

LECTED READINGS

高等学校试用教材

GLISH LITERATURE

国文学选读

BOOK 1



杨岂深 孙 铎 主编

高等学校试用教材

英国文学选读

Selected Readings in English Literature

第一册

BOOK I

杨岂深 孙 铄 主编

孙 铄 陈雄尚 刘宪之 编

上海译文出版社

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编辑说明

一、《英国文学选读》由复旦大学外文系编注，暂定分为两册。第一册从十四世纪至十九世纪下半期，第二册从十九世纪末至二十世纪三十年代末。

二、本书每篇由作者简介、题解、原文和注释四个部分组成。有些选文或因主题鲜明，或因可独立成章，即未作题解。

三、作家与作品大体按出生年月、发表时间的先后编排。但少数作家及作品因文学流派和地位影响等关系，不宜按上述顺序编排，故稍作变动。

四、本书承山东大学、南京大学、杭州大学、四川大学、洛阳外语学院、北京外语学院、上海外语学院、上海师范大学、吉林师范大学、河南师范大学和上海师范学院的同学参加审稿，谨在此致谢。

五、参加本书编注工作的同志有孙骊、徐烈炯、曹又霖、丁兆敏、巫漪云、王圻斌、徐增同、赵守垠、陈雄尚、刘宪之、王德明、吴延迪、张廷琛、方慕絮、朱涌协和郑大民。

前言

我国高等院校设置的英语专业在高年级课程中都开设英国文学史或英美文学史,有的用英语讲授,有的用汉语讲授,但不论用哪种语言讲授,都涉及到作品选读问题。因为讲文学史而不伴随作品选读,则学生对于所讲到的作家作品就缺少感性知识,结果学了一、两年,除了能记些作家作品的名字或在课堂中提到过的某些作品的内容梗概外,留在头脑里的印象还是非常淡薄,甚至模糊。因此,编辑一部与文学史紧密配合的作品选读便是当务之急,迫不可待的事了。

英国文学从古英语算起虽有一千三百余年的历史,但在乔叟以前的六百多年,即盎格鲁·撒克逊和盎格鲁·诺曼两个历史时期的作品,对以后英国文学的发展不能说没有影响或影响不大,不过对于不是专门研究英国文学史的学生来说,不读它们并非是重大的损失。这样,乔叟就成了我们选目的起点。然而,在乔叟以后的六百多年中,作家辈出,作品丰富。要怎样选得适当,才能反映英国文学的大致面貌,才能引起初学者的兴趣,困难还是不少的。

这部选读主要作为英语专业学生修习英国文学史的伴随读物,其目的有二:一是提供英国文学史上一些有名的篇章,让学生对照英国文学史的教材或课堂讲授,起尝鼎一脔的作用;一是通过学习选文,学生可以提高对于英国文学语言的理解与欣赏,从而进一步养成对英语的敏感性。同时,考虑到社会上一般读者的需要,我们对作家与作品作了一些简单的介绍。在作者简介中,除对作家生平和主要作品作一个轮廓的说明外,关于风格和影响,也略有议论,但不多发挥,更不作严格的评价。由于选文的篇幅不宜过长,对所选段落的全书或上下文不能不有个交代,因此题解就发挥了这方面的作用。注释部分参考了我们所能找到的其他注释本,尽可能做到详略适中。凡一般中型词典及工具书能查到的语词、成语和典故一概不注,以利于培养学生独立工作的能力。

编选过程中,最难以决定的是作家作品的取舍和选文篇幅的长短。在一部英国文学作品选读中,谁也不会遗漏乔叟、莎士比亚、弥尔顿、菲尔丁、拜伦、雪莱和狄更斯等人,但次要作家就很难确定了。十八世纪选了菲尔丁,不选理查逊是否公平?是否意味着理查逊的地位一定在菲尔丁之下?这种说法,一般不会引起争论,但英国的约翰生可就不同意。又如,斯摩莱特和斯特恩又该怎样对待?前者的《兰登传》是英国流浪汉小说的名著,而斯特恩的《特利斯脱兰·香代》也是在现代文学批评中受到重视的作品。单就一个作家的作品而论,该选哪一部作品的哪一部分或哪一首或哪几首诗为代表,就可能见仁见智,各不相同。例如以莎士比亚的悲剧而论,该选哪一部就大有讨论之余地。十四行诗该选哪一首或哪几首,也是可以斟酌的。又如弥尔顿的《失乐园》,该选哪一、两段可能分歧不大,但论到他的十四行诗,就很难作出妥善的判断。选丁尼生的短诗,在英美选本中几乎少不了他的绝笔诗《渡沙洲》,但我们是否也该照选,则涉及到一些看法问题,不容易遽下结论。在散文方面,也有取舍的困难。选了培根、艾迪生、斯梯尔、卡莱尔、罗斯金和莫里斯,其他散文家如吉朋和麦考莱又该怎样?由于篇幅所限,我们不能全部收入。在所选的作品中,我们也并非独具慧眼,多半是参考了一些国外选本之后作出的抉择。小说方面由我们自己选定的居多,但所选段落也不见得都很妥当。

由于上述种种问题和困难,在教育部同意下,我们召开了审稿会。会议期间,十多所高等院校的老师们认真负责,指陈得失,细心审定,使我们避免了不少错误。但限于水平,在选文、简介和注释等方面所作的一些增删和变动,未必都符合审稿会所提意见的精神,因此书中肯定还存在不少缺点和错误,希望参加审稿的同志们进一步不吝指正,也希望使用本书的广大读者提出批评、建议。

编者

1980年5月

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Geoffrey Chaucer

【作者简介】

杰佛利·乔叟 (Geoffrey Chaucer, 约 1340—1400) 是英国最早具有人文主义思想的代表作家, 现实主义文学的奠基者。生于伦敦酒商家庭, 十七岁成为王室亲族随从, 十九岁随军出征法国被俘, 后被英王赎回, 充任王室管家, 曾数度出使比利时、法国和意大利。一三七四年, 乔叟被任命为海关督察, 后又任肯特郡法官、议员。乔叟晚年生活贫困, 一四〇〇年逝世, 葬于伦敦西敏寺。

乔叟生活在英国封建社会向市民社会过渡的时期, 当时已出现反映时代趋势的英国资产阶级文学。乔叟早年受法国文学的影响, 仿照法国民谣、寓言的风格进行写作。他两次游历欧洲文艺复兴的发源地意大利, 深受但丁、彼特拉克与薄伽丘为代表的意大利人文主义文学的影响。从此, 他的文学活动进入了富有活力、充满创新精神的阶段, 标志这个转化的是两部长诗《声誉之堂》(*The House of Fame*, 1379—1384) 和《特罗勒斯与克里西德》(*Troilus and Criseyde*, 1372—1384)。作者从新兴市民阶级的立场出发, 肯定爱情和个人幸福, 反对封建礼教和教会的禁欲主义。一三八六年四月, 乔叟开始构思坎特伯雷故事。在他生活的最后十五年中, 乔叟一直从事于《坎特伯雷故事集》(*The Canterbury Tales*, 1386—1400) 的创作。这部作品表现了人文主义者所特有的乐观精神, 展示了一幅富有生活气息与时代特征的画卷, 成为英国文学史上现实主义文学作品的第一部杰作。

乔叟在英国文学和语言上都起了重大的作用。他的诗作虽师法于外国作家, 但他善于创新。他首创“双韵体”, 为后世所沿用。乔叟是英国文学史上首先用伦敦方言写作的作家, 对英国文学语言的发展有重要的贡献。英国十七世纪作家约翰·德莱顿 (John Dryden, 1631—1700) 称乔叟为“英国诗歌之父”, 他至今仍享有这一光荣的称号。

THE CANTERBURY TALES

【题解】

《坎特伯雷故事集》描写诗人在前往坎特伯雷路上投宿泰巴旅店, 与一群

不约而同前往坎特伯雷朝圣的香客结识，相约次日结伴同行。为了解除旅途寂寞，香客们采纳店主人的建议，按抽签次序每人在往返途中各讲两个故事，作为消遣。按原定计划，这部作品包括一百二十个故事，但作者写完二十四个故事后即逝世。

故事前面有一个楔子。作者用幽默的笔调逐一介绍香客的职业、外貌和性格。他们中间有武士、地主、商人、学者、律师、僧尼、医生等不同阶层和职业的人物。作品通过人物介绍与故事的叙述，生动地反映了英国十四世纪的社会生活，展示了反映资产阶级的兴起及其精神面貌的现实生活图景。这部作品有揭露宗教、反对封建专制的积极作用，同时也含有一种消极的纵欲主义倾向。

《坎特伯雷故事集》有很高的艺术成就。乔叟忠于生活，观察细致，塑造了多种多样的市民形象。他刻画的人物，轮廓鲜明，意态逼真，其中以女尼、巴斯妇、赦罪僧等最为成功。他的风格的基调是把讽刺和幽默结合起来，形成一种他特有的风趣。在人物塑造、叙事技巧、语言等各方面，《坎特伯雷故事集》对后世的英国文学都有一定影响。

这里选注的是楔子的开头和其中描写女尼的一段。

THE CANTERBURY TALES

GROUP A

The Prologue

When the sweet showers of April fall and shoot
Down through the drought of March to pierce the root¹,
Bathing every vein in liquid power²
From which there springs the engendering of the flower³,
When also Zephyrus⁴ with his sweet breath
Exhales an air in every grove and heath
Upon the tender shoots, and the young sun

His half-course in the sign of the *Ram* has run,⁵
And the small fowl are making melody⁶
That sleep away the night with open eye
(So nature pricks them and their heart engages⁷)
Then people long to go on pilgrimages
And palmers long to seek the stranger strands⁸
Of far-off saints, hallowed in sundry lands,
And specially, from every shire's end
In England, down to Canterbury they wend
To seek the holy blissful martyr⁹, quick
In giving help to them when they were sick.

It happened in that season that one day
In Southwark, at *The Tabard*,¹⁰ as I lay
Ready to go on pilgrimage and start
For Canterbury, most devout at heart,
At night there came into that hostelry
Some nine and twenty in a company
Of sundry folk happening then to fall
In fellowship, and they were pilgrims all
That towards Canterbury meant to ride.¹¹
The rooms and stables of the inn were wide;
They made us easy, all was of the best.
And shortly, when the sun had gone to rest,
By speaking to them all upon the trip
I was admitted to their fellowship
And promised to rise early and take the way
To Canterbury, as you heard me say.

But none the less, while I have time and space,
Before my story takes a further pace¹²,
It seems a reasonable thing to say
What their condition was, the full array
Of each of them¹³, as it appeared to me.
According to profession and degree¹⁴,
And what apparel they were riding in;

And at a Knight I therefore will begin.

...

There also was a *Nun*, a Prioress;
Simple her way of smiling was and coy.
Her greatest oath was only 'By St Loy'¹⁵!
And she was known as Madam Eglantyne¹⁶.
And well she sang a service¹⁷, with a fine
Intoning through her nose, as was most seemly,
And she spoke daintily in French, extremely,
After the school of Stratford-atte-Bowe;¹⁸
French in the Paris style she did not know.
At meat her manners were well taught withal;
No morsel from her lips did she let fall,
Nor dipped her fingers in the sauce too deep;
But she could carry a morsel up and keep
The smallest drop from falling on her breast.
For courtliness she had a special zest.
And she would wipe her upper lip so clean
That not a trace of grease was to be seen
Upon the cup when she had drunk; to eat,
She reached a hand sedately for the meat.
She certainly was very entertaining,
Pleasant and friendly in her ways, and straining
To counterfeit a courtly kind of grace,
A stately bearing fitting to her place,¹⁹
And to seem dignified in all her dealings.
As for her sympathies and tender feelings,
She was so charitably solicitous
She used to weep if she but saw a mouse
Caught in a trap, if it were dead or bleeding.
And she had little dogs she would be feeding
With roasted flesh, or milk, or fine white bread.
Sorely she wept if one of them were dead

Or someone took a stick and made it smart²⁰;
 She was all sentiment and tender heart.
 Her veil was gathered in a seemly way,
 Her nose was elegant, her eyes glass-grey²¹;
 Her mouth was very small, but soft and red,
 And certainly she had a well-shaped head,
 Almost a span across the brows, I own;
 She was indeed by no means undergrown.
 Her cloak, I noticed, had a graceful charm.
 She wore a coral trinket on her arm,
 A set of beads, the gaudies tricked in green.²²
 Whence hung a golden brooch of brightest sheen
 On which there first was graven a crowned A,²³
 And lower, *Amor vincit omnia*.²⁴

...

【注释】

1. to pierce the root: 渗透根部.
2. Bathing every vein in liquid power: 滋润了地上各处的茎丝叶络.
头三行的意思是:四月里普降甘霖,滋润了早春三月干枯的大地,一直渗透到深处的根须,诱发了生机.
3. springs the engendering of the flower: 引起花蕾竞发. engender [废]=originate.
4. Zephyrus: 西风.
5. the young sun / His half-course in the sign of the Ram has run=
the young sun has run his half-course in the sign of the Ram:
太阳刚转过半边白羊星座. the sign of the Ram: 白羊宫. 黄道带 (zodiac) 共分十二宫, 标示太阳、月亮等天体的运行. 太阳经过白羊宫时为三月二十一日至四月二十一日,正值春天,故谓 the young sun.
6. making melody: 啁啾.

7. So nature pricks them and their heart engages=So nature pricks them and engages their heart. prick〔古〕: 驱使; engage: 吸引。
本句的意思是大自然抓住了小鸟的心灵,驱使它们不由得尽情鸣唱。
8. stranger strands=foreign shores.
9. the holy blissful martyr: 指 St. Thomas à Becket of Canterbury. 这位大主教因同国王亨利二世 (Henry II) 冲突, 于一一七〇年被刺身死, 激起群愤, 于一一七三年被尊为殉难圣徒。他的遗骨葬在坎特伯雷, 该处并建有他的圣堂, 供人朝拜。嗣后三百余年中, 坎特伯雷遂成为信徒传统的朝圣地。许多民间传说都同它有关, 在英国文学中时有反映。当代英国诗人艾略特 (T. S. Eliot) 即以此为题材写过剧本《大教堂的谋杀案》(*Murder in the Cathedral*)。
10. In Southwark, at *The Tabard*: Southwark 是当时伦敦的一个郊区, 位于泰晤士河 (The Thames River) 南岸, 故事中众香客投宿处泰巴旅店 (*The Tabard*) 的所在地。
11. That towards Canterbury meant to ride=Who meant to ride towards Canterbury.
12. while I have time and space, / Before my story takes a further pace: 趁故事正文尚未开场, 我还有时间和篇幅。
13. What their condition was, the full array / Of each of them: 每个香客的各别情况。
14. degree: 社会地位, 身份。
15. 'By St Loy': St Loy 原为六世纪法国一著名金银首饰业工匠。此处表示女尼故作风雅。
16. Madam Eglantyne: 野玫瑰夫人。从此称呼可见该女尼故作风雅, 举止不符女修道院副院长的身份。
17. sang a service: 在礼拜仪式上诵唱祷词。
18. After the school of Stratford-atte-Bowe: 按照 Stratford-atte-Bowe 的腔调讲法语。
19. A stately bearing fitting to her place: 适合她身份的端庄风度。
20. made it smart: 用棍棒痛打狗。it 指 stick; smart 作“引起剧痛的”解。
21. glass-grey: 灰玻璃色。当时普遍认为这样的眼珠颜色最美。
22. the gaudies tricked in green: 饰成绿色的大念珠。gaud, 一串念珠中夹在每十颗小珠间的一颗较大的念珠; to trick=to ornament.

23. On which there first was graven a crowned A: 金质别针上面缕雕着一个凸起的 A 字. A 为拉丁文 Amor (爱) 的第一个字母, 也是表示爱的一个标记.
24. And lower, *Amor vincit omnia*: 别针上字母 A 的下方刻着“爱战胜一切”. *Amor vincit omnia* [拉丁文]=Love conquers all.

