

高校英语选修课系列教材·英美文学文化系列

英美文学与电影教程

陈文玉 编著

English and American Literature & English Movies



南京大学出版社

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前言

《英美文学与电影教程》作为自编教材自2008年下半年开始在海南师范大学文化素质教育公选课中使用,后扩至英语专业选修课中使用。这是一本实用的教材。本教材把英美名著与英语电影结合起来进行赏析,使学生在欣赏名著(章节)与观赏电影(片段)的同时增强人文素养,提高文学与电影的鉴赏水平和审美意识,学习与了解西方文化,提高英语综合水平。

教材分两部分,第一部分为英国文学与英语电影欣赏,第二部分为美国文学与英语电影欣赏。第一部分和第二部分各七个单元,共十四个单元。每单元的内容包括:作者简介、改编的电影信息与主要演员、导演、制片人信息、电影故事梗概、精彩英语电影对白听写练习(课堂上让学生进行听写)、英美经典作品的经典章节原文(此章节原文与英语对白听写练习片段为同一场景)、原文(章节)注释、供学生讨论的问题、进一步阅读(为有抱负、希望深入学习研究的学生而设)、英美文学阅读与欣赏必要的相关文学知识,如文学术语等。精彩英语电影对白练习的答案、原文(章节)的参考译文放在南京大学出版社网站的高校教材中心的“课件下载”中供学生下载。

第一部分的英国文学与英语电影欣赏选取的作品与电影为:第一单元:威廉·莎士比亚的《罗密欧与朱丽叶》;第二单元:简·奥斯丁的《傲慢与偏见》;第三单元:查尔斯·狄更斯的《雾都孤儿》;第四单元:夏洛蒂·勃朗特的《简·爱》;第五单元:艾米莉·勃朗特的《呼啸山庄》;第六单元:托马斯·哈代的《德伯家的苔丝》;第七单元:乔治·伯纳·萧的《皮格马利翁》(《窈窕淑女》)。第二部分的美国文学与电影欣赏选取的作品与电影为:第八单元:纳撒尼尔·霍桑的《红字》;第九单元:路易莎·梅·奥尔科特的《小妇人》;第十单元:马克·吐温的《汤姆·索耶历险记》;第十一单元:西奥多·德莱赛的《嘉莉妹妹》;第十二单元:弗朗西斯·司各特·菲茨杰拉德的《了不起的盖茨比》;第十三单元:玛格丽特·米切尔的《乱世佳人》;第十四单元:厄尼斯特·海明威的《老人与海》。

本教材的特点主要表现为:

1. 紧密结合国家需求:随着中国经济的飞速发展,精神文明建设也加快步伐。从把国学、京剧搬进课堂,到社会主义核心价值观以及“双创”的提出,国家与政府益发重视人民的精神文明与人文素质的培养与教育。本教材通过把阅读英美重要作家的经典作品与欣赏电影结合起来达到提高人文素养的目的。

2. 颇具新颖性:到目前为止,尚未见到把英美文学与电影结合起来的教材。现有的教



材要么是英美文学选读,要么是英语电影欣赏。本教材设计英语对白听写练习,运用任务型教学法,让学生带着任务去欣赏电影,在欣赏电影的同时可以提高英语水平。本教材还提供了对相关文学术语的解释。本教材具有一定的新颖性,可弥补英美文学与电影相结合的教材的空缺。

3. 经受了时间的考验:本教材从2008年下半年开始在本科生中使用,并在使用过程中修改、补充和完善。

4. 实用性、操作性强:本教材所选的作家、作品、作品章节与电影均经过深思熟虑。选取的作家都是英美文学史上乃至全世界闻名的作家,作品都是其经久不衰的经典作品、脍炙人口的篇章。听写练习根据所选作品改编成电影的英语对白而设计,适合在课堂使用。十四个单元的量适中,可以满足不同学校的不同课型的需求,具有较强的实用性与操作性。

本教材可供英语专业本科生的选修课使用,也可作为非英语专业本科生的文化素质教育公选课教材使用;可供备考英语专业四、八级的考生使用,也可供备考(英美文学方向)研究生的考生使用;也可供喜爱文学或电影的广大社会读者阅读。

作为英语专业选修课与公选课教材使用时,如果课堂授课时间是十六周,本教材可全部上完;如果是八到九周,教师在使用本教材时可自由选择八到九部作品(章节)与电影,课堂上教师可选取认为重要的几个电影片段进行赏析。英语电影对白听写练习在课堂上完成,听写部分的片段建议教师放两遍,第一遍先观赏,第二遍进行听写,原文(章节)后面的讨论问题可在课堂上分组讨论或布置给学生课后小组讨论,下次课派代表做课堂发言。相关知识(文学术语)的介绍可放在每单元第一节课的开始进行。

本教材参考了多种资料,在这里向作者们表示衷心的感谢。

由于水平有限,错漏在所难免,敬请广大读者批评指正。

陈文玉

2016年8月

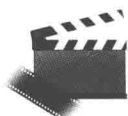
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Part One
English Literature & English Movies
(英国文学与英语电影欣赏)

Unit 1

WILLIAM SHAKESPEARE (1564—1616)

(威廉·莎士比亚)

作者简介

威廉·莎士比亚 1564 年 4 月 23 日出生于英格兰沃里克郡的小镇——斯特拉特福镇 (Stratford-upon-Avon), 是英国文艺复兴时期著名的剧作家和诗人。他一生共创作了 38 个剧本和 154 首十四行诗 (Sonnet), 主要作品有历史剧 (Historical play): 《亨利六世》(Henry VI, 1590)、《理查德三世》(Richard III, 1592)、《亨利四世》(Henry IV, 1597)、《亨利五世》(Henry V, 1598)、《亨利八世》(Henry VIII, 1612); 喜剧 (Comedy): 《仲夏夜之梦》(A Midsummer Night's Dream, 1595)、《威尼斯商人》(The Merchant of Venice, 1596)、《皆大欢喜》(As You Like It, 1599)、《第十二夜》(Twelfth Night, 1600); 悲剧 (Tragedy): 《哈姆雷特》(Hamlet, 1601)、《奥赛罗》(Othello, 1604)、《李尔王》(King Lear, 1605)、《麦克白》(Macbeth, 1605); 浪漫悲剧 (Romantic tragedy): 《罗密欧与朱丽叶》(Romeo and Juliet, 1594); 传奇剧 (Romance), 也称调解剧 (Reconciliation play): 《暴风雨》(The Tempest, 1611)。

《罗密欧与朱丽叶》(Romeo and Juliet)

1954 年版电影《罗密欧与朱丽叶》根据威廉·莎士比亚的同名剧本改编而成, 由 Universalcine-Verona 电影公司出品。1954 年在第 19 届欧洲三大国际电影节之一的威尼斯国际电影节 (Venice International Film Festival) 上获金狮奖 (Golden Lion Award), 1955 年在第 8 届英国电影和电视艺术学院奖评选中获最佳影片提名奖。

主演 (Starring): 劳伦斯·哈维 (Laurence Harvey) 苏珊·仙托 (申塔尔) (Susan Shentall)

制片人 (Producer): 约瑟夫·詹尼 (Joseph Janni)

导演 (Director): 雷纳托·卡斯特拉尼 (Renato Castellani)

电影故事梗概 (Synopsis)

在意大利的维洛那 (Verona), 声望显赫的两大家族蒙太古 (Montague) 与凯普列特 (Capulet) 为敌对家族, 但分别来自这两大对峙家族的罗密欧 (Romeo) 与朱丽叶 (Juliet) 一见倾心, 抛弃父辈的恩怨真诚相爱, 在神父的帮助下秘密结婚。罗密欧在决斗中失手刺死了



朱丽叶的表哥,被驱逐出境。不久,朱丽叶的父亲把她许配给另一贵族,要她马上结婚,朱丽叶不愿屈从,向神父求助。神父给她服了一种可使人处于假死状态的药,只要过四十二小时就能醒来,同时给罗密欧写信,要他赶来,在朱丽叶醒来时把她带走。神父派出的信使因故未能及时把信送到罗密欧手里,而罗密欧的仆人不知内情赶到他的住处把朱丽叶的死讯告诉了他。罗密欧赶到朱丽叶的灵柩旁殉情,朱丽叶醒来,发现罗密欧已死,也用匕首自杀身亡。

Dictation (听写)

Fill in the blanks with the words you have just heard.

Romeo: But soft! What light through _____ window breaks?

Juliet: Ay me!

Be but _____ my love, and I'll no longer be a Capulet.

O Romeo, Romeo wherefore art thou Romeo?

Deny thy father and _____ thy name!

'Tis but thy name that is my _____.

Thou art thyself, _____ not a Montague.

What's Montague? It is nor hand, nor _____,

Nor arm, nor face, nor _____ part

_____ to a man. O, be some other name.

What's in a name? That which we call a _____.

By my other name would _____ as sweat.

O, Romeo, doff thy name;

And for that name, which is no part of _____,

_____ all myself.

Romeo: I take thee at thy word.

Call me but _____, and I'll be new baptiz'd;

Henceforth I never _____ be Romeo.

Juliet: What man art thou that?

Romeo: By a name

I know _____ how to tell thee who I am.

My name, dear _____, is _____ to myself,

Because it is an enemy to thee.

Had I it written, I would _____ the word.

Juliet: My ears have yet not _____ a hundred words

Of that tongue's _____, yet I know the sound.

Art thou not Romeo, and a Montague?

Romeo: Neither, fair saint, if either thee _____,

Juliet: How cam'st thou hither, tell me, and wherefore?
 The orchard walls are high and _____ to climb,
 Romeo: With love's light _____ did I o'erperch these walls;
 For stony limits cannot _____ love out,
 _____ thy kinsman are no stop to me.
 Juliet: If they do see thee, they will _____ thee.
 Romeo: I have night's cloak to _____ me from their sight;
 And but thou love me, let them _____ me here.
 My life were better _____ by their hate
 Than death prorogued, _____ of thy love.

原文

*Romeo and Juliet***Act II Scene II Capulet's orchard**

Romeo[Coming forward]: He jests at scars that never felt a wound.

[Enter Juliet above at a window.]

But soft! What light through yonder window breaks?

It is the East, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou her maid art far more fair than she.

Be not her maid, since she is envious.

Her vestal livery is but sick and green,

And none but fools do wear it. Cast it off.

It is my lady! O, it is my love!

O, that she knew she were!

She speaks, yet she says nothing. What of that?

Her eye discourses; I will answer it.

I am too bold; 'tis not to me she speaks.

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

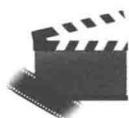
To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright



That birds would sing and think it were not night.
See how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

Juliet: Ay me!

Romeo: She speaks.

O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wond'ring eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

Juliet: O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

Romeo: [Aside] Shall I hear more, or shall I speak at this?

Juliet: 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By my other name would smell as sweet.
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name;
And for that name, which is no part of thee,
Take all myself.

Romeo: I take thee at thy word.

Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.

Juliet: What man art thou that, thus bescreen'd in night,
So stumblest on my counsel?

Romeo: By a name

I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee.

Had I it written, I would tear the word.

Juliet: My ears have yet not drunk a hundred words
Of that tongue's utterance, yet I know the sound.
Art thou no Romeo, and a Montague?

Romeo: Neither, fair saint, if either thee dislike.

Juliet: How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

Romeo: With love's light wings did I o'erperch these walls;
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no let to me.

Juliet: If they do see thee, they will murther thee.

Romeo: Alack, there lies more peril in thine eye
Than twenty of their swords! Look thou but sweet,
And I am proof against their enmity.

Juliet: I would not for the world they saw thee here.

Romeo: I have night's cloak to hide me from their sight;
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued, wanting of thy love.

Notes

1. soft: 这里是“轻声”、“轻一点”、“别作声”的意思。
2. yonder: 远处
3. art: 是, 相当于早期现代英语中的“are”。
4. vestal livery: 光环
5. Her eye discourses: 她的眼睛在说话。
6. doth: 相当于现代英语中的“does”。
7. the white-upturned wond'ring eyes/Of mortals: 凡人充满神奇而仰天注视的目光(仰视时大部分眼白都显露在外面)。
8. Wherefore are thou Romeo: 你为什么是(或叫)罗密欧?
9. doff: 脱(帽)致意; 丢弃 Doff thy name: 抛弃你的名字吧。
10. bescreen'd: 被遮蔽了; 被遮掩了
11. And the place death: 这地方对你就意味着死亡; 你到这里来必死无疑。
12. o'erperch: 爬过去; 飞过去
13. murther: 即“谋杀”(murder)



14. My life were better ended by their hate, / Than death prorogued, wanting of thy love: 宁愿让他们的仇恨来结果我的生命, 也不愿(在)没有你的爱(的情况下)而在死亡中延续下去。

Questions for Discussion

1. What does Romeo compare Juliet to in the beginning passage of the selection?
2. What is Romeo and Juliet's attitude toward being a Montague or a Capulet?
3. What does Romeo mean when he says "Look thou but sweet, / And I am proof against their enmity"?
4. What does it mean when Juliet says "That which we call a rose / By my other name would smell as sweet"?
5. Do you believe "fall in love at first sight"?

Further Reading for Ambitious Reader

Act III, Scene I of *Romeo and Juliet*; *Hamlet*

Related Literary Terms(相关文学术语)

Renaissance (文艺复兴)

(1) The word "Renaissance" means "rebirth". It means the reintroduction into Western Europe of the full cultural heritage of Greece and Rome. (2) The essence of the Renaissance is Humanism. Attitudes and feelings which had been characteristic of the 14th and 15th centuries persisted well down into the era of Humanism and Reformation. (3) The real mainstream of the English Renaissance is the Elizabethan drama with William Shakespeare being the leading dramatist.

Humanism (人文主义)

(1) Humanism is the essence of the Renaissance. (2) It emphasizes the dignity of human beings and the importance of the present life. Humanists voiced their beliefs that man was the center of the universe and man did not only have the right to enjoy the beauty of the present life, but had the ability to perfect himself and to perform wonders.

Drama (戏剧)

A play written in prose or verse that tells a story through dialogue and actions performed by actors impersonating the characters of the story.

Sonnet (十四行诗)

(1) Sonnet is the one of the most conventional and influential forms of poetry in Europe. (2) A sonnet is a lyric consisting of 14 lines, usually in iambic pentameter restricted to a definite rhyme scheme. (3) Shakespeare's sonnets are well-known.

The rhyme scheme is a b a b, c d c d, e f e f, g g.

Blank verse (无韵体诗)(素体诗)

(1) Blank verse is verse written in unrhymed iambic pentameter. (2) It is the verse form used in some of the greatest English poetry, including that of William Shakespeare and John Milton.

Lyric (抒情诗)

(1) Lyric is a short poem wherein the poet expresses an emotion or illustrates some life principle. (2) Lyric often concerns love. “My love is like a red, red rose” is Robert Burn’s well-known lyric.

Iamb (抑扬格)

A unit of sound in poetry consisting of one weak or short syllable followed by one strong or long syllable.

Pentameter (五音步)

A line of poetry with five stressed syllables; the rhythm of poetry with five stressed syllables to a line.

Unit 2

JANE AUSTEN (1775—1817)

(简·奥斯丁)

作者简介

简·奥斯丁 1775 年出生于英国南部汉普夏郡 (Hampshire) 小镇斯蒂文顿 (Steventon) 一教区牧师家庭, 终身未嫁。她是英国小说家, 共创作了六部小说:《理智与情感》(*Sense and Sensibility*, 1811)、《傲慢与偏见》(*Pride and Prejudice*, 1813)、《曼斯菲尔德花园》(*Mansfield Park*, 1814)、《爱玛》(*Emma*, 1815)、《诺桑觉寺》(*Northanger Abbey*, 1818)、《劝导》(*Persuasion*, 1818)。《傲慢与偏见》是其代表作。

《傲慢与偏见》(*Pride and Prejudice*)

1940 年版的电影《傲慢与偏见》是根据简·奥斯丁的同名小说改编而成, 由美国好莱坞八大电影公司之一、负有盛名的电影公司米高梅 (Metro Goldwyn Mayer, 简称 MGM) 1939 年出品, 1941 年获世界著名电影奖项奥斯卡金像奖 (Oscars, 全称美国电影艺术与科学学院奖 Academy Awards) 最佳艺术指导 (黑白片) 奖。

主演 (Starring): 葛丽亚·嘉逊 (Greer Garson) 劳伦斯·奥立弗 (Laurence Olivier)

制片人 (Producer): 亨特·斯特龙伯格 (Hunt Stromberg)

导演 (Director): 罗伯特·E·伦纳德 (Robert E. Leonard)

电影故事梗概 (Synopsis)

贝内特 (Bennet) 一家有五个女儿待字闺中, 应租住在内瑟菲尔德庄园 (Netherfield Park) 的贵族宾利 (Bingley) 之邀参加盛大的舞会。贝内特家大女儿简 (Jane) 深受宾利青睐, 互倾心慕。宾利的好友, 富有英俊的达西 (Darcy) 虽爱上理智聪颖的二女儿伊丽莎白 (Elizabeth), 却因性情傲慢, 认为简不爱宾利而劝其离开简以及受家中原总管的儿子韦翰 (Wickham) 的诬蔑而招致伊丽莎白的误会和偏见。表哥柯林斯 (Collins) 向伊丽莎白求婚遭拒后与夏绿蒂 (Charlotte) 结合, 并法定继承贝内特家遗产。达西再次在自己的庄园彭伯利 (Pemberley) 与伊丽莎白相遇时, 态度诚恳, 礼仪周全。伊丽莎白弄清事情真相后, 发现自己也爱上了达西, 接受了达西的第二次求婚。两人终于从傲慢与偏见的迷失中走了出来, 缔结幸福之果。