

AMERICAN LITERATURE

高等学校教材

A COURSE BOOK OF AMERICAN LITERATURE

美国文学教程

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副主编 张 俊 郑昭梅



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A COURSE BOOK OF AMERICAN LITERATURE

美国文学教程

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前言

尽管美国文学同美利坚民族一样，并不拥有漫长厚重的历史，但它在勃兴发展的 500 年中，却拥有令世人瞩目的成就，涌现出一批世界级文化巨匠，他们以自己优秀的作品奠定了美国文学在世界文学中的重要地位。

追溯历史，美国文学经历了从传统的新古典主义、浪漫主义、现实主义、自然主义到现代主义文学的过程。如果说，17 世纪殖民地时期的文学，是移民清教徒的文学，开发新大陆的 18 世纪美国文学是政治色彩浓厚的新古典主义文学，那么，19 世纪浪漫主义文学，才集中体现了美国文化的精神。19 世纪浪漫主义文学家提倡表现个性的自我，抒发个人感情，强调想像力。爱默生的《论自助》、惠特曼的《自己的歌》等作品，是这个时期的杰出的范例。

随着工业革命带来的巨大社会变革，美国作家的文笔触及社会生活的各个方面，新题材、新作品层出不穷。19 世纪末，美国现实主义文学发展到高峰，最杰出的现实主义小说家马克·吐温率先成功地在他的小说作品中运用了普通美国人的语言，从而使作品的真实感大为增强。

20 世纪初，自然主义文学家着眼于分析下层阶级人物以及他们在困境中的表现，斯蒂芬·克莱恩就是主要代表人物之一。20 世纪美国现代主义文学呈现出多元化的倾向，流派众多，出现了“迷惘的一代”、“意象派”、“垮掉的一代”等。在“新批评派”的倡导下，典雅、神秘、讽刺的文风变得时尚，文学中增加了幻想、黑色幽默、超现实主义、荒诞派的成分。从 1918 年起到第二次世界大战结束，出现了海明威、安德森、福克纳等一批杰出的世界级文学家。第二次世界大战后，美国又出现了新一代的作家，如：约瑟夫·海勒、兰斯顿·休斯、塞维娅·普拉斯等，这些作家们引领国家文坛，他们的创作态度、艺术风格、写作技巧影响了全世界的作家，他们给小说、诗歌、戏剧、文学批评带来了空前的繁荣景象。

为了帮助美国文学研究人员、文学爱好者和广大英语学习者更好地了解、学习和研究美国文学，编者根据多年研究的成果，并结合教学中的体验，参考并收集了国内外诸多关于美国文学方面的资料，编写了这部《美国文学教程》

(以下简称《教程》)。本教程旨在通过系统完整地梳理美国文学史的复杂成分和发展演变,引导英语学习者系统地了解和研究美国文学的发展历程,探究美国社会思潮以至整个文化发展的脉络,从而更加深入地寻绎美国文化更加深层次的精神和理念。同时引导学习者全面地学习和理解各个时期的作家及其作品,提高文学修养,增添文学兴趣,提高学习者的英语语言能力、理解能力和欣赏水平。

全书将美国文学按历史发展的阶段分成四个部分。第一部分:殖民地和建国时期文学;第二部分浪漫主义时期文学;第三部分现实主义时期文学;第四部分现代主义文学。每个部分又将该时期较为集中的不同特色和风格的作家以及他们的作品分成两个章节,本书共八个章节,分别介绍了43位美国著名的文学家以及他们的优秀作品,涉及了各个不同历史时期的文学流派以及主要作家及其代表作品。编者在选编时,不仅注意到了作家作品的代表性,而且还注意到了文学体裁的广泛性,所选作品中有长篇小说节选、短篇小说、诗歌、散文、戏剧等多种文学体裁,具有一定影响和代表性。如:马克·吐温的《卡拉韦拉县著名的跳蛙》、《哈克贝利·费恩历险记》、杰弗逊的《独立宣言》、林肯的《第二次就职演说》、霍桑的《红字》、爱伦·坡的《阿娜贝尔·李》、库珀的《打鹿将》、爱默生的《论自助》、安德森的《小城畸人》、弗罗斯特的《好景不常在》、菲茨杰拉德的《了不起的盖茨比》、海明威的《永别了,武器》、奥尼尔的《毛猿》、斯坦贝克的《愤怒的葡萄》、华伦的《中世纪婴儿》、海勒的《第二十二条军规》、辛格的《美国归来的儿子》等。本教程共选读作品70篇,其中诗歌26首、散文13篇、短篇小说13篇、长篇小说节选17篇、戏剧节选1篇。全书以英文为主,辅佐以注释。编者除了对各个文学时期的社会背景和文学流派予以系统的介绍外,还在作家简介中,用英文概括性地介绍了作家生平、作品及其写作风格。在作品的选篇上,较为全面的反映了作家的思想和风格。除了对长篇小说节选部分章节和片段外,其余作品均采用全文。编者对作品的历史背景、文化典故以及部分语言难点进行了注释。此外,编者还针对作品选篇,编写了赏析思考题,并附上参考答案。本教程对美国文学教学目标和内容提出了要求,较为全面和完整地对文学术语予以了阐述,编列出了美国文学编年表,并为学习者编写了综合练习题,这些无疑对英语学习者和教师有很大的帮助。

本教程与其他文学读本相比,特色明显:(1)美国文学历史时期背景知识介绍全面。各个时期的文学作家及其选读作品具有代表性,作家和作品涉及面宽。(2)现代主义时期的文学所占篇幅较大,涉及的作家和作品较多,其

中第一次世界大战后的作家 8 位, 选读作品 13 篇。第二次世界大战后的作家 13 位, 选读作品 17 篇, 这个时期的作家的选读作品占全书作品的 40%。(3) 附录材料较丰富, 有文学人物事件编年表和文学术语, 还有综合练习题 4 套。(4) 除了对作品原文加以注释外, 还以问答的形式, 对作品的思想内涵、作家的意图、作品的结构和语言风格都一一进行了分析。既考虑到对作品语言文字上的解释, 也注意了对作品思想内容和艺术风格的评析。

本书可作为高等学校英语专业本科生的美国文学教材及参考书, 研究生及进修生的辅助读本, 亦可作为非英语专业的大学生的文学课外读物以及广大文学爱好者的赏析读本。本教程将为师生配备八个章节的电子教案, 届时我们将开辟美国文学教学网站, 建设集音像视听于一体的海量的美国文学资源宝库。

编写人员的具体章节分工如下: 张俊承担第一章 1.1、1.2、1.3、7.2 节中部分选篇的编写工作。吴妍承担第 2、3、4 章节简介、3.3、4.1、4.2 和 7.7 节中部分选篇、综合练习一、综合练习二、部分章节校对整理工作。洪琪承担第 5、6 章节简介、4.4 和 6.1 节中部分选篇、5.4、6.2 和 6.4 节的编写工作。郑昭梅承担第 7 章简介、7.1、7.6 节、前言、教学目标、编年表等修订工作。刘晖承担 7.4、8.3 节、目录翻译与整理工作。王文兰承担 8.7 和 8.8 节的编写工作。杨明光承担 8.1、8.2、7.5 节中部分选篇、综合练习三的编写工作。付琦承担 8.5、8.6 节、综合练习四与练习统稿、参考文献整理工作。曹炜丹承担第 8 章简介、8.4 节、概述修改工作。王志红承担 2.1 节、参考答案整理工作。曹曼编写 2.1、2.2、2.3、3.1、3.2、3.4、4.1、4.3、4.4、5.1、5.2、5.3、6.1、6.3、7.2、7.3、7.5、7.7、7.8 节以及概述和文学术语, 承担全书的策划和统稿审校工作。

由于编者的能力水平以及时间篇幅所限, 对所选作品只能摘要浅注, 还有少数重要作家及作品未能收入本教程。在此, 恳切希望广大读者朋友批评指正。

编者

2007 年 5 月于武汉

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A Course Description of American Literature

1. Course Goal

This course intends to acquaint the students with a general knowledge of American literature, which includes the important historical events, influential great literary writers and their memorable works.

(1) Give a panoramic view of American literature and enable students to have a basic knowledge and understanding of American literature.

(2) Enable students to have a clear picture of the components of different periods of American literature.

(3) Guide students to experience great literary works through selected readings.

(4) Enable students to appreciate the themes and language features of great literary works of American writers.

(5) Initiate students to appraise cultural values through textual lenses.

2. Teaching Contents

(1) Historical backgrounds of American literature

(2) American literary trends and schools

(3) Introduction of the major writers and their works

(4) Selected readings of the major American writers

(5) Analysis of the motifs of the writers and the writing styles of the literary texts

(6) Questions and answers on appreciations

3. Modes of Teaching and Learning

(1) Lectures and discussions

- (2) Group work and seminar
- (3) Student oral presentation
- (4) Student collaboration
- (5) Independent study
- (6) Others

4. Suggested Reference Books

(1) 吴伟仁. *History and Anthology of American Literature* 《美国文学史及选读》第一册、第二册. 北京: 语教学与研究出版社, 2001.

(2) 张伯香. *Selected Readings in English and American Literatures* 《英美文学选读》. 北京: 外语教学与研究出版社, 2000.

5. Types of Examination

- (1) Multiple choice questions
- (2) Filling in the blanks
- (3) Defining the literary terms
- (4) Naming the authors of the selected literary works
- (5) True or false questions
- (6) Brief answers to the questions
- (7) Short essay questions on themes, structures, characters, and language styles

6. Grade Determinants

Those, such as daily in-class performance, weekly discussion questions, class presentations, productive participations in class activities, formal essays and exams, make up possible grade determinants in this course and the students will be assessed by their learning achievements in the above-mentioned aspects.

A Brief Introduction of American Literature

Compared with the literature of England, France, and other countries, American literature is young. In about 400 years it has progressed from a scattering of letters and journals to a body of writing read and admired all over the world. The first American literature is generally considered to be certain accounts of discoveries and explorations in America that frequently display the largeness of vision and vigor of style characteristic of contemporary Elizabethan writers (1558-1603). Such qualities are evident in the work of Captain John Smith, the first great figure in American letters. His work *The Generall Historie of Virginia, New England, and the Summer Isles* (1624) had the enormous vitality of much English prose in the epoch of the *King James Bible* (1611). Those writers expounded the point of view of an early rebel against Puritanism. Other early American writings are accounts of Native American wars and of captivities.

With the 18th century, interest moved to more secular, practical problems. Two writers commonly associated with provincial life illustrate the growing secularism of American letters. The first is William Byrd, a plantation owner; his *History of the Dividing Line* (1841) is a humorous masterpiece. The other greater figure is Benjamin Franklin, whose unfinished *Autobiography* has become a classic of world literature. Franklin's letters, satires, "bagatelles," almanacs, and scientific writings are also recognized as important documents. Toward the end of the century, several notable literary personalities emerged amid the tumult of the American Revolution (1775-1783), particularly the political philosopher Thomas Paine, whose pamphlet *Common Sense* (1776) and 16 issues of *The Crisis* (1776-1783) awakened American enthusiasm for independence.

Thomas Jefferson was in his early thirties when he drafted the Declaration of

Independence. When he died, the nation which he had helped establish was well on the way to achieving the continental destiny of which the Founding Fathers had dreamed. Great American writers emerged in this Romantic Period—Washington Irving, William Cullen Bryant, James Fenimore Cooper, and Edgar Allan Poe. Unlike Franklin, Paine, Jefferson, and their contemporaries, whose chief purpose in writing was utilitarian, the object of these later writers was to entertain. Their best writings were imaginative. Instead of factual articles and speeches meant to persuade the reader, for the most part they wrote short stories, poetry, and novels. Around the 1840's American Romanticism reached its height. Ralph Waldo Emerson, the leading figure of "Transcendentalism," had a uniquely American viewpoint. He exercised a most seminal influence on the development of an independent American culture. Henry David Thoreau's writings may have been less broad in range than Emerson's, but *Walden; or, Life in the Woods* (1854) is presently more widely read than anything of Emerson. Walt Whitman tried to write poetry describing the native American experience. Emily Dickinson wrote about the life of her time in her completely original way. Nathaniel Hawthorne wrote his best-known novel *The Scarlet Letter*. Many 19th-century readers took Hawthorne at his own ironic valuation as a dreamy romantic. Herman Melville was against the optimistic trend of his times. For Hawthorne, the problem of evil is central to Melville's work, as is shown in some portions of his famous work, *Moby-Dick*. The poet, critic, and short-story writer Edgar Allan Poe was one of the major figures. In his criticism Poe was capable of extreme partiality and extreme severity. His poetry profoundly affected the development of French symbolist verse, and his short stories are among the triumphs of romantic horror.

President Abraham Lincoln humorously described Harriet Beecher Stowe, author of the novel *Uncle Tom's Cabin* (1852), as "the little woman who caused this big war." The work was powerful as propaganda and expressed the deep antislavery feelings in the North. Lincoln himself can be included in the roster of significant American writers because of the measured succinctness of his occasional prose. Profoundly moved by the tragic conflict of the American Civil War (1861-1865), he turned American traditional oratory away from the ornate rhetoric to the inspirational simplicity of his 1863 Gettysburg Address and of his second inaugural address in 1865. Few other American public figures have quite equaled Lincoln's command of

forceful, accurate, and inspiring prose.

Out of the tradition emerged the most powerful literary personality, Samuel Langhorne Clemens, known as Mark Twain. His first book, *The Celebrated Jumping Frog of Calaveras County and Other Sketches* (1867), retains the characteristics of the oral tale; successes such as *The Innocents Abroad* (1869), *Roughing It* (1872), and *Life on the Mississippi* (1883) waver between journalism and literature; but with the novels *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884), Mark Twain transcended his own tradition of satire and created two master pictures of life on and along the Mississippi River. In these works Twain's genius was his understanding of the moral realism of childhood. Mark Twain's later fictional works, such as *The Man That Corrupted Hadleyburg* (1900), the compelling *The Mysterious Stranger* (1916), and philosophical works such as *What Is Man?* (1906), express the pessimism already evident in his earlier book *The Gilded Age* (1873).

Twain's friend and mentor, the novelist and critic William Dean Howells expressed in theory and practice the philosophy that literary art ought to mirror the facts of human life. Using his literary influence, Howells promoted the work of other realists and naturalists, notably the novelists and short-story writers Hamlin Garland (*Main-Travelled Roads*, 1890), Stephen Crane (*The Red Badge of Courage*, 1895), and Frank Norris (*McTeague*, 1899; *The Octopus*, 1901). Their successors in the early years of the 20th century were novelists such as Jack London (*The Sea Wolf*, 1904); David Graham Phillips (*Susan Lenox: Her Fall and Rise*, 1917); and Upton Sinclair (*The Jungle*, 1906). Theodore Dreiser, the novelist and journalist, who began as a writer in the naturalist style and ended as a religious mystic, was also a leading writer of the time. His novel *Sister Carrie* (1900) was withdrawn from sale as immoral; better received were his novels *The Financier* (1912) and *The Titan* (1914), which trace the career of a ruthless businessman. Dreiser's best-known novel, *An American Tragedy* (1925), is, like Norris's *McTeague*, one of the most representative American novels of naturalism. Dreiser's dedication to truth and his compassionate insights into American society have made his novels endure.

While realists and naturalists argued about the degree to which human actions are determined by forces external to individual will, the novelist Henry James concentrated on subjective experience and personal relationships. His major theme,