英美文学史及经典作品选读

HISTORY OF ENGLISH AND AMERICAN LITERATURES
SELECTED READINGS OF CLASSICAL WORKS

上册·英国文学

高 巍 主审   宋文玲 主编

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内 容 简 介

　　《英美文学史及经典作品选读》分上、下两册，旨在梳理英美文学史，同时包括各个文学时期主要作家的介绍及其经典作品选读。英国文学史共7章，包括：古英语文学、中世纪英国文学、英国文艺复兴时期、新古典主义时期、浪漫主义时期、维多利亚时期和现代英国文学。美国文学史共4章，包括：殖民时期美国文学、美国浪漫主义时期、美国现实主义时期、美国现代主义时期。各章节分三大模块：该时期历史背景、文学特点、主要代表作家介绍及其代表作品选读。作家介绍部分包括"作者生平"和"文学成就与文学特色"两大模块。有些章节和作家涉及文学术语，对这些文学术语的解释穿插在相应的位置。

　　本套教材既适合高校英语专业和翻译专业选用，也可为参加研招考试的专业学生提供一个便于复习的版本，同时还可供广大中学英语教师及具有一定英语基础的英语自学者和英美文学爱好者作为进一步研习的读物。

《英美文学史及经典作品选读》（上、下册）编写团队

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目前我国高等院校英语专业和翻译专业高年级课程设置中，均开设有"英国文学及选读"及"美国文学及选读"两门课程。笔者在教学过程中发现，由于作品选读文本中包含的生词量偏多，学生阅读起来极为吃力，并因此失去阅读兴趣，从而达不到教学计划期望的教学效果。学生在阅读过程中，如果反复查阅词典，就会干扰正常的全局性篇章意义把握；如果不查阅词典，对原文意思的理解又受到严重的影响。尤其是那些准备复习考研的大四同学，时间对于他们来说十分宝贵，浪费很多时间在查阅生词上，会导致他们学习效率低下。为了解决这一问题，我们着手编写了这套新版英美文学教材。

这套新编的《英美文学史及经典作品选读》教材分为上、下两册，上册为英国文学史及选读部分，下册为美国文学史及选读部分。本教材旨在梳理英美文学史，同时包括各个文学时期的主要作家的介绍及其经典作品选读。英国文学史包含7章：古英语文学、中世纪英国文学、英国文艺复兴时期、新古典主义时期、浪漫主义时期、维多利亚时期和现代英国文学。美国文学史包含4章：殖民时期美国文学、美国浪漫主义时期、美国现实主义时期、美国现代主义时期。这套教材将文学史的介绍部分和作家生平的介绍部分作模块处理，每章总论部分包括"历史背景"模块、"文学特点"模块和"文学术语"模块；作家介绍部分包括"作家生平"模块、"文学风格与成就"模块及"文学术语"模块（有些章节和作家涉及文学术语，这些文学术语的解释穿插在相应的位置）。这样的编排可提供了分类较为清晰的描述，便于学生侧重掌握某一方面，尤其是文学术语解释，对考研的学生和普通学习者都将更有助益。本套教材全文将不常见的生词进行注解，生词难度的把握以英语专业大三学生掌握的平均单词量水平作为参考标准。生词音标采纳英音标注，中文释义为根据上下文意义贴切的释义。其中有些生词可能会有前文注释过后文又再次注释的情况，这是遵循学生习得生词的自然规律而采取的策略，因为很多文学英语词汇在日常很少用到，前文见过的注释，阅读到后文时很可能已忘掉。这也是符合生词记忆需要不断重复的原则。由于生词在文内作了注释，每篇节选后面的Notes就只关注除了生词以外的涉及文化背景信息等难以理解的信息点并进行诠释，这样不仅提供的信息更全面，而且更有实用性和针对性，能使阅读者在欣赏文学作品的过程中更多地了解英语语言文化背景知识。

本套教材最为突出的特点是：读者只要一书在手，不需要参考任何辅助性工具书，就可以了解英美两国的文学史，品鉴各个时期代表性作家经典作品的精彩章节。因此，本教材既适合高校英语专业和翻译专业，也可为参加研招考试的专业学生提供一个更便利复习的版本，同时还可作为广大中学英语教师及具有一定英语基础的英语自学者和英美文学爱好者进一步研习的读物。

囿于编者水平，本套教材可能会有这样或那样的不足，恳望广大读者批评指正。

编　者

2018年4月

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Part 1

Old English Literature
(450–1066)

1.1 Historical Background

The poetic tradition of English people goes back to the times of the migrations of *Germanic* (/dʒɜːˈmænɪk/ *adj.* 日耳曼人的) peoples. It partly grew from old myths common among all Germanic tribes. The form of this poetry has been influenced by the language development, and the contacts of old English with other nations.

Before the 5th century A.D. there were a lot of different Germanic tribes that began to move looking for new territories. According to Bede, a *monastic* (/məˈnæstɪk/ *adj.* 修道院的，僧尼的) scholar, the *Angles* (/ˈænglz/ *n.* 盎格鲁人), *Saxons* (/ˈsæks(ə)nz/ *n.* 萨克逊人) and *Jutes* (/dʒuːts/ *n.* 朱特族，日德兰人) (*Anglo-Saxons*) came to Britain in A.D. 449. They conquered *Celtic* (/ˈkeltɪk/ *adj.* 凯尔特人的，凯尔特语的) tribes who had lived there before and spread the Germanic culture over Britain. Since that time their own culture began to develop in the new environment, independently from other Germanic world.

Anglo-Saxon history thus begins during the period of Sub-Roman Britain following the end of Roman control (A.D. 410), and traces the establishment of Anglo-Saxon kingdoms in the 5th and 6th centuries (*conventionally identified as seven main kingdoms, or Heptarchy* (/ˈheptɑːkɪ/ *n.* 七王国): *Northumbria, Mercia, East Anglia, Essex, Kent, Sussex, and Wessex*), their Christianization during the 7th century, the threat of Viking invasions and Danish settlers, the gradual unification of England under Wessex *hegemony* (/hɪˈdʒemənɪ/ *n.* 统治) during the 9th and 10th centuries, and ending with the Norman Conquest of England by William the Conqueror in 1066. The Angles were one tribe of the Germanic invaders who came from the Danish-German border and conquered most of Roman *Britannia* (/brɪˈtænjə/ *n.* 不列颠), giving the country its later name, England (*Angle land*). Anglo-Saxon identity survived beyond the Norman Conquest, and came to be known as *Englishry* (/ˈɪŋglɪʃrɪ/ *n.* 英国血统的人) under Norman rule and ultimately developed into the modern English people.

1.2　Literary Characteristics

The themes of the Old English poems go back to the culture of Anglo-Saxons and differ much from Celtic tradition. Anglo-Saxons had their own *pagan* (/'peɪɡən/ *adj.* 异教徒的，非基督教徒的) religion, which was replaced by Christianity in the 6th century. That time was the beginning of written literature. It was a very important moment in the English history, because before that time Anglo-Saxon literature was only oral. It was performed by the traveling singers called "*scops*" (/skɒp/ *n.* 吟游诗人). The scop was both a creative and a performing artist. Accompanied by *harp* (/hɑːp/ *n.* 竖琴) he would entertain the guests of his *patron* (/'peɪtrən/ *n.* 赞助人，资助人) with tales of past deeds and the battles of old. The scop had to be a master of his art, being able to recite thousands of lines from memory.

In the 6th century the Christian *monasteries* (/'mɒnəstrɪ/ *n.* 修道院) became the centers of written translations of different religious texts from Latin to Old English. Analysing the style of the poem we can see the main principles English poetry was based on. From historical point of view such poetry is the coexistence of two traditions: oral tradition of *folkloric* (/'fəʊklɔːrɪk/ *adj.* 民间传说的，民俗的) songs, which later developed into epic and written tradition of *biblical* (/'bɪblɪk(ə)l/ *adj.* 圣经的) songs. The poetic tradition of the Germanic tribes is both bold and strong, mournful and *elegiac* (/ˌelɪ'dʒaɪək/ *adj.* 哀悼的) in spirit.

1.3　Old English Poetry

Old English literature *encompasses* (/ɪn'kʌmpəs/ *vt.* 包含) literature written in Anglo-Saxon (*Old English*) during the 600-year Anglo-Saxon period of Britain, from the mid–5th century to the Norman Conquest of 1066. These works include genres such as epic poetry, *hagiography* (/ˌhæɡɪ'ɒɡrəfɪ/ *n.* 圣徒传记), *sermons* (/'sɜːmən/ *n.* 布道), Bible translations, legal works, *chronicles* (/'krɒnɪkl/ *n.* 编年史), *riddles* (/'rɪdl/ *n.* 谜语), and others. Old English poetry is of two types, the heroic Germanic pre-Christian (*secular*) (/'sekjʊlə/ *adj.* 世俗的，现世的) and the Christian (*religious*).

1.3.1　The Religious Group

All these three races of Angles, Saxons and Jutes, at the time of settlement, were pagan. Their god and goddesses were only based on natural forces. In A.D. 597 under the supervision of Pope Gregory, St. Augustine along with some followers arrived in England to re-Christianize the settlers. The effect of Christianity on Old English literature is very much effective and long lasting. Christianity changed not only the theme of Old English literature but also the

mood and attitude of it. As a result we find that Old English literature is moving towards *lyricism* (/'lɪrɪsɪz(ə)m/ *n.* 抒情性，抒情诗体) from the *stark* (/stɑːk/ *adj.* 了无修饰的，朴实的), strong, *high-sounding* (/'haɪ'saʊndɪŋ/ *adj.* 夸张的) words and phrases which were characteristic of a nation whose main occupation was once *plundering* (/'plʌndə/ *vt.* 掠夺，抢劫) and destroying other civilization. Christianity affects most of the Old English poetry. It will be hardly an exaggeration if we say that Old English religious poetry is almost *synonymous* (/sɪ'nɒnɪməs/ *adj.* 同义的) to Christian poetry. But the unique feature among these poems is that in spite of their religious *fervor* (/'fɜːvə/ *n.* 热情，激情) they retained some aspects of Anglo-Saxon characteristics.

Genesis: *Genesis* (/'dʒenəsɪs/ *n.*《创世记》) is a poem of 2396 lines and within it there is an *interpolation* (/ɪn.tɜːpə'leɪʃn/ *n.* 添写，插补) from 235 to 851 lines. The story of Genesis is taken from the **Old Testament**, of which the **Book of Genesis** is the first book describing the creation of the Earth and of mankind by God. God creates the world (along with creating the first man and woman) and appoints man as his *regent* (/'riːdʒənt/ *n.* 摄政王，统治者), but man proves *disobedient* (/ˌdɪsə'biːdɪənt/ *adj.* 不顺从的，不听话的) and God destroys his world through the Flood. Here the character of Satan is portrayed beautifully and it acts as an *inspiration* (/ˌɪnspə'reɪʃ(ə)n/ *n.* 灵感，启发) to Milton in **Paradise Lost**.

"Exodus": *Exodus* (/'eksədəs/ *n.*《出埃及记》) is a poem of 590 lines where the story is taken from the **Old Testament**. It deals with the fascinating story of Moses and his migration from Egypt to Israel through an adventurous yet dangerous journey. "Exodus" displayed vivid use of imagery.

"The Dream of the Rood" (《梦幻中的十字架》; *Road:* /ruːd/ *n.*) : This is one of the first dreams. It is of 156 lines. Fragments of it are found on the Ruthwell Cross in *Dumfrieshire* (/ˌdʌm'friːsʃə/ *n.* 邓弗里斯郡 <地名>), Scotland. The whole poem is *inscribed* (/ɪn'skraɪb/ *vt.* 题献，铭记，雕) in *runic* (/'ruːnɪk/ *adj.* 古代北欧文字的) letters. Complete version of it is included in **Vercelli** (/veə'tʃelɪ/ *n.* 维切利 <意大利西北部城市>) **Book**. It is the oldest surviving English poem in the form of a dream of a vision. The dreamer tells how he saw a vision of the bright Cross *adorned* (/ə'dɔːn/ *vt.* 用…装饰) with gems (/dʒem/ *n.* 宝石).

1.3.2 The Secular Group

Old English heroic poetry is the earliest extant (/ɪk'stænt/ *adj.* 现存的) in all of Germanic literature. It is thus the nearest we can come to the oral pagan literature of Germanic culture, and is also of inestimable (/ɪn'estɪməbl/ *adj.* 不可估量的，无价的) value as a source of knowledge about many aspects of Germanic society. The 7th-century work known as "Widsith" is one of the earliest Old English poems, and thus is of particular historic and linguistic interest.

Beowulf, a complete *epic* (/'epɪk/ *n.* 史诗，叙事诗), is the oldest surviving Germanic epic as well as the longest and most important poem in Old English. It originated as a pagan *saga* (/'sɑːgə/ *n.* 英雄传奇) transmitted orally from one generation to the next; court poets known

as scops were the bearers of *tribal* (/'traɪbl/ *adj.* 部落的，种族的) history and tradition. The version of ***Beowulf*** that is extant was composed by a Christian poet, probably early in the 8th century. However, *intermittent* (/ˌɪntə'mɪtənt/ *adj.* 断断续续的) Christian themes found in the epic, although *affecting* (/ə'fektɪŋ/ *adj.* 动人的，感人的) in themselves, are not integrated into the essentially pagan tale. The epic celebrates the hero's fearless and bloody struggles against monsters and *extols* (/ɪk'stəʊl/ *vt.* 颂扬) courage, honor, and loyalty as the chief virtues in a world of brutal force.

The elegiac theme, a strong *undercurrent* (/'ʌndəkʌrənt/ *n.* 暗流，倾向) in ***Beowulf***, is central to "Deor", "The Wanderer", "The Seafarer" (/'siː'feərə/ *n.* 航海家), and other poems. In these works, a happy past is contrasted with a *precarious* (/prɪ'keərɪəs/ *adj.* 危险的，不确定的) and *desolate* (/'desələt/ *adj.* 凄凉的) present. "The Wife's Lament" (/lə'ment/ *n.* 哀悼，悲叹) or "The Wife's Complaint" is primarily concerned with the *evocation* (/ˌiːvəʊ'keɪʃn/ *n.* 唤起，引起) of the grief of the female speaker and with the representation of her state of despair. "The Finnsburgh Fragment", "The Battle of Maldon", and "The Battle of Brunanburh" (/'brunɑːnbəː/ *n.* 布鲁南堡), which are all based on historical episodes, mainly celebrate great heroism in the face of *overwhelming odds* (巨大的逆境). In this heroic poetry, all of which is *anonymous* (/ə'nɒnɪməs/ *adj.* 匿名的，无个性特征的), greatness is measured less by victory than by perfect loyalty and courage in extremity.

1.3.3   *Beowulf*
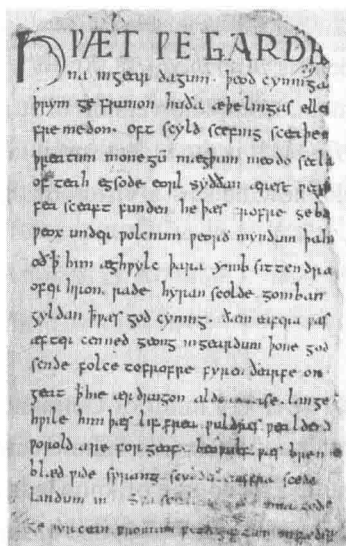
The Old English poetry which has received the most attention deals with the Germanic heroic past. The longest (*3,182 lines*), and most important, is ***Beowulf***, which tells the story of the legendary Geatish (*Geat* /giːt/ *n.* 耶阿特人<瑞典南方的斯堪的纳维亚人>) hero Beowulf who is the title character. The story is set in *Scandinavia* (/ˌskændɪ'neɪvɪə/ *n.* 斯堪的纳维亚<半岛>), in Sweden and Denmark, and the tale likewise probably is of Scandinavian origin. The story is biographical and sets the tone for much of the rest of Old English poetry. It has achieved national epic status, on the same level as the ***Iliad*** (《伊利亚特》<古希腊英雄史诗>), and is of interest to historians, *anthropologists* (/ˌænθrə'pɒlədʒɪst/ *n.* 人类学家), literary critics, and students the world over.

RELATED LITERARY TERM

Epic (*Heroic Poetry*) : It is, originally, an oral narrative poem, *majestic* (/mə'dʒestɪk/ *adj.* 庄严的，宏伟的) both in theme and style. Epics deal with legendary or historical events of national

or universal significance, involving action of broad sweep and *grandeur* (/ˈɡrænd͡ʒə/ *n.* 庄严，宏伟). They summarize and express the nature or ideals of an entire nation at a significant or crucial period of its history. ***Beowulf*** is generally regarded as the first national epic of the Anglo-Saxons. Exponents of this literary genre include Edmund Spenser (***The Faerie Queene***) and John Milton (***Paradise Lost***).

SELECTED READING

Plot Summary of *Beowulf*

King Hrothgar of Denmark, a descendant of the great king Shield Sheafson, enjoys a prosperous and successful reign. He builds a great *mead*-hall (*mead* /miːd/ *n.* 蜂蜜酒), called Heorot, where his warriors can gather to drink, receive gifts from their lord, and listen to stories sung by the scops, or *bards* (/bɑːd/ *n.* 吟游诗人). But the *jubilant* (/ˈd͡ʒuːbɪlənt/ *adj.* 欢呼的) noise from Heorot angers Grendel, a horrible demon who lives in the *swamplands* (/ˈswɒmplænd/ *n.* 沼泽地) of Hrothgar's kingdom. Grendel terrorizes the Danes every night, killing them and defeating their efforts to fight back. The Danes suffer many years of fear, danger, and death at the hands of Grendel. Eventually, however, a young Geatish warrior named Beowulf hears of Hrothgar's *plight* (/plaɪt/ *n.* 境况，困境). Inspired by the challenge, Beowulf sails to Denmark with a small company of men, determined to defeat Grendel.

Hrothgar, who had once done a great favor for Beowulf's father Ecgtheow, accepts Beowulf's offer to fight Grendel and holds a feast in the hero's honor. During the feast, an *envious* (/ˈenvɪəs/ *adj.* 羡慕的，嫉妒的) Dane named Unferth *taunts* (/tɔːnt/ *vt.* 讥讽，嘲弄) Beowulf and accuses him of being unworthy of his reputation. Beowulf responds with a boastful description of some of his past accomplishments. His confidence cheers the Danish warriors, and the feast lasts merrily into the night. At last, however, Grendel arrives. Beowulf fights him unarmed, proving himself stronger than the demon, who is terrified. As Grendel struggles to escape, Beowulf tears the monster's arm off. Mortally wounded, Grendel *slinks* (/slɪŋk/ *vi.* 偷偷溜走) back into the swamp to die. The *severed* (/ˈsevə/ *vt.* 割下，切断) arm is hung high in the mead-hall as a *trophy* (/ˈtrəʊfɪ/ *n.* 战利品) of victory.

Overjoyed (/ˌəʊvəˈd͡ʒɔɪd/ *adj.* 狂喜的，极度高兴的), Hrothgar *showers* (/ˈʃaʊə/ *vt.* 大量地给予) Beowulf with gifts and treasure at a feast in his honor. Songs are sung in praise of Beowulf, and the celebration lasts late into the night. But another threat is approaching. Grendel's mother, a *swamp-hag* (/ˈswɒmphæɡ/ *n.* 沼泽女巫) who lives in a *desolate* (/ˈdesələt/ *adj.* 荒凉的) lake, comes to Heorot seeking revenge for her son's death. She murders Aeschere, one of Hrothgar's most trusted advisers, before slinking away. To avenge Aeschere's death, the company travels to the *murky* (/ˈmɜːkɪ/ *adj.* 阴暗的) swamp, where Beowulf dives into the water and fights Grendel's mother in her underwater *lair* (/leə (r) / *n.* <野兽的> 巢穴，窝). He kills her with a sword forged for a giant, then, finding Grendel's corpse, *decapitates* (/dɪˈkæpɪteɪt/ *vt.* 斩首) it and brings the head as a prize to Hrothgar. The Danish countryside is now *purged* (/pɜːd͡ʒ/ *vt.* 涤

除，肃清) of its treacherous (/'tretʃərəs/ *adj.* 危险的，奸诈的) monsters.

The Danes are again overjoyed, and Beowulf's fame spreads across the kingdom. Beowulf departs after a sorrowful goodbye to Hrothgar, who has treated him like a son. He returns to Geatland, where he and his men are reunited with their king and queen, Hygelac and Hygd, to whom Beowulf *recounts* (/rɪ'kaʊnt/ *vt.* 详细叙述) his adventures in Denmark. Beowulf then hands over most of his treasure to Hygelac, who, in turn, rewards him.

In time, Hygelac is killed in a war against the Shylfings, and, after Hygelac's son dies, Beowulf ascends to the throne of the Geats. He rules wisely for fifty years, bringing prosperity to Geatland. When Beowulf is an old man, however, a thief disturbs a *barrow* (/'bærəʊ/ *n.* 古坟), or *mound* (/maʊnd/ *n.* 坟堆), where a great dragon lies guarding a *horde* (/hɔːd/ *n.* 一大群，群) of treasure. Enraged, the dragon emerges from the barrow and begins *unleashing* (/ʌn'liːʃ/ *v.* 发动) fiery destruction upon the Geats. Sensing his own death approaching, Beowulf goes to fight the dragon. With the aid of Wiglaf, he succeeds in killing the beast, but at a heavy cost. The dragon bites Beowulf in the neck, and its fiery *venom* (/'venəm/ *n.* 毒液) kills him moments after their encounter. The Geats fear that their enemies will attack them now that Beowulf is dead. According to Beowulf's wishes, they burn their departed king's body on a huge funeral *pyre* (/'paɪə (r) / *n.* 火葬用的柴堆) and then bury him with a massive treasure in a barrow overlooking the sea.

Excerpt from *Beowulf*

Prologue: The Earlier History of the Danes[1]
— A New Verse Translation by Seamus Heaney

So. The Spear-Danes in days gone by
and the kings who ruled them had courage and greatness.
We have heard of those princes' heroic campaigns.

There was Shield Sheafson, *scourge* (/skɜːdʒ/ *n.* 祸害) of many tribes,
a *wrecker* (/'rekə/ *n.* 肇事者) of mead-benches, *rampaging* (/ræm'peɪdʒ/ *vi.* 狂暴，发
怒) among foes.
This terror of the hall-troops had come far.
A *foundling* (/'faʊndlɪŋ/ *n.* 弃儿) to start with, he would flourish later on
as his powers *waxed* (/wæks/ *vi.* 月亮渐满；增大，渐强) and his worth was proved,
In the end each *clan* (/klæn/ *n.* 宗族，部落) on the *outlying* (/'aʊtlaɪŋ/ *adj.* 边远的，
偏远的) coasts

beyond the *whale-road* (*n.* 鲸鱼之路，大海) had to yield to him
and begin to pay *tribute* (/ˈtrɪbjuːt/ *n.* 贡品) . That was one good king.

Afterwards a boy-child was born to Shield,
a *cub* (/kʌb/ *n.* 幼兽；不懂规矩的年轻人) in the yard, a comfort sent
by God to that nation. He knew what they had *tholed* (/θəʊl/ *vt.* 忍受，忍耐) ,
the long times and troubles they'd come through
without a leader; so the Lord of Life,
the glorious *Almighty* (/ɔːlˈmaɪtɪ/ *n.* 全能的神) , made this man *renowned* (/rɪˈnaʊnd/
adj. 著名的，有声望的) .
Shield had *fathered* (/ˈfɑːðə/ *vt.* 发明，创立，当…的父亲) a famous son:
Beow's name was known through the north.
And a young prince must be *prudent* (/ˈpruːd(ə)nt/ *adj.* 谨慎的；精明的；节俭的)
like that,
giving freely while his father lives
so that afterwards *in age* (变老时) when fighting starts
steadfast (/ˈstedfɑːst/ *adj.* 坚贞不渝的) companions will stand by him
and *hold the line* (压阵，坚持下去) . Behaviour that's admired
is the path to power among people everywhere.

Shield was still thriving when his time came
and he crossed over into the Lord's keeping.
His warrior band did what he *bade* (/beɪd/ *vt.* 命令<bid 的过去式>) them
when he laid down the law among the Danes:
they shouldered him out to the sea's flood,
the chief they *revered* (/rɪˈvɪə/ *vt.* 敬畏，尊敬) who had long ruled them.
A *ring-whorled* (/ˈrɪŋ wɜːld/ *adj.* 有螺纹的) *prow* (/praʊ/ *n.* 船头) rode in the harbour,
ice-clad (/klæd/ *adj.* 穿衣的，覆盖的<clothe 的过去式和过去分词>) , *outbound*
(/ˈaʊtbaʊnd/ *adj.* 出站，向外去的) , a craft for a prince.
They stretched their beloved lord in his boat,
laid out (展示，安排) by the *mast* (/mɑːst/ *n.* 桅杆) , amidships,
the great *ring-giver* (*king, overlord* 最高统治者) .
Far-fetched (/ˈfɑːˈfetʃt/ *adj.* 牵强附会的，难以想象的) treasures were piled upon
him, and precious *gear* (/gɪə/ *n.* 装置，装备) .
I never heard before of a ship so well *furbished* (/ˈfɜːbɪʃ/ *vt.* 使漂亮，更新)