

LITERATURE AND CULTURE

A Gateway to Good Books and a Good Living

文学与文化读本 (第一册)

黄晓红 编



旅游教育出版社

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北京第二外国语学院英语系组织编写

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读、想、悟

——写给教师和学生们的话

《文学与文化读本》是一套以英语经典文学原著为主要内容,使学生从进入大学伊始就可接触到英语世界文化的系列教材。旨在促进其语言学习,开阔其人文视野,丰富其想象力,深化其认知能力,训练其思维能力,培养其欣赏能力以及提升其人文素养乃至生活质量。编者希望本教材及课程将有助于提高大学英语专业学生的语言表达水平、跨文化理解和研究能力以及人文素养的博雅境界。这套教材不但适合阅读赏析,也适用于跨文化学习与研究。

本套教材共有八册,适合大学一到四年级四个学年使用。该套教材是根据不同年级学生的英语水平和兴趣点选编的,不分文学流派、不分时间先后地选择了多个国家、多种文学题材和体裁的作品。所有作品都是未经简写的原作,由浅入深,循序渐进,旨在让学生从一开始就阅读和欣赏原汁原味的经典著作,养成阅读原著的兴趣与习惯。为期四年的学习,将使学生的语言能力与相关知识结构达到比较扎实深厚的程度。

课文选材跨越国界地域、民族与时代,除了选用英美文学作品与英译文学及文化名篇之外,还包括中国学生通常不大接触得到的古今中外各民族优秀作家的精品佳作。选材文类包括小说、散文、诗歌、戏剧、文论、随笔小品、传记、书信、演讲、游记、笑话等。其选用标准讲究高品位,其核心主题紧紧围绕“真善美”。

每册书由十个单元组成。每个单元包括以下三个基本模块:

一、焦点文章阅读。在课文前有作者生平简介,如课文为长篇节选,则另有作品全书内容简介。课文后有需要深度思考的哲理性讨论题,可启发学生独立思考,深入探索人文精神实质。第一册课文后附有词汇注解,希望帮助学生尽快从中学较为依赖性的学习方式过渡到独立查阅研究性学习。从第二册起不再附词汇表,但增加帮助中国学生理解的文化背景方面的注释,尽量帮助他们解决一些阅读和欣赏上的难点。

二、补充阅读。补充阅读的内容与主课文主题相关,但角度不同、体裁各异,旨在为学生提供更广泛丰富的文学文化精品,更多的批判性思考和想象空间,以及更大的语言输入量。

三、课外阅读的推荐书目和文学作品影视名片。本模块旨在引导和鼓励学生更认真完整地阅读原著,鼓励他们自己到人类文化的宝库中去探寻,并培养其独立查阅资料和多方考察及深入研究的能力。

为使本教材的使用达到最佳效果,教师应注重启发式教学,注重与学生之间的互动性,引导学生独立思考、自由表达。授课形式应生动活泼,鼓励学生积极参与课堂教学活动,最大限度地激发学生的想象力和创造性思维能力。

建议授课方式结合文学经典电影赏析,以课堂讲授、提问、小组讨论、研讨会为主。在教师指导下,学生在课前、课上和课后独立研读,课堂上则以提问和讨

论为主。要求学生对讨论题认真思考,充分表达自己独到的见解,或向教师提问。学生在自由亲切、无拘无束、轻松愉快的课堂讨论和分组研讨等形式中,表达自己的思想感情。目的就是通过英语文学与文化的学习,使学生在发展英语语言能力的同时,探索人生的终极意义,提升精神生活的质量,提高综合人文素质。

课后要求学生在课堂学习及课下大量阅读的基础上,写出读书札记(reading journal),表达自己的思想感受。每学期要求学生至少熟读一本完整的文学作品,写出有独到见解、论点明确、逻辑清晰、语言准确流畅的书评(book review)。与此同时,通过口试(oral presentation)要求学生针对相关主题演讲或分组演示(group presentation),检测其思维组织和口头表达能力及团队合作与协调能力。通过课程的各项要求,使学生的创造性、批判性思维及听说读写各方面的语言能力都得到充分的调动和发展。

该套教材试图将英语语言的学习与文化感知相融合,引导学生去思考、去表达、去运用其他专业课程中学到的语言知识。可以说这是一套融知识传授与能力训练及素质培养于一体的综合拓展型教材。

Preface

Congratulations on becoming a university student of English studies and entering this course of Literature and Culture! Beginning today, you will be privileged to have direct access to the great treasure house of some of the world's best works of literature and culture.

This course is designed to open your eyes to a new way of looking at yourself, others, and the world around you. Through reading great books by great authors in English, you will cultivate your sense of truth, virtue, and beauty; at the same time, you will develop your ability to think critically and creatively; and, naturally, you will acquire a much higher degree of English proficiency.

The course will be conducted with a heuristic approach, leading you to find out answers for yourselves. In addition, the course is intended to:

Open up wisdom instead of cramming in knowledge;

Encourage independent thinking instead of spoon-feeding;

Nourish boundless humanity instead of providing only skill training; and

Provide pleasure and excitement in a dynamic process of discovery through your own experience and practice.

In sum, you will be guided to work on your own initiative and fully develop your inborn powers of learning and understanding.

The requirements on your part are to:

1. Relax and enjoy the lessons. When you enjoy doing something, you do it best. With a happy mood and open mind, you will find the texts very interesting, inspiring, thought-provoking, and rewarding.

2. Preview each unit carefully before coming to class. The focus of your preparation should be on understanding the ideas in the readings and thinking about the ques-

tions that follow each lesson instead of merely memorizing vocabulary and grammar. You are encouraged to imagine wildly and ask questions of your own and bring them to class for discussion.

3. Participate actively in class. Instead of lecturing, the teacher will conduct the class through a two-way communication with students involving many questions and topics for discussion. Unlike the fact-based questions you may be used to from your previous schooling, here you will be challenged with abstract questions to which there are no definite answers. To obtain the maximum benefit from this course you must become actively involved in the class discussions.

4. Read extensively outside of class. The course texts only provide a small clue to the vast treasure house of world classics. You are encouraged to undertake further reading and independent research whenever your interests are evoked. Your broad reading should in turn enrich and enhance your learning experience in class.

Through this course, it is hoped you will be placed on the path towards life-long learning and pleasure in the reading of good books and will become an enlightened and happy citizen of the universe.

Huang Xiaohong
Summer, 2006



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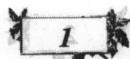
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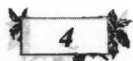
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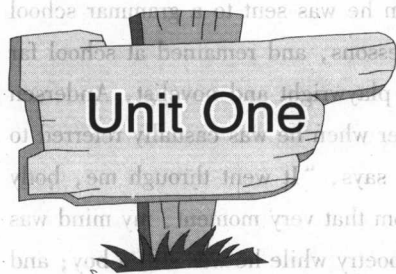
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Section A Focus Reading

The Emperor's New Clothes

By Hans Christian Andersen



About the Author

Hans Christian Andersen (安徒生, 1805 – 1875), Danish writer, is the unique master of the fairy tale whose stories are known and loved throughout the world. He is also the author of 800 poems, six novels, several autobiographies, innumerable travel books and works for the theatre. While other works of his are almost unknown outside Denmark, his lovely fantasy stories and fairy tales are among the most frequently translated works—more than 140 languages—in all literary history. This is an amazing feat because no writings except the Bible have been translated into more languages. The numerous printed editions and cinematic versions of Andersen's fairy tales serve to keep his memory alive. The Chinese version, the 4-volume 《安徒生童话全集》，was translated by Ye Junjian (叶君健) directly from Danish and have been well loved by both children and adults.

Hans Christian Andersen's own life was itself something of a fairy tale—the son of a poor shoemaker and a simple washing woman, who was uneducated but nonetheless exposed her son to the world of folklore. During his childhood, Andersen received little education and possessed a highly emotional nature, suffering from countless bouts of fear and humiliation due to his uncommon height and “effeminate” interests, i.e., singing and dancing. Encouraged by his parents, he composed his own fairy tales and arranged puppet shows, and often attended productions at the local playhouse with his father. His father died when he was eleven and at the age of fourteen he set out to seek fame and fortune as an actor in Copenhagen. There he almost starved, but the poverty and lack of formal education in his childhood never



dampened his strong love for art and literature. He was helped by various persons from scholars to the king himself, and at seventeen he was sent to a grammar school as a State protégé. He was still very slow at his lessons, and remained at school far past the usual age. Before achieving success as a playwright and novelist, Andersen was trained as a singer, dancer and actor. However when he was casually referred to as a poet by a friend it changed his focus. As he says, "It went through me, body and soul, and tears filled my eyes. I knew that from that very moment, my mind was awake to writing and poetry." He began to write poetry while he was still a boy; and one of his early poems "The Dying Child," not only helped to gain him friends, but has become known all the world over.

Beginning in 1831 Anderson traveled widely in Europe, and remained a passionate traveler all his life, recording his impressions of adventures in Asia Minor and Africa in several travel books. However, Andersen's international renown rests largely on his fairy tales and stories, including "The Little Mermaid," "The Emperor's New Clothes" and "The Ugly Duckling," Andersen's most self-revealing work.

The fairy tales by which we know Andersen best today first began to appear in 1835: he was then thirty years of age. These wonderful stories were so simple that people did not see at once how good they were; and it was a very long time before his own countrymen would bring themselves to believe that the unlucky Hans they had known in boyhood was one of the world's best storytellers. His last book of fairy tales was given to the world in 1872. His autobiography, which he began as early as 1832, was entitled *The Fairytale of My Life*. Hans Andersen died in 1875, when he had just reached his seventy years of age; and all the world mourned for Denmark's most illustrious son.

Andersen's Tales, including over 170 stories, broke new ground both in style and content. He combined his natural story-telling talent and great imaginative power with universal folktales and imbued them with a grace and tender sadness quite his own. While some of his tales reveal an optimistic belief in the ultimate triumph of goodness and beauty, others end unhappily with deep sorrow. While the profound ideas in his tales go beyond a child's immediate comprehension, yet he remained in touch with the child's perspective throughout his life. He is forever an innocent child with beautiful imagination in his heart. Hans Christian Andersen's spirituality shone through a difficult and lonely life as he managed to produce inspirational literature that is still read by young and old alike around the world—a legacy of unique and heartening stories that offer lessons for us all.

1 Many, many years ago there lived an emperor, who was so fond of new clothes that he spent all his money on them; his only ambition¹ was to be always well dressed. He cared nothing about soldiers nor for the theatre, nor for driving in the

woods except for the sake of showing off his new clothes. He had a different suit for each hour of the day; and as one would say of a king "He is in his cabinet²," here one always said of him, "The emperor is in his dressing-room. "

2 Life was very gay in the great town where he lived; every day many strangers from all parts of the globe came to visit it. One day two swindlers³, calling themselves weavers, arrived. They declared they knew how to weave the finest cloth to be imagined. Their colours and patterns, they said, were not only unusually beautiful, but the clothes made of their material had the wonderful quality of being invisible to any man who was unfit for his office or impossibly stupid.

3 "That must be wonderful clothes!" thought the emperor. "If I had such a suit, I should be able to find out at once which men in my empire were unfit for their posts, and I shall distinguish⁴ the clever from the foolish! Yes, I must have this cloth woven for me without delay. " And he paid a large sum of money to the swindlers, in advance, so that they should set to work without any loss of time.

4 So the two pretended weavers set up two looms, and pretended to work very busily, though they did nothing at all on the looms. They asked for the finest silk and the purest gold thread; all of which they put into their own bags, and worked away at the empty looms far into the night.

5 "I should very much like to know how they are getting on with my cloth," thought the emperor. But he felt a little uneasy when he remembered that he who was stupid or unfit for his office would be unable to see it. He certainly thought that he need have no fears for himself, but still he thought he would send somebody else first to see how it was getting on before he troubled himself in the affair. Everybody in the town had heard of the remarkable quality the stuff was to possess, and all were anxious to see how bad or stupid their neighbours might prove to be.

6 "I shall send my honest old minister to the weavers," said the emperor. "He will be best able to judge how the stuff looks, for he is a clever man, and nobody can be more suitable for his office than he is. "

7 So the good old minister went into the room where the swindlers were working with all their might at the empty looms⁵. "What can be the meaning of this?" thought the old man, opening his eyes very wide, "I cannot see anything at all!" However, he did not express his thoughts aloud.



8 Both swindlers begged him very politely to come nearer, and asked him whether the design pleased him, and whether the colours were not very beautiful, pointing to the empty looms. The poor old minister tried his very best, but he could see nothing, for there was nothing to be seen. "Good heavens!" he thought, "is it possible that I am so stupid? I should never have thought so, and, if I am so, nobody must know it! Can it be that I am not fit for my office? No, no, that must not be said either. I will never confess⁶ that I could not see the stuffs. "

9 "Well, Sir minister!" said one of the swindlers, while he pretended to be busily weaving, "you do not say whether the stuff pleases you. "

10 "Oh, it is very pretty, quite charming!" replied the old minister looking through his glasses. "What a beautiful pattern, what brilliant colours! I will certainly tell the emperor that the stuff pleases me very much. "

11 "We are pleased to hear that," said the two weavers, and described to him the colours and explained the curious patterns. The old minister listened attentively, in order that he might repeat to the emperor what they said; and so he did.

12 Then the swindlers asked for more money, silk and gold, saying that it was necessary to complete what they had begun. However, they kept everything for themselves, and not a single thread was ever put into the loom, but they continued to work with apparent diligence as before at the empty loom.

13 Soon afterwards the emperor sent another honest courtier⁷ to the weavers to see how they were getting on, and if it would soon be ready. The same thing happened to him as to the old minister; he looked and looked but could see nothing, as there was nothing to be seen.

14 "Is it not a beautiful piece of cloth?" asked both the swindlers, showing and explaining the magnificent patterns, which, however, did not exist.

15 "I certainly am not stupid!" thought the man. "so it must be that I am not fit for my good, profitable⁸ office! That is very strange, but no one shall know anything about it. " And he praised the cloth, which he did not see, and expressed his joy at the beautiful colours and the fine patterns. "It is very excellent," he said to the emperor.

16 The whole city was talking about the precious cloth. At last the emperor wished to see it himself, while it was still on the loom. Accompanied by a select number of officers of the court, including the two honest men who had already admired the cloth, he went to the two clever swindlers, who now worked as hard as they could, although they still did not pass a single thread through the loom.

17 "Is it not magnificent?" said both the honest officers who had been there before. "If your Majesty will only be pleased to look at it! What a splendid design! What glorious colours!" And then they pointed to the empty loom, for they thought that no doubt everyone but themselves could see the cloth.

18 "What is this?" thought the emperor, "I do not see anything at all! That is terrible! Am I stupid? Am I unfit to be emperor? That would indeed be the worst thing that could happen to me. "

19 "Really, the cloth is charming!" said he aloud, turning to the weavers, "your cloth has my highest approval!" And he smiled and nodded most contentedly, and looked closely at the empty loom, for on no account would he say that he could not see what two of the officers of his court had praised so much. All his attendants now gazed and gazed, hoping to discover something on the loom, but they could see no more than all the others; nevertheless, they all exclaimed, like the emperor, "Oh! How beautiful!" And all advised him to wear the new magnificent clothes at a great procession which was soon to take place. "Magnificent! Charming! Excellent!" went from mouth to mouth; and every one seemed to be uncommonly delighted. The emperor shared in the general satisfaction and gave each of the two swindlers an order of knighthood¹⁰ to be worn in their buttonholes and the title of "Imperial Court weavers. "

20 The whole night before the day on which the procession¹¹ was to take place, the swindlers pretended to work, and burned more than sixteen candles. People should see that they were busy to finish the emperor's new suit. They pretended to roll the cloth off the loom; cut it out in the air with a huge pair of scissors; and sewed with needles without any thread in them. "See!" cried they at last, "The emperor's new suit is ready now!"

21 The emperor and all his courtiers then came to the hall; the swindlers held their arms up as if they were holding something in their hands and said: "See, these are your Majesty's trousers! This is the coat!" and "Here is the cloak!" and so



on. "The whole suit is as light as a spider's web, one might fancy one has nothing at all on; but that is just the beauty of it. "

22 "Indeed!" said all the courtiers; but they could not see anything, for there was nothing to be seen.

23 "Does it please your Majesty now to graciously undress," said one of the swindlers, "that we may assist your Majesty in putting on the new suit before the great mirror?"

24 The emperor undressed accordingly, and the swindlers pretended to put the new suit upon him, one piece after another; and the emperor turned round and round, from side to side, looking at himself before the mirror.

25 "How well his Majesty looks in the new clothes! How well they fit!" every one cried out. "What a beautiful pattern! What fine colours! These are, indeed, royal robes!"

26 The master of the ceremonies announced that the bearers of the canopy¹², which was to be carried in the procession, were ready.

27 "I am quite ready," said the emperor. "Does not my suit fit me marvelously?" Then he turned himself round once more in front of the mirror, in order that he should seem to be examining his grand suit.

28 The chamberlains¹³, who were to carry the train, stretched their hands to the ground as if they were lifting up the ends of the mantle, and pretended to be holding something in their hands, for they dared not let people know that they could not see anything.

29 So now the emperor marched under the beautiful canopy in the midst of the procession through the streets of his capital; and all who saw him in the street and out of the windows exclaimed: "How beautiful the emperor's new clothes are! What a long train¹⁴ he has! How well it fits him!" Nobody wished to let others know that he could see nothing, for then he would not be fit for his office, or else he was a fool. Certainly, none of the emperor's clothes had ever excited so much admiration as this.