

新思维应用英语系列

Applied English Courses

丛书主编 杨 敏 肖龙福

# 文学赏析

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**Literature Appreciation**

本书主编 王金娥 岑 玮

山东画报出版社

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# Literature Appreciation

## 文学赏析

丛书主编 杨

本书主编 王金

江苏工业学院图书馆  
藏书章

山东画报出版社

图书在版编目(CIP)数据

文学赏析/王金娥,岑玮著. — 济南:山东画报出版社,2007.9

(新思维应用英语系列)

ISBN 978 - 7 - 80713 - 581 - 4

I . 文… II . ①王…②岑… III . ①英语—高等学校—教材②文学欣赏—世界 IV . H31

中国版本图书馆 CIP 数据核字(2007)第 146505 号

责任编辑 刘 晓

封面设计 李海峰

版式设计 李荣智

主管部门 山东出版集团

出版发行 山东画报出版社

社 址 济南市经九路胜利大街 39 号 邮编 250001

电 话 总编室(0531)82098470

市场部(0531)82098479 82098476(传真)

网 址 <http://www.hbcbs.com.cn>

电子信箱 [hbcbs@sdpress.com.cn](mailto:hbcbs@sdpress.com.cn)

印 刷 山东省审计厅劳动服务公司

规 格 787×960 毫米 1/16

印张 8.5 幅图 10 字数 152 千字

版 次 2007 年 9 月第 1 版

印 次 2007 年 9 月第 1 次印刷

定 价 36.00 元(共两册)

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# 丛 书 前 言

2001年6月,教育部颁布了《基础教育课程改革纲要(试行)》,并于2001年9月开始在全国42个国家级基础教育课程改革试验区和大部分省级基础教育课程改革试验区展开了义务教育阶段的新课程试验。在总结义务教育阶段新课程实施的经验的基础上,教育部于2003年又颁布了《普通高中新课程方案(试验)》,并决定在部分省区逐步开展普通高中新课程改革的试验。

《普通高中新课程方案(试验)》的实施要求我们必须重塑学校课程板块,本系列教材的编写与出版正是为了推进山东省乃至全国普通高中新课程试验工作,使要从事普通高中英语教学工作的本、专科学生有一个更加合适的知识结构和系统的理论储备。

再者,英语专业学生目前的就业渠道也呈现出更加多样化的态势。因此,本系列教材还可以为毕业后从事旅游、文秘、商务等职业的学生搭建一个良好的知识与实践平台。

本系列教材对应的课程全部是《普通高中新课程方案(试验)》中要求高中开设的选修科目,包括《英语演讲与辩论》、《文学赏析》、《英语报刊阅读》、《文秘英语》、《旅游英语》、《英语影视欣赏》6册。每册内容划分为若干个单元,每个单元都有一个固定的选题,以传授给学生相应的知识和培养他们应用能力。单元中以课文开始,课文后附有相关背景和知识介绍、生词解释以及相应水平和内容的练习,以帮助学生巩固所学课文内容,进一步拓宽所学知识及视野(相应拔高练习)。最后,每单元都列出了一个参考书目以供有兴趣的学生选读,以此培养他们自主学习及应用的能力。

除了供师范类学生使用之外,本系列教材还可用来培养英语专业学生毕业后从事相应职业的知识能力。本系列教材要求两个学期授完。每学期授3册,且3册书按顺序依次进行。如,第一轮3周讲授《文学赏析》,第二轮3周可讲授《文秘英语》,第三轮3周讲授《英语演讲与辩论》。

本系列教材均配有相应电子教案,读者可以到山东师范大学外国语学院网站(<http://www.sdmu.com.cn>)下载。

# 前言

纵览国内外现有的英美文学欣赏或选读书籍,我们不难发现:大部分选本都是以史为纲,按照英美文学的各个历史年代及流派选取代表作家及作品供阅读。诚然,任何作家及其文学作品都离不开其特定的历史时期和流派特点,但针对“初级英语文学欣赏”这一课程板块的特点(为选修模块、只有 10 周的授课时间)、课程设置的目标(引领学生对于英美文学进行初级了解和鉴赏)以及授课对象的特征(为高二或高三年级学生),若遵循以往模式,将每个时期和流派的文学作品一一讲来,恐怕很难完成。因此,在仔细的调查研究和详细讨论之后,编者着力在吸取一般选读文本的特色和长处之外,突出自己的欣赏理念:

一、全书共 9 个单元,分为两部分——英国文学(1 至 4 单元)及美国文学(5 至 9 单元),共包括 9 位作家的 9 篇作品。欣赏内容涵盖诗歌、散文、短篇小说、长篇小说及戏剧 5 种体裁。书中尽量选取文学史上具有代表性的作家,同时注意选用较具现时性的作家作品。

二、每个单元先就该单元的中心体裁给出介绍说明,进而在选文之前进行较为简洁但系统的作家介绍及作品介绍。在作品介绍中,尽量触及作品的本质特征及中心思想,并为选文后面的讨论题目起引导作用。

三、每个单元围绕一个体裁特征,在正文之后设置练习活动:1. 思考讨论题(Questions for discussion),讨论题目尽可能在考察学生对于选文相关内容的理解之外,涉及到该类体裁的总体特征或构成元素,使学生有更高层次的理解和认识; 2. 补充阅读(Further reading),结合本单元的中心体裁,介绍另一位相关作家及其代表作品作为补充,力求使学生对该单元内容的理解更为全面和完满。

四、英文注释不仅使注解更贴切,而且有助于培养学生用英语思维的习惯。

如果时间条件允许,教师在授课时可以结合英美文学史,在各个单元之间、各个作家之间适当补充材料、实现更加通畅的过渡,为学生勾勒出英美文学的大体轮廓,教学效果则会更好。

英美文学源远流长、卷帙浩繁,本书所选内容实为沧海一粟。编者希望能借此将学生引领



进这个色彩斑斓、意境深远的文学世界。

在本书编写过程中，特别参考并借鉴了文学研究领域内数位知名专家及教授的作品及观点，如黄源深、陶洁、吴伟仁、王佐良、吴定柏等，在此向他们表示深深的敬意和感谢！

由于学术水平和能力有限，虽尽全力，书中仍可能存在一些缺点和不足。恳请读者及同行专家不吝指正。

编者

于2006年10月18日

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# Unit 1

## Thoughts in Westminster Abbey



## Joseph Addison

### Introduction

English essay began with the publishing of Francis Bacon's *Essays* in 1597, which included altogether 58 pieces of short articles. It is safe to say Bacon is the founder of English essay. In the 17th century, Thomas Brown and Abraham Cowley were two representative figures that excelled in essay writing. Richard Steele and Joseph Addison of the 18th century won great popularity because of their *Tatler* and *Spectator*. Charles Lamb is considered the greatest English essayist of the 19th century for his famous *Essays of Elia* (1832). Being his contemporary, Thomas De Quincy is another essayist worthy of notice. As to the 20th century, some names should be mentioned, among which are Bernard Shaw, Virginia Woolf, Aldous Huxley, Bertrand Russell and George Orwell.

### About the author

Joseph Addison (1672 - 1719), English essayist, poet, and statesman, was born on May 1st, 1672, at Milston. He was educated at Charterhouse, where he was a classmate of Richard Steele. In 1687 he was entered into Queen's College in Oxford. In early eighteenth-century English coffeehouse culture, no patron was as distinguished a conversationalist or as delightful an essayist as the Oxford-educated Joseph Addison. Addison wrote poems and dramas, but he is remembered chiefly for his prose mastery. In 1710 he began his contributions to *The Tatler*, which Richard Steele had founded in 1709. Most of Addison's essays were published in *The Spectator*, a popular periodical he founded in 1711 along with Richard Steele. As Samuel Johnson wrote, "Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison." Addison used his light and often gently satirical essays to educate the merchants and tradesmen of the emerging English middle class. In C. S. Lewis's words, Addison's essays stand firmly "on the common ground of life" and deal "with middle things." He died in 1719 at Holland House, and was buried in Westminster Abbey. He remains one of the most admirable characters and writers in English literature.

### About the essay

This essay was published in *The Spectator*, March 30, 1711. Westminster Abbey is a trite subject, because many pens have written in its praise, yet Addison wrote from a quite different point of view in a very familiar and easy style. In most of his essays, he first displayed that chaste and delicate humour, refined observation, and knowledge of the world. In this one, he evinced a more poetical imagination and deeper vein of feeling than his previous writings. When he amused himself with the tombstones and the inscriptions, he found it is satirical that the record of one's life is but the date of one's birth and death, which makes the essayist think a lot about the true value and meaning of life and the fact that no matter how noble or how humble people are, when they die, they stand equal before God. While reading, you may see that Addison's method is deliberately discursive—to imitate the freedom with which conversation plays round and about a subject. The loose manner suggests the case of conversation, and is better adapted to informal arguments and descriptions. Clearness is a virtue, which Addison esteemed highly, and in which his own writing excels. Humor contributed more than any other quality to his popularity. In this essay, a special feature of this humor is the irony with which absurdities are gravely related as if they were quite natural and reasonable.

## Thoughts in Westminster Abbey

When I am in a serious humour, I very often walk by myself in Westminster Abbey, where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. I yesterday passed a whole afternoon in the churchyard, the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person, but that he was born upon one day, and died upon another: the whole history of his life being comprehended in those two circumstances, that are common to all mankind. I could not but look upon these registers of existence, whether of brass or marble, as a kind of satire upon the departed persons; who had left no other memorial of them, but that they were born and that they died. They put me in mind of several persons mentioned in the battles of heroic poems, who have sounding names given them, for no other reason but that they may be killed, and are celebrated for nothing but being knocked on the head. The life of these men is finely described in Holy

Writ<sup>①</sup> by “the path of an arrow,”<sup>②</sup> which is immediately closed up and lost.

Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovelful of it that was thrown up, the fragment of a bone or skull intermixt with a kind of fresh mouldering earth, that some time or other had a place in the composition of a human body. Upon this, I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass; how beauty, strength, and youth, with old age, weakness and deformity, lay undistinguished in the same promiscuous heap of matter.

After having thus surveyed this great magazine<sup>③</sup> of mortality, as it were, in the lump; I examined it more particularly by the accounts which I found on several of the monuments which are raised in every quarter of that ancient fabric. Some of them were covered with such extravagant epitaphs, that, if it were possible for the dead person to be acquainted with them, he would blush at the praises which his friends have bestowed upon him. There are others so excessively modest, that they deliver the character of the person departed in Greek or Hebrew, and by that means are not understood once in a twelve month. In the poetical quarter, I found there were poets who had no monuments, and monuments which had no poets. I observed indeed that the present war had filled the church with many of these uninhabited monuments, which had been erected to the memory of persons whose bodies were perhaps buried in the plains of Blenheim<sup>④</sup>, or in the bosom of the ocean.

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① Holt Writ: sacred Christian writings, especially the Bible

② The path of an arrow: “Or like as when an arrow is shot at a mark, it parteth the air, which immediately cometh together again, so that a man cannot know where it went through; even so we, in like manner, as soon as we were born, began to draw to our end, and had no sign of virtue to show; but were consumed in our own wickedness.”—Wisdom of Solomon, v. 12–13.

③ magazine: Here it means storehouse.

④ Blenheim: Major engagement of the War of the Spanish Succession, fought on Aug. 13, 1704, at the village of Blenheim, Responding to appeals from Vienna, which was threatened by French and Bavarian forces, the English commander, John Churchill; duke of Marlborough, marched his army from the Netherlands to Bavaria and joined forces with the Austrian general, Prince Eugene of Savoy. At Blenheim their combined army overwhelmed a Franco-Bavarian force under Marshall Tallard and the elector of Bavaria.



## Words and expressions

cloister:	<i>n.</i> covered walkway around country yard; an area within a monastery or convent where monks or nuns live
comprehend:	<i>v.</i> to understand; include
depart:	<i>v.</i> to leave; die
prebendary:	<i>n.</i> member of cathedral clergy
promiscuous:	<i>adj.</i> mixed in a disorderly way
fabric:	<i>n.</i> physical structure of something
epitaph:	<i>n.</i> inscription on a tombstone
perusal:	<i>n.</i> careful reading
beau:	<i>n.</i> a man always dressed smartly in the most fashionable way
repository:	<i>n.</i> place for storage; a burial vault
timorous:	<i>adj.</i> showing fear or hesitancy:
inordinate:	<i>adj.</i> excessive
depose:	<i>v.</i> to remove from office
faction:	<i>n.</i> conflict within group

## Relevant information

1. Westminster Abbey: One of England's most important Gothic structures, also a national shrine. Nearly every English king or queen since William I has been crowned in Westminster, and it is the burial place of 18 monarchs. England's most notable statesmen and distinguished subjects have been given burial in the Abbey since the 14th century. In the Poets' Corner in the south transept rest the tombs of Chaucer, Browning, Tennyson, and other great English poets.
2. The spectator: The title of a daily publication of 1711 – 1714, founded by Joseph Addison and Richard Steel. The kindly and witty essays in it appealed to the middle class in the coffeehouses. The aim of it, as Addison said, is to "enliven morality."
3. Essay: An essay is a short piece of writing that discusses, describes or analyzes one topic. It can discuss a subject directly or indirectly, seriously or humorously. It can describe personal opinions, or just report information. An essay can be written from any perspective, but essays are most commonly written in the first or third person. Traditionally essay has been classified into four categories: description, narration, exposition and argumentation.



4. Descriptive essay: This kind of essay provides details about how something looks, feels, tastes, smells, makes one feel, or sounds. It can also describe what something is, or how something happened. These essays generally use a lot of sensory details.

5. Narrative essay: The narrative essay tells a story. It can also be called a “short story.” Generally the narrative essay is conversational in style, and tells of a personal experience. It is most commonly written in the first person. This essay could tell of a single, life – shaping event, or simply a mundane daily experience.

## Activities

### Questions for discussion

1. Discuss the style of Joseph Addison.
2. What’s the theme of the essay?
3. What’s the writer’s opinion towards the different inscriptions on the tombstone?
4. Find out the parallel sentences in the essay and tell what effect they create.

### Further reading

About Gilbert Keith Chesterton and His *In Defense of the Detective Story*

Gilbert Keith Chesterton (1874 – 1936), a prolific English critic and author of verse, essays, novels, and short stories, was born in London into a middle – class family on May 29, 1874. Chesterton was a prolific writer who wrote thousands of essays for the London newspapers as well as many plays and poetry. He also wrote books of literary criticism, social theory, economics, history, philosophy and religion, but he is most famous for his novels and detective stories. His works can be classified into five groups: the first, poems, and his first poetry collection is *The Wild knight* (1900), *Graybeards at Play* (1900); the second is essays, which are collected in the *Defendant* (1901); the third is literary review, such as *Robert Browning*, (1903), *Bernard Shaw* (1909); the fourth is religion – oriented works; the last group is detective novels, which confirmed his popularity. He is probably best known for his series about the priest – detective Father Brown who makes his appearance in 50 stories.

*In Defense of the Detective Story*, published in 1902, marks one of the first serious and perceptive applications of the critical method to the genre of the detective story. Perhaps no branch of literature has called forth so much argument as to whether it is legitimate even to read such things at all. Chesterton thought the detective genre was popular because “serious” literature had departed from ageless perceptions of reality, which every person shares at some deep level. It was, he believed, “... the earliest and only

form of popular literature in which is expressed some sense of the poetry of modern life." Chesterton regarded the detective as the modern version of a gallant knight, protecting the public and having the capacity to notice the invisible, bringing to light the hidden things while astonishing the reader with his acumen.

