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普通高等教育“十一五”国家级规划教材（第一版）

2011年普通高等教育精品教材（第一版）

“英语短篇小说”MOOC 配套教材

# Short Stories in English

A Reading Course

Second Edition

## 英语短篇小说教程

（第二版）

主编 虞建华

编者 梅 丽 程 心 刘思远

高等教育出版社



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## 图书在版编目(CIP)数据

英语短篇小说教程 / 虞建华主编; 梅丽, 程心, 刘思远编者. -- 2版. -- 北京: 高等教育出版社, 2019.1

ISBN 978-7-04-051060-7

I. ①英… II. ①虞… ②梅… ③程… ④刘… III. ①英语—阅读教学—高等学校—教材②短篇小说—文学欣赏—世界—英文 IV. ①H319.4: I

中国版本图书馆CIP数据核字(2018)第280543号

策划编辑 甘红娜  
版式设计 孙伟

责任编辑 谢森 刘志婧  
责任印制 刘思涵

封面设计 王凌波

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出版发行	高等教育出版社	网 址	<a href="http://www.hep.edu.cn">http://www.hep.edu.cn</a>
社 址	北京市西城区德外大街4号		<a href="http://www.hep.com.cn">http://www.hep.com.cn</a>
邮政编码	100120	网上订购	<a href="http://www.hepmall.com.cn">http://www.hepmall.com.cn</a>
印 刷	山东临沂新华印刷物流集团有限责任公司		<a href="http://www.hepmall.com">http://www.hepmall.com</a>
开 本	850mm×1168mm 1/16		<a href="http://www.hepmall.cn">http://www.hepmall.cn</a>
印 张	19.5	版 次	2010年8月第1版
字 数	483千字		2019年1月第2版
购书热线	010-58581118	印 次	2019年1月第1次印刷
咨询电话	400-810-0598	定 价	56.00元

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## 第二版

# 前言

《英语短篇小说教程》出版于2010年，是普通高等教育“十一五”国家级规划教材，2011年被评为教育部“精品教材”。出版8年来，这本教材在国内高校被广泛使用，反响积极。8年时间不算太长，但在瞬息万变的信息时代，则见证了社会面貌多方面的变化，包括教学理念与教学模式的新旧更替。这让我们迫切感到调整、修订的必要性。

2017年夏天，高等教育出版社向我们提出依托这本教材制做慕课（MOOC，即大型开放式网络课程）的建议。这是一件有意义的工作，能使更多的学习者受益，我们欣然接受。但制作MOOC是一个全新的挑战，而且工程不小。我们感到有必要对《英语短篇小说教程》做一些较大的调整，以配合MOOC《英语短篇小说》。这本文学教材将继续适用于一般高等院校的课堂教学，但与原教材相比，内容更加丰富，形式更加活泼，阐释更加详尽。

新版教材是结合在线学习的改进版，体现了以下几个方面特点：

- ① 除了注释之外，《英语短篇小说教程》全书用英文，与全英文授课的在线课程相匹配。使用对象仍设定为高校英语专业的本科生、研究生和其他具有较好英语语言能力又对英语小说具有兴趣的人。
- ② 教材的形式和内容与在线课形成呼应，互为补充，包括了学生自主阅读、教师视频讲解，因此学习方式更加多元。每一单元的第1至第4部分分别标有二维码可供扫描，导向该部分的视频讲解，可供视频学习。每单元设有4个视频讲解，并附有理解题和讨论题。
- ③ 修订本继续将每一单元的内容分为两个大块：“小说要素”和“作品赏读”。前者是关于短篇小说的一些理论知识，后者是具体文本的解读和评析，以前者引导后者，以后者强化前者的概念。修订版删除了原教材第6单元“小说要素”部分的“铺垫与闪回”，更换为“反讽”；删除了原教材第7单元“小说要素”部分的“语气与风格”，更换为“象征”。同时我们也对原第3单元、第5单元和第6单元的短篇小说进行了更换，选用篇幅更短小、



# 前言

与“小说要素”更匹配、内容更符合当代审美的经典名作，以便更适合于课堂和在线学习。

- ④ 调整后的布局为每单元第 1-4 部分是课文学习主体；第 5 部分为练习——包括理解题和思考题。最后部分为附加阅读，即每单元附加 1 篇能体现该单元教学内容的短篇小说，为有能力、有兴趣的学习者提供更多赏读和学习的范本，也为教师的课堂教学提供更多选则。附加阅读部分也设有作家简介和思考题。这样，整部教材包含 24 篇脍炙人口的短篇小说精品。

新版教材以结合视频教学为特点，书页上二维码引出的视频可以使教学更加活泼灵便，但这只是课堂教学的辅助资源。我们鼓励学生注册免费的中国大学 MOOC ([www.icourse163.org](http://www.icourse163.org)) 中《英语短篇小说》课程，参加线上的学习讨论，发表见解，寻求疑问的解答，与课程授课教师团队和其他学习者交流与分享，让纸质教材和电子视频、课堂教学和自主学习各显其长，以取得更好的学习效果。而且，完成在线课程全过程并参加线上测试通过后，还可以获得中国大学 MOOC 的课程证书。基于这本教材的 MOOC 课程，也可以作为学校自主学习的方式，通过记学分使之成为学校课程的一部分。

新版教材的修订意图，一是使阅读课本与在线视频课程更加合拍，二是使这门课程的内容更加厚实，更加活泼，把教师讲授和学生自主学习结合起来，也把文学知识与作品赏析结合起来，让学习多样化，满足学生的“个性化学习”需要，提高学生的学习效率。我们希望充分利用互联网带来的便利，让各个高校分享优质的教学资源，并通过这一课程的学习，体验到英语短篇小说的独特魅力，从中收获悟识和启迪，同时也享受到阅读的愉悦和学习的快乐。

上海外国语大学 虞建华

2018 年初夏

# 第一版 前言

克兰斯·布鲁克斯和罗伯特·佩恩·沃伦在《理解小说》的第一章中是这样开篇的：“当黑暗笼罩世界其他部分的时候，一旦原始洞穴人有闲坐在点起的火堆四周，小说就诞生了。他带着恐惧的颤抖或胜利的自得，用语言再现狩猎的场景，重叙部落过去的历史，描绘英雄的业绩和谋略，讲述奇迹，努力在神话中解释世界和命运；他在转化为叙述的想象中为自己创造荣耀。”也就是说，广义的小说在史前就已存在，从来是人类生活不可分割的一部分，代表和反映了我们最深层的需求与兴趣。

对小说的学习、欣赏、阐释和研究，也从来是人类文化的重要部分，是高等院校的一门传统显学。英语文学是英语民族的文化资料库，包含着广博而丰富的内涵。通过文学作品，我们可以最鲜活、最直接、最形象、最生动地了解英语民族诸方面的文化因素。我们今天强调素质教育，强调人才培养而不仅仅是技能培训，因此对于英语专业或其他专业的学生来说，我们不仅要有熟练的外语运用技能，更需要提高人文造诣，对语言对象国要有更深的文化浸润，对其历史渊源、宗教传统、思维方式、习俗礼仪等诸多方面要有更透彻、更细致、更广博的了解，以获得更多异文化的体验，提升深层次跨文化交际的能力。从根本上讲，文学中涵容的人文精神，要比文学文本反映的语言知识更加重要，因为编码于文学作品中的精神文化方面的东西，可以开阔学生的视野，丰富学生的底蕴，并且潜移默化地影响学生。

英语中有一句话：文学学习“始于愉悦，终于智慧”（*Literature learning begins with pleasure and ends in wisdom*）。也就是说，文学文本不仅可以带来赏读享受，而且阅读者也可以从他人的经验中汲取营养，提升自我，更直观地洞悉世界，更敏锐地感悟人生。短篇小说由于贴近生活，内容活泼，篇幅短小，施教灵便，往往是文学教学的宠儿。我们期望这本《英语短篇小说教程》能够达到这样的效果：融智慧于愉悦之中，在愉悦之中获得智慧。当然，“愉悦”主要不是指轻松快乐，而更多地指小说阅读、发现过程中由新体验带来的触动和震撼的兴奋感。本教程收录的短篇小说不是消遣读物，都是严肃的、得到普遍认可的新、老经典作品。很多作品的主题是沉重的，催人泪下，

发人深省，具有深刻的思想性。

但是“经典”并不一定总是那几篇被人嚼烂的作品，也不一定非得从文学史的早期开始寻找范本。文学经典浩如烟海，这本薄薄的《英语短篇小说教程》只是沧海一粟。有舍才有得，有得必有舍。本教程不追求文学的覆盖面和理论性，但管中窥豹，仍可见一斑。本教程的编写首先打破“以史为序”的常规模式。它不是文学史的配套教材，而是自成一体，将短篇小说作为一门独立的文类对待。同时，我们以短篇小说为切入点，让学生在這一文类的学习中触类旁通，了解和掌握更多文学中共通的方面。

《英语短篇小说教程》的编写主旨，是让学生更加具体地体验和感悟英语文学，让教师更加灵活地施教，通过点拨、启发，引导学生创造性地解读文本，思考问题，避免让文学课落入枯燥乏味的知识传授的老套。出于这样的编写目的，本教程努力体现以下5个方面的特点：

- ▷ 选择兼具思想性、文学性和代表性的被普遍认可的文学名家或新星的佳作。
- ▷ 充分考虑英语是外语的事实，注重所选作品的可读性和易读性，选择中排除那些语言古旧拗口、容易挫伤学生学习积极性的经典名篇；同时充分注意作品的故事性和多样性，以提高学生的阅读兴趣，让文学作品充分展现它们本来应有的魅力。
- ▷ 每单元简要介绍某一方面的文学知识，并与阅读文本有机结合，以“小说要素”为引导，帮助理解作品。
- ▷ 所选作品一般都具有较大的阐释空间，每单元提供思考、讨论的练习，强调文学作品的多义性，鼓励学生充分发挥想象力，参与解读。
- ▷ 除了12个单元正式课文之外，本教程另附加8则小说名篇，提供简明的介绍和阅读讨论题，供教师灵活选择使用。

最后，本书的编者想对使用本教程的老师和学生各送一句赠言。对教师：施教之功，贵在引导，恰到好处点拨要比单向灌输更见功夫，让你的学生参与创造性的阅读。对学生：阅读文学作品时，你不是被动的接受者，而是“对话”的参与者，你的观点、感受、悟识与其他任何人的同样重要。

上海外国语大学 虞建华

2010年3月



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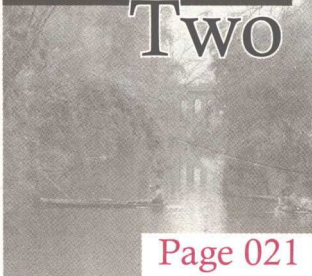


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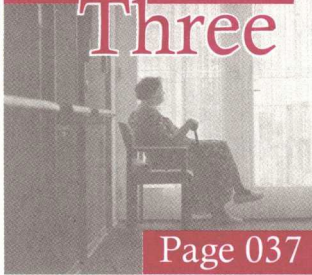


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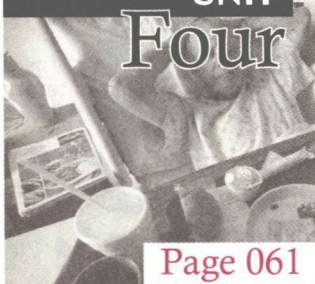
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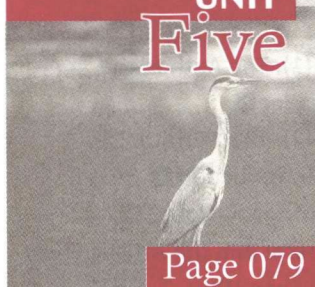


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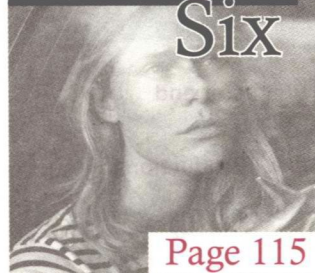


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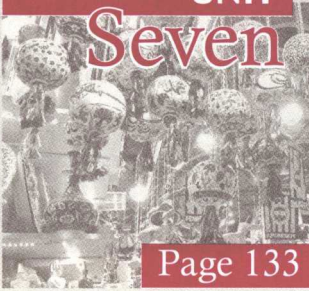
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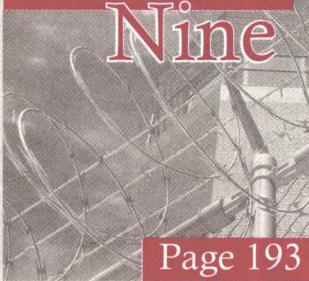
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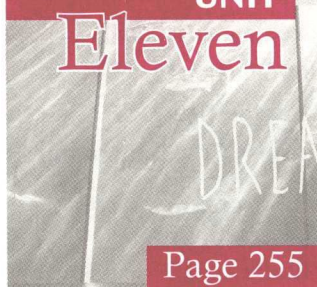


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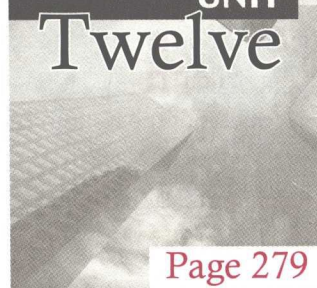


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## UNIT

# One

## Langston Hughes: “Early Autumn”

### Part 1 Elements of Fiction (1) The Nature of Short Story

#### Special Terms\*

**fiction** 小说

**narrative** 叙述文本

**prose** 散文体文本

**folktale** 民间故事

**myth** 神话

**legend** 传奇

**novel** 长篇小说

**short story** 短篇小说

**interpretation** 阐释

**defamiliarize** 陌生化



#### What Is Short Story?

The word **fiction** is a rather general term that can be defined as a **narrative** told in **prose**. Therefore, fiction refers to different types of writing such as **folktale**, **myth** and **legend**, but it is most often associated with **novel** and **short story**.

\* 本书的 Special Terms 均包含该部分视频课程中出现的重点词条。



In the very first paragraph of their book *Understanding Fiction*, Cleanth Brooks and Robert Penn Warren said: “As soon as the cave man had leisure to sit around the fire while darkness covered the world beyond, fiction was born. In words, he relived, shivering with fear or gloating in victory, the events of the hunt; he recounted the past history of the tribe; he narrated the deeds of heroes and men of cunning; he told the marvels; he struggled in myths to explain the world and fate; he glorified himself in daydreams converted to narrative.”

By broad definition, the short story of various kinds goes back to pre-historic times that Brooks and Warren described, but the same impulse to retell some events, real or imagined, the same passion to recount the human experience, and the same desire to express something beyond the narrated events can still be found in the written work that we read today. And we read them with just as much interest as the fireside cavemen listened to their stories, as they embody some of our basic interests, needs and desires buried deep in the human psyche.

The short story, with “story” being defined by the word “short,” is necessarily limited in length and scope. Unlike the novel, which has enough space to develop a complex plot or a number of characters, a short story usually concentrates on a single incident and portrays a single character or a few characters. This kind of focused attention to a single event and to the character development makes the short story a particularly interesting form of literature. Being short, compact and convenient to handle, the short story is endowed with the advantage of being the favorite form for classroom discussion.

An intellectually challenging short story requires close and active reading to unlock the ideas hidden behind the event. A short story, by forcing us to see things differently through the writer’s sensibility, helps sharpen our awareness of the people and the world around us, and provides glimpses of insight towards a better understanding of our own experience and the experience of others. A short story does not mean the same to every reader, as the reader’s own life experience plays an important part in the process of meaning production. When he is reading, he unconsciously associates memories and impressions of his past with the text and involves himself in the vital process in which meaning emerges from the experience, and thus he forms his own **interpretation**.

Literature learning begins with pleasure and ends in wisdom, as people say.



There are two aspects of literature teaching and learning, as a cultural product and as language art. As the former, the literary work must be interpreted with reference to things beyond the text, things historical, social, psychological, or biographical. Thus, the moral, political, and experiential dimensions of the story can be explored by linking the story within to the world without. As the latter, the verbal skill and the stylistic devices of the author can also be appreciated. Novels and short stories are best examples of effective language application.

### Video Lesson (Part One) (1)



Please scan the QR code on the left for the video lesson of this part.

### Little Test for Comprehension



After watching the video lesson, select from the four choices below the one that best answers the question.

- ① In the video clip, why is the blind man puzzled?
  - A. Because few people seem to be willing to help.
  - B. Because the reaction from the passers-by seems to have suddenly changed.
  - C. Because a lady lingers for too long a time around him.
  - D. Because somebody messes about with his cardboard sign.
- ② The words on the cardboard "I'm blind. Please help." do not seem to draw much attention because \_\_\_\_\_.
  - A. people tend to ignore such familiar streetside scenes
  - B. the language is too simple, and not eye-catching
  - C. the words have a commanding air that annoys people
  - D. the demand for help is not direct and strong enough
- ③ The language of the lady's rewriting is everything BUT \_\_\_\_\_ narrative.
 

A. a poetic	B. an ordinary
C. a defamiliarized	D. a more personal
- ④ Which statement about "defamiliarization" as a literary term is NOT TRUE?
  - A. It awakens the reader to new possibilities of meaning.
  - B. It refers to a fact stated in a less familiar way.
  - C. It can sharpen reader's awareness to a stated fact.
  - D. It makes the text unclear and unreadable.

## Elements of Fiction (2) Literary and Non-literary Writings, the Difference

### Special Terms



### The Difference Between Literary and Non-literary Writings

A short story is **imaginative**. That is, the writer feels no obligation to stick to facts, but can freely exercise his or her own will in selecting materials and devising ways to put them together for some particular purpose. Even when a writer recreates historical events, or recounts his unique personal experience, his writing does not need to be seen as a report of facts, because in the process of writing he has to go through a process of selection, deletion, concentration and reorganization of the factual materials to present his own impression or view of that experience. Literary representation aims at achieving significance beyond the moment and at transcending the particular to reach the universal.

A good story is just “written.” Its author might care the least about the rules and principles of story writing, yet there are always some conventions that the author knowingly or unknowingly follows. Over the ages, written fiction has developed into a complex art. **Critics** have found some general principles and certain structural patterns, technical and **rhetorical devices** that are particular to fiction. Acquainting ourselves with these principles and features will enhance the pleasure of reading and deepen the understanding of the short story as a **genre**.

A writer of fiction is not a moralist. He is not primarily concerned with teaching, by giving an example or a lesson, but rather, he retells an event without analyzing or evaluating it, leaving the impact of that experience to the reader. By way of his

special arrangement of facts and images, he encourages readers to move beyond the factual details of an event or a character. Or, in other words, he invites the readers to "participate" in the story, to play a role, to uncover the relations between things, to bridge the gaps and to find the message that is contained in the story. Actually, readers gain their pleasure of reading in "filling in the blanks" and in discovering the meaning themselves.

Literary texts are **representational** rather than **referential**. Referential language communicates at only one level and tends to be informational. The representational language of literary texts involves the readers and engages their emotions, as well as their **cognitive faculties**. A short story does not mean the same to every reader. A short story reader is not a passive receiver of information, but should be an active participant and contributor, as his own life experience can enrich, expand and reshape the meaning of it. When one is reading, one is also involved in thinking, questioning, challenging the apparent surface details, and reevaluating one's own life experience. Also, literary works help readers use their imagination, enhance their empathy for others and develop their own creativity.

## Video Lesson (Part One) (2)



Please scan the QR code on the left for the video lesson of this part.

## Little Test for Comprehension



After watching the video lesson, select from the four choices below the one that best answers the question.

- ① When Ezra Pound says that "great literature is simply language charged with meaning to the utmost possible degree," he probably means that \_\_\_\_\_.
  - A. great literature tends to be simple in language but deep in meaning
  - B. great literature would allow a lot of possible explanations
  - C. great literature is language made more dynamic and meaningful
  - D. great literature, unlike ordinary speech, uses rhetorical and artful language
- ② Ezra Pound has made another comment that literature is "news that stays news." This probably means \_\_\_\_\_.
  - A. that literary writing will not go out of date



- B. that literature always concerns itself with social issues  
 C. that literature remains to be readers' favorite choice  
 D. that literature repeatedly occurs in news headlines
- ③ According to Henry James, a short story gets its impact mostly from \_\_\_\_\_.
- A. an artistic literary language                      B. details selected for the fiction  
 C. interesting plot or story-line                      D. the life-like characters
- ④ Which of the following statements is NOT characteristic of a short story?
- A. It has two levels of understanding.  
 B. It requires imaginative participation of the reader.  
 C. It allows different interpretations.  
 D. It always contains a moral lesson.

## Part 2 Langston Hughes: An Introduction

### Special Terms

columnist 专栏作家

jazz poetry 爵士诗

Harlem Renaissance 哈莱姆文艺复兴

### Meet the Author



**Langston Hughes** (1902 – 1967) was an American poet, novelist, playwright and a popular **columnist** for the *Chicago Defender*. Born in Missouri, he attended Columbia University, but left after one year to travel. He published his first poem in 1921, and his poetry was later promoted by Vachel Lindsay, a well-known poet. Hughes published his first book in 1926, and went on to write countless works of poetry, prose and plays. He was one of the earliest innovators of the new literary art form called **jazz poetry**. His African-American themes made him a primary contributor to the **Harlem Renaissance** of the 1920s. Hughes was also a social activist, having maintained a long-time friendship with Martin Luther King Jr., exchanging letters and voicing social protest against racism.

### Video Lesson (Part Two)



Please scan the QR code on the left for the video lesson of this part.