



全国高等教育自学考试

# 英美文学选读自学辅导

组编 / 全国高等教育自学考试指导委员会  
主编 / 张伯香



外语教学与研究出版社

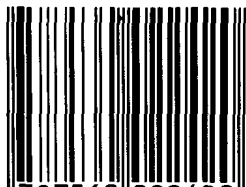


## 全国高等教育自学考试辅导书 英语专业（本科段）

- 英汉翻译教程自学辅导
- 英美文学选读自学辅导
- 英语写作自学辅导
- 英语词汇学自学辅导
- 外语教学法自学辅导
- 英语科技文选自学辅导
- 旅游英语选读自学辅导
- 语言与文化自学辅导
- 高级英语自学辅导

封面设计/曹 铎

ISBN 7-5600-2242-1



9 787560 022420 >

ISBN 7-5600-2242-1/G · 1024 定价：21.90元

全国高等教育自学考试

# 英美文学选读

自学辅导

**A Guide to Selected Readings  
in English and American Literatures**

全国高等教育自学考试指导委员会组编

主 编 张伯香

副主编 胡晓红 马建君

外语教学与研究出版社

Foreign Language Teaching and Research Press

## (京)新登字 155 号

### 图书在版编目(CIP)数据

英美文学选读自学辅导/张伯香主编. - 北京:外语教学与研究出版社, 2001  
全国高等教育自学考试自学辅导用书  
ISBN 7-5600-2242-1

I. 英… II. 张… III. ①文学, 英国 - 高等教育 - 自学考试 - 自学参考教材 - 英文 ②文学, 美国 - 高等教育 - 自学考试 - 自学参考教材 IV. H319.4:I

中国版本图书馆 CIP 数据核字(2001)第 17775 号

### 英美文学选读

#### 自学辅导

主编: 张伯香

\* \* \*

责任编辑: 田洪成

执行编辑: 吴 楠

出版发行: 外语教学与研究出版社出版发行

社 址: 北京西三环北路 19 号 (100089)

网 址: <http://www.fltrp.com.cn>

印 刷: 北京外国语学院印刷厂

开 本: 880×1230 1/32

印 张: 16.5

字 数: 369 千字

版 次: 2001 年 4 月第 1 版 2002 年 4 月第 2 次印刷

印 数: 5001—15000 册

书 号: ISBN 7-5600-2242-1/G·1024

定 价: 21.90 元

\* \* \*

如有印刷、装订质量问题出版社负责调换

制售盗版必究 举报查实奖励

版权保护办公室举报电话: (010)68917519

## 出版前言

为了完善高等教育自学考试教育形式，促进高等教育自学考试的发展，我们组织编写了全国高等教育自学考试自学辅导书。

自学辅导书以全国考委公布的课程自学考试大纲为依据，以全国统编自考教材为蓝本，旨在帮助自学者达到学习目标，顺利通过国家考试。

自学辅导书是高等教育自学考试教育媒体的重要组成部分，我们将根据专业的开考情况和考生的实际需要，陆续组织编写、出版文字、音像等多种自学媒体，由此构成与大纲、教材相配套的、完整的自学媒体系统。

全国高等教育自学考试指导委员会

1999年10月

## 编者的话

《英美文学选读自学辅导》(以下简称《辅导》)是由全国考委办公室组织,根据全国高等教育自学考试指导委员会颁布的《英美文学选读自学考试大纲》和考试指定教材《英美文学选读》(张伯香主编,外研社出版)进行编写的自学辅导教材。本《辅导》包括导论和分章辅导两部分。导论部分着重介绍了小说、诗歌、戏剧等不同文学形式的基本要素和阅读、理解不同文学作品的基本要求。分章辅导部分对作家的思想观点、艺术特色、主要作品内容和所选作品的主题、结构、人物、语言等进行了简明扼要的讲解和分析;对选读部分的重点、难点作了较为详细的注释和讲评;对一些较为重要的文学名词作了简要的解释;另外还按考试的要求提供了部分练习和答案。(主观题的答案仅供参考,因它们不一定是惟一或最好的答案。考生完全可以根据自己的理解灵活掌握。)考虑到英美文学选读是英语专业本科段高年级的重点课程,不仅要求考生要理解和掌握所选文学作品,而且对用以表达这种理解和掌握的语言也有较高的要求。因此,本《辅导》全部用英语编写,其目的是为了帮助考生更好地用英语来回答或表达文学课程考试中的各种问题。

本《辅导》由武汉大学外语学院英文系张伯香教授担任主编,负责全书;胡晓红副教授和马建君副教授担任副主编。参加本《辅导》编写的人员具体分工如下:张伯香、龙江、王晓莹、王元陆负责导论和英国文学部分第1、3、5章;马建君和朱宾忠负责英国文学部分第2、4章;胡晓红、魏亚辉、朱瑛负责美国文学部分第1、2、3章。由于多人执笔,风格难以统一,各种错误也在所难免,恳请广大读者批评指正。

本《辅导》在编写过程中受到全国考委办公室有关人员的多方关心和支持，在出版过程中得到外语教学与研究出版社的编辑们（特别是责任编辑）的大力协助，在此一并表示衷心的感谢。

编者

2000 年 11 月

# Contents

An introduction to the study of literature .....	1
I. The three uses of language .....	1
II. Fiction .....	5
III. Poetry .....	18
IV. Drama .....	31

## PART ONE: ENGLISH LITERATURE

Chapter 1 The Renaissance Period .....	37
I. Background knowledge .....	37
II. Major writers of the period .....	39
A. Edmund Spenser .....	39
B. Christopher Marlowe .....	42
C. William Shakespeare .....	46
D. Francis Bacon .....	56
E. John Donne .....	59
F. John Milton .....	65
III. Definition of literary terms .....	72
IV. Exercises .....	75
V. Key to the exercises .....	85
Chapter 2 The Neoclassical Period .....	93
I. Background knowledge .....	93
II. Major writers of the period .....	95



A. John Bunyan .....	95
B. Alexander Pope .....	98
C. Daniel Defoe .....	103
D. Jonathan Swift .....	107
E. Henry Fielding .....	112
F. Samuel Johnson .....	117
G. Richard Brinsley Sheridan .....	121
H. Thomas Gray .....	125
III. Definition of literary terms .....	129
IV. Exercises .....	131
V. Key to the exercises .....	140
 Chapter 3 The Romantic Period .....	 147
I. Background knowledge .....	147
II. Major writers of the period .....	149
A. William Blake .....	149
B. William Wordsworth .....	155
C. Samuel Taylor Coleridge .....	163
D. George Gordon Byron .....	169
E. Percy Bysshe Shelley .....	173
F. John Keats .....	180
G. Jane Austen .....	184
III. Definition of literary terms .....	191
IV. Exercises .....	192
V. Key to the exercises .....	202
 Chapter 4 The Victorian Period .....	 211
I. Background knowledge .....	211
II. Major writers of the period .....	213
A. Charles Dickens .....	213

B. Charlotte Brontë .....	221
C. Emily Brontë .....	227
D. Alfred Tennyson .....	231
E. Robert Browning .....	235
F. George Eliot .....	239
G. Thomas Hardy .....	247
III. Definition of literary terms .....	253
IV. Exercises .....	255
V. Key to the exercises .....	266
 Chapter 5 The Modern Period .....	276
I. Background knowledge .....	276
II. Major writers of the period .....	279
A. George Bernard Shaw .....	279
B. John Galsworthy .....	284
C. William Butler Yeats .....	288
D. T. S. Eliot .....	292
E. D. H. Lawrence .....	300
F. James Joyce .....	307
III. Exercises .....	313
IV. Key to the exercises .....	326

## **PART TWO: AMERICAN LITERATURE**

Chapter 1 The Romantic Period .....	337
I. Background knowledge .....	337
II. Major writers of the period .....	337
A. Washington Irving .....	337
B. Ralph Waldo Emerson .....	346
C. Nathaniel Hawthorne .....	352
D. Walt Whitman .....	363

E. Herman Melville .....	372
III. Definition of literary terms .....	383
IV. Exercises .....	385
V. Key to the exercises .....	393
 Chapter 2 The Realistic Period .....	 397
I. Background knowledge .....	397
II. Major writers of the period .....	397
A. Mark Twain .....	397
B. Henry James .....	409
C. Emily Dickinson .....	420
D. Theodore Dreiser .....	431
III. Definition of literary terms .....	437
IV. Exercises .....	439
V. Key to the exercises .....	446
 Chapter 3 The Modern Period .....	 451
I. Background knowledge .....	451
II. Major writers of the period .....	451
A. Ezra Pound .....	451
B. Robert Lee Frost .....	458
C. Eugene O'Neill .....	466
D. F. Scott Fitzgerald .....	472
E. Ernest Hemingway .....	481
F. William Faulkner .....	491
III. Definition of literary terms .....	500
IV. Exercises .....	502
V. Key to the exercises .....	510
 Appendix: A reading list .....	 517

# **An introduction to the study of literature**

The aim of this guide is to provide the student with some general background knowledge and specific comments on individual works so that they can get a better understanding of *Selected Readings in English and American Literatures*. Most of the students majoring in English find the first step in literature study difficult. In order to help the student overcome the initial difficulties, we would like to offer some basic knowledge and useful tools for understanding literature here.

## **I. The three uses of language**

### **1. The practical use of language**

Language has different uses. The commonest use of language is to communicate information. That is the practical use of language. The practical use of language is to narrow down the meaning of the words, to confine the words to one meaning at a time, to choose one single, exact meaning and throw the rest away. The following dialogue is a typical example of the practical use of language.

*Mr. Smith is asking the policeman the way to Fleet Street in London.*

*"Excuse me, Sir. Can you tell me the way to Fleet Street?"*

*"Yes, Sir. Go straightforward, turn left at the first cross, then turn right at the next, and you'll find the Fleet Street."*

*"Thank you very much."*

*"It's a pleasure, Sir."*

Generally you would make practical use of the language to keep

a diary, to write letters, history books, science textbooks, etc.

The purest form of practical language is scientific language. The scientist intends to write with a language in which every word would have one meaning only, and for every meaning there would be only one word. Since ordinary language does not fulfill these conditions, he has invented one like this:  $\text{SO}_2 + \text{H}_2\text{O} = \text{H}_2\text{SO}_3$ .

The word "sulfurous", if it occurred in poetry, might have all kinds of connotations: fire, smoke, brimstone, hell, and damnation. But  $\text{H}_2\text{SO}_3$  means one thing and one thing only: sulfurous acid.

In literature, you can also find that language is used to pass information, or to communicate with each other. Especially the dialogues in literary works would just play this function. For instance, in the first chapter of *Pride and Prejudice*, there is such a dialogue between Mr. and Mrs. Bennets.

"What is his name ? "

"Bingley."

"Is he married or single ? "

"Oh ! Single , my dear , to be sure ! A single man of large fortune ; four or five thousand a year . What a fine thing for our girls ! "

"How so ? How can it affect them ? "

"My dear Mr . Bennet , " replied his wife , " how can you be so tiresome ! You must know that I am thinking of his marrying one of them . "

"Is that his design in settling here ? "

"Design ! Nonsense , how can you talk so ! But it is very likely that he may fall in love with one of them , and therefore you must visit him as soon as he comes . "

## **2. The hortatory use of language**

A second use of language is as an instrument of persuasion. For instance, here is an advertisement:

*"At 60 miles an hour the loudest noise in the new Rolls-Royce comes from the electric clock."*

Other advertisements like:

*"The world smiles with reader's digest."* (*Reader's Digest*)

*"Melts in your mouth, not in your hand."*—*M & M chocolates*

Besides advertisements, this kind of use of language can also be found in propaganda bulletins, sermons, and political speeches.

## **3. The literary use of language**

The literary use of the language is not primarily to communicate information or to make somebody believe something that novels and stories and plays and poems are written. These exist to bring us a sense and a perception of life, to widen and sharpen our contacts with existence, and our understanding of life. That is the literary use of language. The literary use of language is to make full use of the words, to take the advantage of the words' connotations and to enrich the meaning of the words, to reinforce the meaning, the ambiguity and multiplicity of meanings. There are several special features of the literary language.

### **(1) Make full use of the word's connotation**

The average word has two layers of meaning: denotation and connotation. The basic meaning of the word, i. e. the dictionary meaning of the word, is called denotation. Beyond its denotations a word may also have connotations.

Connotation is what the word suggests beyond what it expresses; it is the overtones of meaning. It is acquired by its past history and association. Take the word "home" for example:

The denotation of the word is: a place where one lives.

The connotation of the word suggests: security, love, comfort and family. So people say: "East, west, home is best."

The words "childlike" and "childish" both mean characteristic of a child, but "childlike" suggests meekness, innocence, and wide-eyed wonder; "childish" suggests pettiness, willfulness, immaturity, shallow thoughts, and inconstancy.

Connotation is very important to the author, for it is one of the means by which he can concentrate or enrich his meaning—say more in fewer words.

### **(2) Saying one thing, meaning another**

The following is a dialogue between two students:

A: *Well, you're a pretty sight! Got slightly wet, didn't you?*

B: *Wet? I'm drowned! It's raining cats and dogs outside, and my raincoat's just like a sieve!*

From the dialogue, we can see that it is not a pretty sight but a wretched sight. And student B did not get slightly wet but very wet. Of course he did not get drowned but only got drenched; and it was not raining cats and dogs but water. The raincoat is not like a sieve at all.

### **(3) Saying most in the fewest words**

For example, when comparing Ben Jonson with Shakespeare, Dryden says: "Shakespeare was the Homer, Jonson was the Virgil; I admire Jonson, but love Shakespeare."

### **(4) The figurative use of language**

Figurative language affords us imaginative pleasure. It is a way of bringing additional imagery into literary work, a way of making the abstract concrete. (For further illustrations and examples, please refer to the elements of poetry in Part III of this introduc-

tion.)

### **(5) Multidimensional language**

Literature is written in a special form of language. Besides denotative dimension, you may also have intellectual dimension of language; the sensuous, emotional, and imaginative dimensions. For instance, in the poem, "Spring", Shakespeare paints a wonderful picture of spring with a variety of images, which make reader see (the colors of flowers), feel (the warmth of spring), touch (the beauty of the season), and hear (the songs of the bird).

Literature can convey information, carry instruction or persuasion, but the predominant function is to communicate experience. It is not to tell about experience; rather it is to allow the reader, through imagination, to participate the experience, to live more fully, deeply, and richly the experience of life with greater awareness.

## **II. Fiction**

### **1. What is fiction?**

The word "fiction" refers to any narrative, in prose or verse, that is wholly or in part the product of the imagination. Rooted in the oral storytelling tradition, fiction has to do with the invented accounts of the deeds and fates of people, most of them likewise invented. Whatever its apparent factual content, fiction is finally a structured imitation of life and is not to be confused with a literal transcription of life itself. Fiction entertains, and also explores what has been grandly called "the human condition". Generally speaking, fiction includes romance, stories, novels and other imaginative writings.



## **2. Elements of fiction**

In learning to read fiction well, we must understand something about its technique. One useful way to approach the techniques of fiction is to describe its basic elements or characteristics: theme, plot and structure, character, setting, point of view, style and language, and irony. We will discuss each element separately to highlight its special features. We should be aware that all the elements of a story work together to convey feeling and embody meaning. Consequently, we must relate our analysis of any one fictional element—theme or character, for example, to the other elements and to the work as a whole.

### **(1) Theme**

The theme is the central idea or statement about life that unifies and controls the total work. Theme in literature, whether it takes the form of a brief and meaningful insight or a comprehensive vision of life, is the author's way of communicating and sharing ideas, perceptions, and feelings with his readers or, as is often the case, of exploring with them the puzzling questions of human existence, most of which do not provide neat, tidy, or universally acceptable answers.

#### **Identifying theme**

- (A) It is important to avoid confusing a work's theme with its subject or situation.
- (B) We must be as certain as we can that our statement of theme does the work full justice.
- (C) The test of any theme we may propose is whether it is fully and completely supported by the work's other elements.
- (D) The title an author gives the work often suggests a particular focus or emphasis for the reader's attention.