position as a world classic, later nineteenth-century writers such as Lamb sometimes ranked what were typically referred to as the 'Secondary Novels'—*Roxana*, *Moll Flanders*, *Colonel Jack*, and *Captain Singleton*—as its equal. De Quincey complained that the very quality Defoe was usually praised for—the invention of a texture of circumstantial details—gave rise to a duplicity in his fictions: 'He makes them so amusing, that girls read them for novels; and he gives them such an air of verisimilitude, that men read them for histories.'⁷ Other writers of the Victorian period, responding to a new consciousness of a difference between explicitly juvenile literature and 'serious' literature, seem at times to have been concerned about *Crusoe's* appeal as a book for children. An anonymous reviewer objected in 1855 that *Crusoe's* acclaim 'is founded on the liking of boys'. Another critic was simply of the opinion that as a novelist Defoe lacked even the least notion of plot. Not surprisingly, Dickens took Defoe to task for a lack of 'tenderness', saying that *Robinson Crusoe* is 'the only instance of a universally popular book that could make no one laugh and could make no one cry.'⁸

It has been in the twentieth century, however, that *Robinson Crusoe* and Defoe's other fiction have attracted the liveliest and most systematic critical interest. With the advent of the Jamesian novel and our sense of the need for a formal theory of the genre, criticism has increasingly attempted to define the nature of Defoe's narratives and to clarify his role in the development of fiction. Partly as a result of these formalist modes of criticism and partly as a result of shifting moral values, *Moll Flanders* has gained in popular and critical prestige and has come to replace *Robinson Crusoe* as the most representative, if not the best, of Defoe's fiction and that appealing most to modern taste.

⁷ 'Homer and the Homeridae, Part III', *Blackwood's Magazine*, I (1841), 755.

⁸ *The Letters of Charles Dickens*, ed. Arthur Waugh et al. (1938), ii, 767-8.

While only a few critics have argued that *Moll Flanders* elicits a surer artistic coherence and control, most agree that Moll's London environment involves her in those social relationships which we feel typify the novel more than does Crusoe's lonely struggle against nature. And whereas Defoe's failure to attend to the psychological implications of Crusoe's totally non-sexual life has been viewed as inexcusably unrealistic, Moll's blatant sexual vitality—a cause for moral concern with many earlier readers—has been a source of endless interest and delight. In 1948 Mark Schorer, writing about *Moll Flanders* in an influential essay 'Technique as Discovery', expressed the view, later applied to Defoe's fiction generally, that because Defoe had developed no technique to separate his own point of view from Moll's the reader is forced to 'discover the meaning of the novel . . . in spite of Defoe, not because of him.' Defoe's contribution, Schorer concluded, 'is not to fiction but to the history of fiction, and to social history.'⁹ Several years later, Ian Watt expanded the terms of this analysis in pointing out that Defoe, without intending anything of the sort, had created in *Robinson Crusoe* the myth of the 'economic man', and that the story Defoe wrote differed sharply from the various shapes and meanings society, 'by retaining only what its unconscious needs dictate, and forgetting everything else',¹⁰ had given it. The view that Defoe's fiction lacks evidence of the conscious control and formal elements necessary to the novel predominated until very recently. In 1958 E. M. W. Tillyard attempted to justify *Robinson Crusoe* as a novel by suggesting that its form is best understood as stemming from 'an epic strain' which developed in eighteenth-century works such as *Tom Jones*.¹¹ In 1965 G. A. Starr argued that Defoe, in giving a novelistic pattern and unity to *Robinson Crusoe*, had transformed the tradition of spiritual autobiography.¹² A year later Barbara Hardy took issue with

⁹ *Hudson Review*, 1 (1948), 70. ¹⁰ Watt, p. 160.

¹¹ *The Epic Strain in the English Novel* (1958), pp. 25–50.

¹² *Defoe and Spiritual Autobiography* (1965), pp. 51–73.

Watt, arguing that Defoe had in fact conceived in *Robinson Crusoe* a tightly unified novel in which the 'economic action, the adventures, and the long passages of reflection are linked and motivated by . . . [a] Providential pattern' and have 'the rhythm of conversion.'¹³ This new direction in Defoe criticism, a complete turnabout from the view at mid-century, reached its fullest expression in J. Paul Hunter's analysis (1968) of *Robinson Crusoe* as a novel which was based so thoroughly and successfully on the patterns of seventeenth-century Puritan allegorical writing—guide literature, providence literature, and spiritual biography—that it has to be seen as anticipating the later symbolic novels of such writers as Hawthorne and Melville.¹⁴ The effect of this new attitude is to define Defoe as a writer whose primary source of motivation and power is not so much his journalistic genius for creating verisimilitude from circumstantial and factual detail as his commitment to an emblematic method and his use of symbols. Such are the critical winds that swirl *Robinson Crusoe* on in its seemingly endless voyage of farther surprising adventures.

The 'great work of art', Camus has written, 'always confounds all judges.'¹⁵ If a novel's ability to confound and cause controversy is a measure of its greatness, the history of *Robinson Crusoe's* reception has steadily reinforced its stature as a classic. Nevertheless the modern reader, with a heightened awareness of the astonishingly disparate and sometimes contradictory interpretations it has provoked, feels compelled to try to account for them.

One of the qualities of *Robinson Crusoe* that militates against the idea that all its elements are integrated is the apparent carelessness with which it was written. We know next to nothing about Defoe's habits of composition, and

¹³ *The Appropriate Form: An Essay on the Novel* (1965), pp. 61, 54.

¹⁴ *The Reluctant Pilgrim: Defoe's Emblematic Method and Quest for Form in 'Robinson Crusoe'* (1966), pp. 202-11.

¹⁵ Quoted in Roger Quilliot, 'An Ambiguous World', *Preuves* (April, 1960) 28-39; rpt. and trans. Ellen Conroy Kennedy, *Camus: A Collection of Critical Essays*, ed. Germaine Bree (1962), p. 164.

while it is impossible to attribute the text's inaccuracies to the author rather than his printers, the quantity of his literary output is so immense, and the nature of many inconsistencies in the story's details is such, that it is easy to believe Defoe wrote too hastily to control his materials completely. In the two and a half years between the publication of *Robinson Crusoe* on 25 April 1719 and that of *Colonel Jack* on 20 December 1722 Defoe, entering his sixties, wrote all his best-known fiction except *Roxana* as well as about thirty other pieces, including the lengthy *Religious Courtship* and the two sequels to *Robinson Crusoe*, *The Farther Adventures* (20 August 1719) and *Serious Reflections During the Life . . . of Robinson Crusoe* (6 August 1720).

Perhaps the most glaring lapse in *Robinson Crusoe* occurs when Defoe, having announced that Crusoe had pulled off all his clothes to swim out to the shipwreck, has him stuff his pockets with biscuit some twenty lines later. Likewise, for the purpose of creating a realistic effect, he arranges for Crusoe to give up tallying his daily journal because his ink supply is dangerously low; but there is ink aplenty, when, almost twenty-seven years later, Crusoe wants to draw up a contract ensuring his safety and command with the survivors of the Spanish shipwreck. The quality of the narrative statement, moreover, remains constant even though Crusoe is now supposedly relating 'only the most remarkable events' of his life. Having tried to suggest that Crusoe suffers hardship because he lacks salt, he later grants Crusoe the salt in order to illustrate his patient efforts to teach Friday to eat salted meat. Crusoe pens a kid identified as a young male only to have it turn into a female when he hits upon the notion of breeding more of the animals. In such instances the demands of immediate circumstances seem to subvert those of the total design of the story. While it may be objected that these inconsistencies are trivial and that their close analogues could be found in the work of writers regarded as conscious craftsmen, such oversights are in Defoe especially destructive because they cut into the very

centre of his art—its solid and detailed verisimilitude. If on the other hand these inconsistencies suggest that Defoe's imaginative vision tended at times to focus on the excitingly but individually conceived episode, they do not necessarily imply that Defoe is merely a slick opportunist. They do not prove, as has often been said, that Defoe came to write *Robinson Crusoe* largely out of a desire to exploit popular interest in travel literature and the contemporary accounts of Alexander Selkirk, a Scottish sailor who had been rescued in 1709 after enduring over four years on an uninhabited island. If Defoe the journalist had an eye to the main chance in writing two sequel volumes to follow closely upon the great success of the original, there was nothing to prevent Defoe the Puritan moralist from using these occasions to advance essentially religious—and unified—themes.

Beyond the question of Defoe's concept of writing as 'a very considerable Branch of English Commerce' and of writers as workers employed by booksellers, beyond his carelessness and his apparent lack of interest in revising and correcting his work once it was in print, there is the larger matter of his basic style. It is a style heavily influenced by the rationalistic and scientific impulses which shaped the development of English prose in the late seventeenth century, a prose relying far less on imagery and extended metaphor than on plainly spoken informative and discursive qualities. Defoe's prose illustrates those shifts in language that were necessary to accommodate the needs of the new reading public, made up of the untutored middle-class workers and merchants. As Watt has pointed out, Defoe's language obeys Locke's injunction 'to convey knowledge of things' by concentrating on their mathematical and physical presence much in the manner of entries in an account book.¹⁶ Defoe obviously delights in cataloguing the items *Crusoe* salvages from the ship, the various animals and vegetation on the island, the crops *Crusoe* manages to grow; he relishes

¹⁶ 'Defoe as a Novelist', in *The Pelican Guide to English Literature*, ed. Boris Ford, 2nd edn. (1963), iv, 207.