

博雅
教育

全国英语专业博雅系列教材

总主编 丁建新

美国文学

张晓红 主 编

朱光玮 陈 恒 副主编

LIBERAL EDUCATION



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博雅之辩（代序）

大学精神陷入前所未有的危机，许多人在寻找出路。

我们的坚持是，提倡博雅教育（Liberal Education）。因为大凡提倡什么，关键在于审视问题的症结何在，对症下药。而当下之困局，根源在于功利，在于忘掉了教育之根本。

博雅教育之理念，可以追溯至古罗马人提倡的“七艺”：文法、修辞、辩证法、音乐、算术、几何、天文学。其目的在于培养人格完美的自由思考者。在中国教育史上，博雅的思想，古已有之。中国儒家教育的传统，强调以培养学生人格为核心。儒家“六艺”，礼、乐、射、御、书、数，体现的正是我们所讲的博雅理念。“学识广博，生活高雅”，在这一点上，中国与西方，现代与传统，并无二致。

在古罗马，博雅教育在于培育自由的人格与社会精英。在启蒙时代，博雅教育意指解放思想，破除成见。“什么都知道一点，有些事情知道得多一点”，这是19世纪英国的思想家约翰·斯图亚特·密尔（John Stuart Mill）对博雅的诠释。同一时期，另外一位思想家，曾任都柏林大学校长的约翰·亨利·纽曼（John Henry Newman）在《大学理念》一书中，也曾这样表述博雅的培养目标：“如果必须给大学课程一个实际目标，那么，我说它就是训练社会的良好成员。它的艺术是社会生活的艺术，它的目的是对世界的适应……大学训练旨在提高社会的精神格调，培养公众的智慧，纯洁一个民族的趣味”。

博雅教育包括科学与人文，目标在于培养人的自由和理性的精神，而不是迎合市场与风俗。教育的目标在于让学生学会尊重人类生活固有的内在价值：生命的价值、尊严的价值、求知的价值、爱的价值、相互尊重的价值、自我超越的价值、创新的价值。提倡博雅教育，就是要担当这些价值守护者的角色。博雅教育对于我们来说，是一种素质教育、人文教育。人文教育关心人类的终极目标，不是以“有用”为标准。它不是“万金油”，也无关乎“风花雪月”。

在美国，专注于博雅教育的大学称为“文理学院”，拒绝职业性的教育。在中国香港，以博雅教育为宗旨的就有岭南大学，提倡“全人教育”；在台湾大学，博雅教育是大学教育的基础，课程涉及文学与艺术、历史思维、世界文明、道德与哲学、公民意识与社会分析、量化分析与数学素养、物质科学、生命科学等八大领域。在欧洲，博雅教育历史中的七大范畴被分为“三道”（初级）与“四道”（高级）。前者包括语法、修辞与辩证法，后者包括算术、几何、天文与音乐。在中国大陆的中山大学，许多有识之士也提倡博雅之理念，让最好的教授开设通识课程，涉及现代学科之环境、生物、地理等各门。同时设立“博雅学院”，学拉丁，读古典，开风气之先。

外语作为一门人文性很强的学科，尤其有必要落实博雅之理念。对于我们来

2 美国文学

说，最好的“应用型”教育在于博雅。早在 20 世纪 20 ~ 40 年代，在水木清华的外文系，吴宓先生提倡“语”“文”并重，“中”“西”兼修，教学上提倡自主学习与互动研究。在《西洋文学系学程总则》中，吴宓明确了“博雅之士”的培养目标：

本系课程编写的目的为使学生：（甲）成为博雅之士；（乙）了解西洋文明之精神；（丙）熟读西方文学之名著、谙悉西方思想之潮流，因而在国内教授英、德、法各国语言文字及文学，足以胜任愉快；（丁）创造今日之中国文学；（戊）汇通东西方之精神而互为介绍传布。

博雅之于我们，不仅仅是理念，更重要的是课程体系，是教材，是教法，是实践，是反应试教育，是将通识与专业熔于一炉。基于这样的理念，我们编写了这套丛书。希望通过这样的教育，让我们的学生知道人之为人是有他内在的生活意义，告诉我们的学生去求知，去阅读，去思考，去创造，去理解世界，去适应社会，去爱，去相互尊重，去审美，去找回精神的家园。

无需辩驳，也不怕非议。这是我们的坚守。

中山大学外国语学院 教授、博士生导师
中山大学语言研究所 所长

丁建新
2013 年春天

前言

我们正处在一个“智慧”高度积累的年代，但一些人偏偏削了巨人的双足，混沌地享受着巨人的肩膀。结果，这些人既不可能真正领略高处的风景，也不可能成为巨人成长中的一血一脉。如果说“经典读物”是文学巨人之双足，那么，“批评与分享”就是巨人血脉所需之养料。秉承阅读、批评、分享经典之心，我们献上这本《美国文学》。对于英文专业本科生来说，这可以是一本教材；对于热爱美国文学和文学批评的任何人来说，这可以是一部带有注释和赏析的经典读物文集。

也仅仅因为把它当作一本教材或小集子，我们决定给它起个泛泛的书名。既不想堆积作品了事，也不想让书中批评和思考的文字“隔靴搔痒”。说到“美国文学”，如果要打上兼融并蓄、民族自信、缤纷多元、矛盾庞杂、粗犷现代等字眼，应该不算言过其实。我们选取带有这些特征的作品：《经验》（Emerson's *Experience*）——热拥浪漫主义的主体自我；《自我之歌》（Whitman's *Song of Myself*）——迎合爱默生，把美国文明、民主进行到底；《我是无名之辈！你是谁？》（Dickinson's *I'm Nobody! Who are you?*）——美国传统所应该和能够诉说出的简朴、自然与唯美，但同时却可以承载深邃、现代、人性、永恒等多重意象；《疲倦的布鲁斯》（Hughes' *The Weary Blues*）——打着蓝调拍子、永远叩问有肤色和种族之分的灵魂；《第二十二条军规》（Heller's *Catch-22*）——全力以赴，与美国人眼中的传统、理性作对；等等。这些例子当然不足以成为选择和定义“经典”的标准，但当我们准备阅读和批评美国文学的时候，它们又都是难以逾越的。

不过，在选择作品、赏析文本、提出问题的过程中，编者还真有一个可以称得上标准的原则：这些作品一定是被人们经常细致地阅读的——或是上学时就被推荐或要求去读，或是出于真正喜欢而反复咀嚼，又或是国内外大小评论都会触及，于是被驱使着去读。定义“经典”没有纯粹客观的标准可言，也没有“放之四海而皆准”的铁律。编者也只有抱着上述原则，按照作者出生时间的先后顺序，汇编了这50多篇作品，认真地向读者呈现了至少是我们眼中的美国文学的模样。整本书主要分为诗歌以及散文和小说两部分。至于每篇作品的赏析和提问部分，我们更是谨慎地认为，美国文学直至现在所呈现出的多元性，要求我们必须远离各种主义，尽量不做给作品“戴帽子”“贴标签”，甚至避免将作品主题单一化和程式化。好在文学批评是相对独立的再创造过程，它忠于作品，但又不

2 美国文学

为作品所缚。另外,“书有未曾经我读”,我们暂且能称得上熟知的角度、领域、批评方法、理论基础都是相对化、个性化的选择。所用“赏析”二字,可配得上我们的心情,但我们也大量翻阅了有价值的参考文献,再加上我们对这本书预期阅读对象等因素的考虑,本书在每一个作家模块中都列出了推荐书目或网站。

美国文学是美国的文学,但又与其他国别或地区的文学无异,滋润和汲取着艺术诠释和审美价值。美国文学是美国人的文学,但人都是自我与大众、原始与文明、感性与理性、差异性与共通性的有机合体。美国文学是年轻、传承的,美国文学是浪漫、自然的,美国文学是真诚、发展的,美国文学是独立、自由的……美国文学、美国美学、美国艺术、美国文化乃至美国哲学、美国宗教,它们之间相互影响、纵横交错,只孤立地谈其中一种是不可取的,是荒唐和没有远见的,但如果一个经典文学作品本身可以触发如此多的神经,实为一件快事。

此书是“全国英语专业博雅系列教材”之一种。该系列教材总主编是中山大学的丁建新教授,他多年从事批评语言学、功能语言学、社会文化研究等多个领域的教学与研究工作,有着深厚的文学与学术研究功底。可以说,没有他的样本指导和严苛批评,就不可能有这本书的问世。此外,深圳大学的美籍教师 Benjamin Brown 对本书的英文部分提出了很多修改意见。在这里,我们献上由衷的敬意和感谢。最后,作为美国文学的热爱者、英语语言文学的研修者,更甚是中外文学作品及文论的翻译、推介及原创践行者,我们谨以此书献给同样勤于治学、笃于研学、不弃兴学的朋友们,你们的批评指正将成为这本书真实被阅读和不断被完善的保证。

编者

2017年10月

CONTENTS

Part One Poetry

Edgar Allan Poe (1809—1849)	2
To Helen	3
The Raven	5
Annabel Lee	10
Suggested Readings	12
Henry Wadsworth Longfellow (1807—1882)	13
A Psalm of Life	14
The Arrow and the Song	16
The Tide Rises, The Tide Falls	17
Hiawatha's Childhood	18
Suggested Readings	23
Walt Whitman (1819—1892)	24
Song of Myself	25
Bivouac on a Mountain Side	33
Suggested Readings	34
Emily Elizabeth Dickinson (1830—1886)	36
“Hope” is the thing with feathers	37
The Soul selects her own Society	38
I'm Nobody! Who are you?	39
My life closed twice before its close	40
A narrow Fellow in the Grass	41
This is my letter to the World	43
Suggested Readings	43

2 美国文学

Ezra Weston Loomis Pound (1885—1972)	45
A Pact	47
Hugh Selwyn Mauberley (Life and Contacts)	48
Canto XLIX	51
Suggested Readings	55
Thomas Stearns Eliot (1888—1965)	56
The Love Song of J. Alfred Prufrock	58
Suggested Readings	67
William Carlos Williams (1883—1963)	68
Paterson	69
The Red Wheelbarrow	71
Spring and All (By the road to the contagious hospital)	72
The Dance	74
Suggested Readings	75
Langston Hughes (1902—1967)	76
The Weary Blues	77
The Negro Speaks of Rivers	80
Harlem	82
I, too	83
Dream Variations	85
Suggested Readings	86
e. e. cummings (1894—1962)	87
i carry your heart with me	88
O sweet spontaneous	89
r-p-o-p-h-e-s-s-a-g-r	91
Buffalo Bill's	92
Suggested Readings	93
Robert Lee Frost (1874—1963)	94
Mending Wall	95
Fire and Ice	98
Birches	99

Suggested Readings	102
Wystan Hugh Auden (1917—1973)	103
The Unknown Citizen	104
Musée des Beaux Arts	106
In Memory of W. B. Yeats	108
Suggested Readings	114
Irwin Allen Ginsberg (1926—1997)	115
Howl	117
Suggested Readings	129
 Part Two Essay and Fiction 	
Ralph Waldo Emerson (1803—1882)	132
Experience	133
Suggested Readings	154
Nathaniel Hawthorne (1804—1864)	155
The Birthmark	156
Suggested Readings	172
Henry David Thoreau (1817—1862)	173
Solitude	174
Suggested Readings	183
Herman Melville (1819—1891)	184
The Fiddler	185
Suggested Readings	193
Mark Twain (1835—1910)	194
The Celebrated Jumping Frog of Calaveras County	195
Suggested Readings	202
O. Henry (1862—1910)	203
The Furnished Room	204
Suggested Readings	211
Jack London (1876—1916)	212
To Build a Fire	213
Suggested Readings	229

Ernest Hemingway (1899—1961)	230
The Short Happy Life of Francis Macomber	232
Suggested Readings	261
William Faulkner (1897—1962)	262
Barn Burning	265
Suggested Readings	281
John Steinbeck (1902—1968)	283
The Chrysanthemums	284
Suggested Readings	297
Jeromy David Salinger (1919—2010)	298
For Esmé—With Love and Squalor	299
Suggested Readings	320
Joseph Heller (1923—1999)	321
Catch-22	322
Suggested Readings	334
Bibliography	335

Part One

Poetry

Edgar Allan Poe (1809—1849)

Edgar Allan Poe was born in Boston, Massachusetts, on January 19, 1809. His father and mother were both actors, and he was the second child of the family, with an elder brother and a younger sister. His father abandoned their family in 1810, and his mother died in 1811. The three children were then adopted by three different families. Poe was taken to a wealthy merchant family in Richmond. His foster parents (John Allan and Frances Valentine Allan) gave him a good care and education, though they never formally adopted him.



But in 1826, when Poe registered at the University of Virginia, where gambling, tobacco and alcohol were popular among students at that time, the young Poe began to gamble and drink excessively. There were many other reasons for his serious personal problems like heavy debts and John Allan's disapproval of his marriage to Sarah Elmira Royster (known as Shelton, who inspired probably Poe's famous poems "The Raven" and "Annabel Lee"). Poe also had many other conflicts with his foster father. Without financial support, Poe studied at the University of Virginia for only one year and dropped out finally. In 1827, he fled to Boston and joined the United States Army under the name of "Edgar A. Perry". He published in the same year his first book of poetry *Tamerlane and Other Poems*. In 1829, Poe's foster mother died. The tense relation between the foster father and son eased a little and then John Allan subsidized Poe to enter West Point. Poe's second poetry collection *Al Aaraaf, Tamerlane and Minor Poems* was published in the same year. In 1830, John Allan remarried and the relation between Poe and him worsened again. He disowned Poe. Poe disliked the rigid life in West Point, so he deliberately broke rules there and was expelled in the end. Shortly after the expulsion, Poe's third anthology *Poems* (1831) was released.

In 1831, Poe's elder brother died of alcoholism. It gave Poe a lesson and he decided to be a writer (the first well-known American writer who earned a living by writing alone). Poe's first attempts at some stories won some literary prizes and came to some writers and critics' attention. He worked successively with the *Southern Literary Messenger*, *Burton's Gentleman's Magazine*, *Broadway Journal*, etc. And during this period, he was ever dismissed because of alcoholism. He worked as a freelance writer sometimes, and he even tried to establish his own magazine. All the things, however,

did not drag him out of poverty. On the other hand, his poems, stories, reviews and other works were widely published by many major journals and publishing houses. He was more popular in Europe than in America. But critics are still divided about his works as well as his personal life. An American anthologist Rufus Wilmot Griswold (1815—1857) even defamed Poe in the only full biography at that time. Poe's posthumous fame kept rising.

Poe was the most influential American author of the 19th century. He wrote not only Gothic poems but also short stories, satire reviews, and some essays on cosmology and cryptography. His poetry was a kind of dark romanticism which laid stress on the dark side of humanity. His fictions had many new popular elements like tight logic, pseudosciences, humor, suspense, horror atmosphere construction and so on. He was generally considered the father of the detective fiction. As regards poetry, his famous works were: "Tamerlane" (1827), "To Helen" (1831), "The Raven" (1845), "Annabel Lee" (1849), etc. In terms of tales, his masterpieces included *The Narrative of Arthur Gordon Pym* (1838), *The Fall of the House of Usher* (1839), *The Murders in the Rue Morgue* (1841), *The Masque of the Red Death* (1842). He also wrote some critical essays to review some famous writers including his contemporaries or to articulate his literary views like *The Philosophy of Composition* (1846) and *The Poetic Principle* (1848), etc.

Poe's wife was his first cousin Virginia Clemm (1822—1847), though he was ever engaged to two other women. She inspired some of Poe's writing and her early death was a great blow for Poe. Poe was also in poor health and always found drunk during Virginia's illness. In 1849, Poe decided to marry his adolescent sweetheart, widowed Shelton, but on October 3, he was found delirious on the streets of Baltimore. Four days later, he died at the Washington Medical College. The cause of Poe's death remained a mystery, presumably alcoholism or cerebral hemorrhage, and some even guessed that he was killed because he was an unwilling citizen to vote for someone. Poe was buried at the back of Westminster Hall and moved to a new grave with a larger monument in 1875.

To Helen ¹

Helen, thy beauty is to me
 Like those Nicean barks of yore,²
 That gently, o'er a perfumed sea,
 The weary, way-worn wanderer³ bore
 To his own native shore.

On desperate seas long wont⁴ to roam,
 Thy hyacinth hair⁵, thy classic face,
 Thy Naiad⁶ airs have brought me home
 To the glory that was Greece,
 And the grandeur that was Rome.

Lo, in yon brilliant window niche
 How statue-like I see thee stand,
 The agate lamp within thy hand!
 Ah, Psyche⁷, from the regions which
 Are Holy Land!

中文注释及赏析

1. 《致海伦》的灵感来自爱伦·坡中学时一位朋友早逝的母亲 (Jane Stith Stanard, 1793—1824)。在希腊神话中, 海伦是宙斯和丽达 (Zeus and Leda) 的女儿, 堪称古希腊第一美女, 丈夫是希腊高级将领墨涅拉俄斯 (Menelaus), 特洛伊 (Troy) 王子帕里斯 (Paris) 被海伦的美貌吸引而抢走了她, 引发了著名的特洛伊战争。

2. 这句显然使用了明喻 (simile) 的修辞手法, 把海伦的美比作昔日尼西亚的三桅船。Nicea: 小亚细亚 (Asia Minor) 的尼西亚城, 以造船闻名于世。这句借鉴了柯勒律治 (Samuel Taylor Coleridge, 1772—1834) 《青春与老境》 (“Youth and Age”, written and revised from 1823 to 1832, published in 1834) 一诗中 “Like those trim skiffs, unknown of yore” 的诗句。

3. 头韵 (alliteration) 的诗歌手法生动描写出浪迹远海多日、疲惫不堪的船员回乡的渴望。

4. wont: accustomed, 习惯了的。

5. hyacinth: 花名, 风信子, 洋水仙。hyacinth hair: perfumed and wavy hair, 充满香气的鬈发。

6. Naiad: a water nymph, 那伊阿得斯, 神话里的水中仙女。

7. Psyche: goddess of the soul, 赛琪, 希腊神话中灵魂的化身, 爱神丘比特之妻。与上一诗句 “The agate lamp within thy hand” 构成著名的典故 (allusion), 赛琪被警告过不能去看丘比特的真容, 可出于好奇她趁丘比特熟睡时, 提起玛瑙灯, 看见了丘比特俊美的面容, 被惊醒的丘比特愤然离去, 后赛琪历尽重重考验才得以与丘比特破镜重圆。

这首著名的浪漫主义抒情诗意象清晰、诗意隽永, 表达了爱伦·坡对他心目中理想而纯洁女性美的歌颂。“女性之美”的主题在爱伦·坡的诗作中一直都占有一席之地。1831年此诗首次发表在《爱伦·坡诗集》(Poems of Edgar A. Poe) 中。

《致海伦》的尾韵和抑扬格四音步的韵律基本工整, 朗诵起来极富音乐感。

诗人文学功力深厚，用词准确、雅致。全诗对女性的比喻是正面光明的，给人的感觉是优美经典的，如“Naiad”和“Psyche”都是美丽纯真的女神。此外，诗歌加强了“海伦”作为经典美的意象，并创造了像“To the glory that was Greece/ And the grandeur that was Rome”这样的名句。

Questions

1. Who is the speaker in this poem? What is the relationship between Helen and the speaker?
2. In what way is the poem a Romantic lyric?

The Raven ¹

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door—
“’Tis some visitor,” I muttered, “tapping at my chamber door—
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow—vainly I had sought to borrow
From my books surcease of sorrow²—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
“’Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door—
This it is and nothing more.”

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you” —here I opened wide the door—