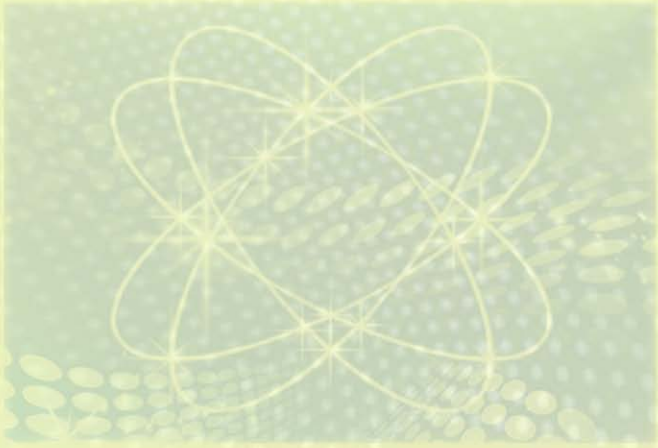
新编英美文学教程

彭田萍　鲁珊　编

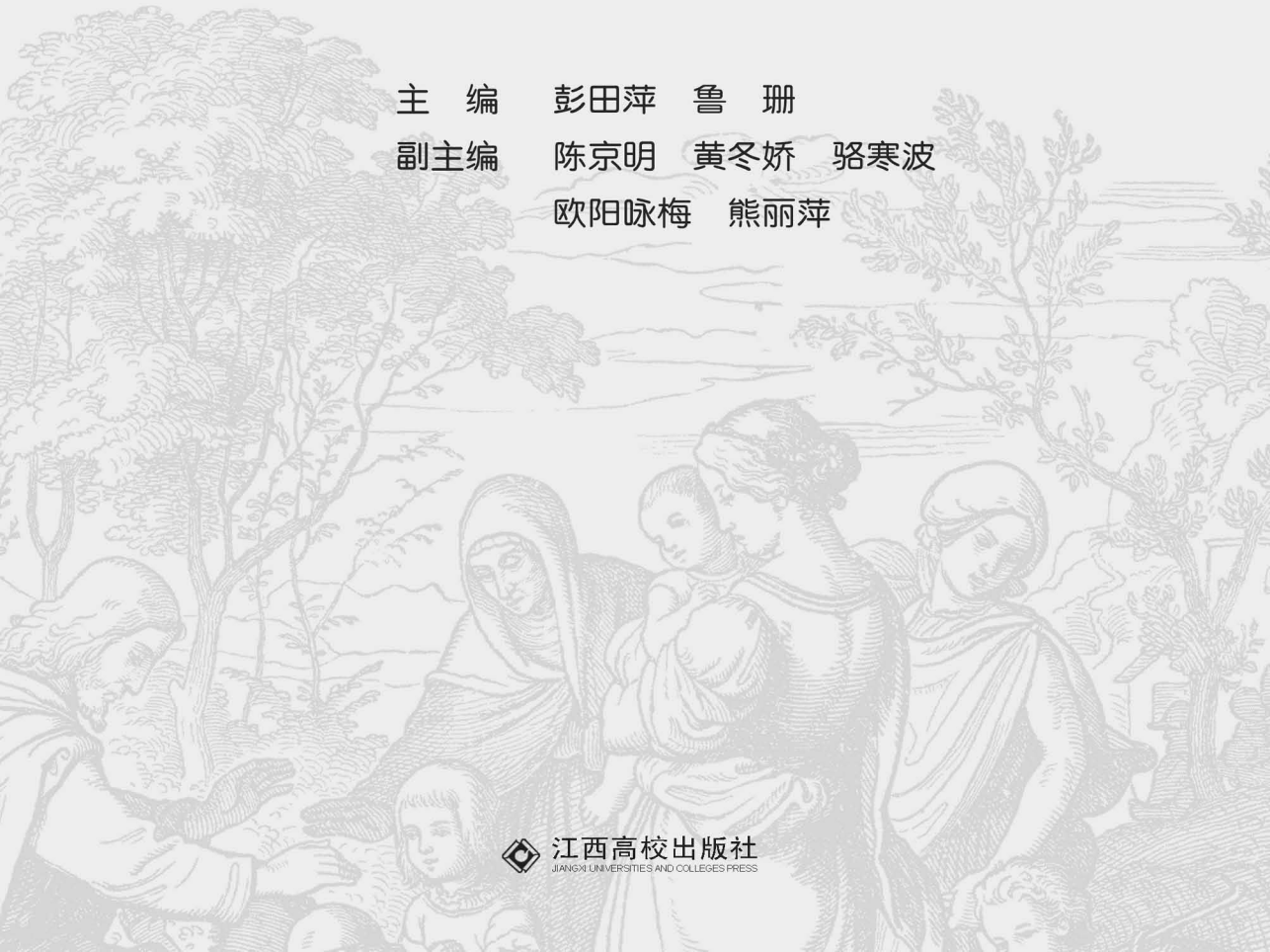


江西高校出版社

A New Course on English and American Literature

新编英美文学教程

主　编　彭田萍　鲁　珊
副主编　陈京明　黄冬娇　骆寒波
欧阳咏梅　熊丽萍



江西高校出版社
JIANGXI UNIVERSITIES AND COLLEGES PRESS

图书在版编目(CIP)数据

新编英美文学教程/彭田萍,鲁珊编. —南昌: 江西高校出版社, 2014.1

ISBN 978-7-5493-2355-5

Ⅰ.①新… Ⅱ.①彭… ②鲁… Ⅲ.①英语-阅读教学-高等学校-教材 ②英国文学-文学史 ③文学史-美国 Ⅳ.①H319.4: Ⅰ

中国版本图书馆 CIP 数据核字(2014) 第 018813 号

出版发行	江西高校出版社
社　　址	江西省南昌市洪都北大道 96 号
邮政编码	330046
总编室电话	(0791) 88504319
销售电话	(0791) 88511423
网　　址	www.juacp.com
印　　刷	江西教育印务实业有限公司
照　　排	江西太元科技有限公司照排部
经　　销	各地新华书店
开　　本	787mm×1092mm　1/16
印　　张	22.5
字　　数	576 千字
版　　次	2014 年 1 月第 1 版第 1 次印刷
印　　数	1~2000 册
书　　号	ISBN 978-7-5493-2355-5
定　　价	36.80 元

赣版权登字-07-2014-61

版权所有　侵权必究

前　言

《英美文学》课程是我国高等院校英语专业高年级开设的必修课。本教材《新编英美文学教程》是作者按照英美文学历史发展的顺序，结合重要作家和主要作品选读所编写的，适合我国高等院校英语专业高年级学生使用的教材。内容包括英美文学史与其历史时期的重要作家生平简介及其作品选读，脉络清晰、精彩可读。由于课时有限，历史背景及文学流派只做了简要概述，重点放在选读作品的赏析上，作品选读主要遴选自重要作家的代表作。

本教材不以作品流派划分，而是把英国文学和美国文学合为一册，按历史时期划分，全面梳理了英美文学的基础知识及重点、难点。体例清晰，内容翔实。全书共包括十章，每个章节分为三大版块：1.历史背景和文学流派；2.主要作家及选读；3.课后练习及需要掌握的文学术语。具体包括：作者生平及主要作品简介；作品内容概要及文学相关术语；作品选读；选读内容写作特点分析；课后练习。在教学中每周以两课时计，共两个学期，课堂以教师讲述为主，课堂讨论为辅。

本教材图文并茂，每一章节的术语、流派和重难点都单独罗列出来；课后附有习题，帮助读者检测所学知识。本教材既可作高等院校英语专业英美文学课本，也可作为广大英美文学爱好者进修的参考书。

在本教材编写过程中，我们充分采用了学界最新的研究成果和一些新观点，吸收了一些现代教学理论和教学方法，教师可重点讲解，加强课堂互动，以拓宽比较视野，加强英美作家与世界作家的比较与分析。任何一个国家的文学，只有放在世界文学范围内才能独显其魅力，才能显示各国文学之间的相互交流、发展与繁荣。

本教材在编写过程中，我们还参考了国内外出版的多部文学史及选读方面的书籍。但由于编者水平有限，书中错谬之处在所难免，恳请读者和专家们批评指正。

编　者

2013 年 12 月

目　录

Lecture One　Old and Medieval English Literature …… 1
Part One　Historical Background and Literary Genres …… 1
An Introduction to Old English Literature …… 1
An Introduction to Middle English Literature …… 5
Part Two　The Main Works of the Author and Readings …… 7
Geoffrey Chaucer (1342—1400) …… 7
Part Three　Exercises …… 12

Lecture Two　The English Renaissance …… 14
Part One　Historical Background and Literary　Genres …… 14
Renaissance …… 14
Part Two　The Main Works of the Author and Readings …… 20
Francis Bacon(1561—1626) …… 20
William Shakespeare(1564—1616) …… 22
John Milton(1608—1674) …… 34
John Bunyan(1628—1688) …… 37
John Donne(1572—1631) …… 41
Part Three　Exercises …… 44

Lecture Three　Neoclassicism …… 46
Part One　Historical Background and Literary Genres …… 46
The Enlightenment in Europe …… 46
Literature …… 47

试读结束，需要全本PDF请购买 www.ertongbook.com

Part Two The Main Works of the Author and Readings ····· 49
Pope (1688—1744) ····· 49
Jonathan Swift(1667—1745) ····· 50
Daniel Defoe(1660—1731) ····· 57
Thomas Gray(1716—1771) ····· 62
Part Three Exercises ····· 64

Lecture Four The Romantic Period ····· 65
Part One Historical Background and Literary Genres ····· 65
Introduction to the Romantic Period ····· 65
Part Two The Main Works of the Author and Readings ····· 70
William Wordsworth(1770—1850) ····· 70
George Gordon Byron(1788—1824) ····· 74
Percy Bysshe Shelley(1792—1822) ····· 84
John Keats(1795—1821) ····· 90
Jane Austen(1775—1817) ····· 93
Part Three Exercises ····· 101

Lecture Five The Victorian Age ····· 104
Part One Historical Background and Literary Genres ····· 104
Historical Background ····· 104
The Victorian Novelists and Novels ····· 108
The Victorian Poets ····· 110
Part Two The Main Works of the Author and Readings ····· 110
Charles Dickens(1812—1870) ····· 110
The Brontes: Charlotte(1816—1855) , Emily(1818—1848) , Anne (1820—1849) ····· 121
Thomas Hardy (1840—1928) ····· 130
Part Three Exercises ····· 136

Lecture Six 20th Century English Modernism Literature …… 138
Part One Historical Background and Literary Genres …… 138
Historical Context …… 138
Cultural Context …… 139
Brief Introduction About Poetry, Fiction and Drama …… 143
Part Two The Main Works of the Author and Readings …… 148
William Butler Yeats(1865—1939) …… 148
T. S. Eliot(1888—1965) …… 155
D. H. Lawrence(1885—1930) …… 164
Part Three Exercises …… 175

Lecture Seven American Romanticism …… 177
Part One Historical Background and Literary Genres …… 177
An Introduction to Romanticism …… 177
Part Two The Main Works of the Author and Readings …… 178
Washington Irving(1783—1859) …… 178
James Fenimore Cooper(1789—1851) …… 182
Ralph Waldo Emerson(1803—1882) …… 186
Henry David Thoreau(1817—1862) …… 189
Edgar Allan Poe(1809—1849) …… 191
Nathaniel Hawthorne(1804—1864) …… 194
Walt Whitman(1819—1892) …… 197
Herman Melville(1819—1891) …… 201
Part Three Exercises …… 203

Lecture Eight American Realism …… 205
Part One Historical Background and Literary Genres …… 205
An Introduction to Realism …… 205
Part Two The Main Works of the Author and Readings …… 208
Mark Twain(1835—1910) …… 208
Theodore Dreiser(1871—1945) …… 211

Henry James(1843—1916) …… 216
Jack London(1876—1916) …… 224
Part Three Exercises …… 232

Lecture Nine The Modern Period …… 234
Part One Historical Background and Literary Genres …… 234
Historical Background …… 234
American Literature Between the Two World Wars …… 236
Postwar American Literature …… 238
The Literary Characteristics of American Modern Literature …… 240
Part two The Main Works of the Author and Readings …… 241
F. Scott Fitzgerald(1896—1940) …… 241
Ernest Hemingway(1899—1961) …… 254
William Faulkner(1897—1962) …… 261
Part Three Exercises …… 274

Appendix …… 276
1.Test Yourself …… 276
2.Essential for English Recitation …… 289
3.Glossary of Literary Terms …… 311

Lecture One
Old and Medieval English Literature

Historical Background and Literary Genres

An Introduction to Old English Literature

The Historical Background

Old English, or Anglo-Saxon period extends from about 450 to 1066, the year of the Norman-French conquest of England. The Germanic tribes from Europe who overran England in the 5th century, after the Roman withdrawal, brought with them the Old English, or Anglo-Saxon language, which is the basis of Modern English.

The English people are of a mixed blood. The early inhabitants on the island we call it England were Britons, a tribe of Celts, and they were a primitive people.

From the year 55 B.C., Britain was invaded by Julius Caesar, the Roman Conqueror, and at the same time, Britain was invaded by three tribes from Northern Europe: the Angles, Saxons and Jutes. They landed on the British coast and built the kingdoms of their own. By the 7th century AD, these small kingdoms were combined into a united kingdom called England. The three dialects spoken by them grew into a single language called Anglo-Saxon, or Old English.

The three tribes invading Britain, the Angles, Saxons and Jutes at first all lived along the northwestern coast of Europe. In those ancient times, the living conditions are very hard. To survive, they had to fight against the wild beasts, struggle against the force of nature, which remained mysterious and unknown to them. The Anglo-Saxons were brave but superstitious. When they returned from their exploits and voyages, the warriors would tell stories of very strange monsters that lived beneath the sea, or in the dark forests. Just under such conditions did the story Beowulf come into being.

Old English Poetry

Much of Old English poetry was probably intended to be chanted, with harp accompaniment, by the Anglo-Saxon bard. Often bold and strong, but also mournful and elegiac in spirit, this poetry emphasizes the sorrow and ultimate futility of life and the helplessness of humans before the power of fate. Generally speaking, all the old English poetry that has survived can be divided into two groups: the secular poetry and the religious one. The religious group is mainly on biblical themes or on saints' lives. Such poems suggest how the church and its poets believed the true function of art was not simply to release feeling but to teach others and enhance devotion. In addition to these religious compositions, Old English poets produced the national epic poem, Beowulf, and a number of more or less lyrical poems of shorter length, which do not contain specific Christian doctrine and which evoke the Anglo-Saxon sense of the harshness of circumstance and the sadness of the human lot. Most of the secular groups are laments, the lament of an exile, of a masterless bard, a hungry sailor on the wintry seas, a wife parted from her husband. The harsh climate of North Sea strongly affected the tone or mood of the poets. The life is sorrowful, and the speakers are fatalistic, though at the same time courageous and determined.

Beowulf

Beowulf is the first great English literary work and is regarded as the national epic of the Anglo-Saxons. However, the hero and the setting of *Beowulf* have nothing to do with England. The poem was originally in an oral form, sung by the bards at the end of the 6th century. The present script was written down in the 10th century. Beginning and ending with the funeral of a great king, and composed against a background of impending disaster, *Beowulf* describes the heroic deeds of a Scandinavian culture hero, Beowulf, in destroying the monster Grendel, Grendel's mother, and a fire-breathing dragon. In these sequences Beowulf is shown not only as a glorious hero but as a savior of the people.

Selective Reading

Mourning their dead champion, the people of Jutland composed a dirge praising the great

deeds of Beowulf who

of men was the mildest and most beloved,
to his kin the kindest, keenest for praise.
Then the Goth's people reared for praise.
With shields and armour hung, as he had asked,
And in the midst the warriors laid their lord,
Lamenting. Then the warriors on the mound
Kindled a mighty *bale* fire; the smoke rose
Black from the Swedish pine, the sound of flame.
Mingled with sound of weeping; … while smoke
Spreads over heaven. Then upon the hill
High, broad, and to be seen far out at sea.
In ten days they had built and walled in it
As the wise thought most worthy; placed in it
Rings, jewels, other treasures from the *hoard*.
They left the riches, golden joy of earls,
In dust, for earth to hold; where yet it lies,
Useless as ever. Then about the mound
The warriors rode, and raised a mournful song
For their dead king; *exalted* his brave deeds,
Holding it fit men honor their liege lord,
Praise him and love him when his soul is fled.
Thus the (Geat's) people, sharers of his hearth,
Mourned their chief's fall, praised him of kings, of men
The mildest and kindest, and to all
His people gentlest, yearning for their praise.

The Story

The poem opens with praise of the deeds of the Danes, Scyld their king, and his descendants. One of these, Hrothgar, builds a great hall, which has been laid waste for 12 years by a monster named Grendel. Beowulf, the nephew of Higelac, king of the Geats, and a famed slayer of monsters, hearing of the trouble, comes with 14 companions across the sea to give assistance and mortally wounded. The Danes rejoice over the victory; and Hrothgar rewards Beo-

试读结束，需要全本PDF请购买 www.ertongbook.com

wulf. But in the night that follows, Grendel's mother, a water-hag, enters the hall to revenge her son. Beowulf follows her to her cave under the waves and fights with her, and cuts off the witch's head, and also the head of Grendel, who is lying in the cave. Beowulf and his Geats return to their native land, and then succeed to the kingdom, where he reigns for fifty years. And now, a fire-dragon starts to devastate the country. Beowulf and eleven companions go out to fight the monster. The fire-dragon is finally killed by Beowulf, but he himself is enveloped in flames and hopelessly wounded and dies. The poem ends with the description of the hero's funeral and the people's panegyric of his virtues.

The Structure

The poem can be divided into three parts:

1.The fight against Grendel

2.The fight against Grendel's mother

3.The fight against the Dragon

The Image of Beowulf

Beowulf is a brave hero. He strove to do better than any one else the things that are vitally important to the happy life of his people. He protects his people and show gentleness and generosity to his warriors. By praising Beowulf's wisdom, strength and courage, and by glorifying his death for his people, the poem presents the heroic ideal of a king and his good relations to his warriors and people.

The Theme

Thematically the poem presents a vivid picture of how the primitive people waged heroic struggles against the hostile forces of the natural world under a wise and mighty leader.

The Artistic Features

1.The use of alliteration

Alliteration-Repetition of initial (first) consonant sound

"like lake water lapping"

Roses are red / Violets are blue / Sugar is sweet / And so are you.

2.The use of metaphors and of understatements

Treats a serious issue as if it were of little importance

An Introduction to Middle English Literature

The Historical Background

The Middle English period covers from 11th—14th century, about four centuries. With the Norman Conquest in 1066, the Rome-backed Catholic Church had a much stronger control over England, so the Middle English literature strongly reflects the principles of the medieval Christian doctrine, which are primarily concerned with the issue of personal salvation. Popular folk literature also occupies an important place in this period. Its presentation of life is not only accurate but also in a lively and colorful way.

The French-speaking Normans under Duke William came in 1066. After defeating the English at Hastings, William was crowned as King of England. Revolts were cruelly suppressed and the conquest was completed with sword and fire. It was called the Norman Conquest.

The Norman Conquest brought England more than a change of rulers. Politically, a feudalist system was established in England; religiously, the Rome-backed Catholic Church had a much stronger control over the country; and great changes also took place in languages. After the conquest, three languages co-existed in England. Old English was spoken only by the common English people; French became the official language used by the King and the Norman lords; and Latin became the principal tongue of church affairs and was used by the clergymen and scholars in universities.

The Middle English Literature

When England entered the feudal society, the chief feature of the society was divided into two main classes: landlords and peasants. The Middle English Literature, which represented this social division, also split into two types, the romance which was composed for and of the noble, and the English popular literature which shows the existence of the peasants.

Medieval Romance

The most prevailing kind of literature in feudal England was the romance. It was a long composition, sometimes in verse, sometimes in prose, describing the life and adventures of a noble hero. The central character of romances was the knight, a man of noble birth skilled in the use of weapons. He was commonly described to set out on a journey to accomplish some goal—to protect the church and the poor, to attack infidelity, to rescue a maiden, to meet a challenge, or to obey a knightly command. If the epic reflects a heroic age, the romance re-

flects a chivalric one.

The English romance mainly deals with three major subjects: the "Matter of France", the "Matter of Rome", and the "Matter of Britain".

The "Matter of France" meant a collection of tales about Charlemagne, the mighty ruler of France and neighboring countries around 800 A.D.

The "Matter of Rome" covered everything that had come down from the ancient Romans and from the Greeks also. This included Roman history and poetry, it also included Greek mythology.

The "Matter of Britain" meant the legendary history of Britain. By far the best loved of the British legends were those that dealt with Arthur and his brave company of knights.

"Piers the Plowman" by William Langland

William Langland was born in Shropshire, but for most of his days he lived in London. He came to see the wretchedness and corruption beneath the gay surface of London life, and all that he thought and felt he put into his poem. "Piers the Plowman" was his life's work. This work bitterly satirizes corruption among clergy and the secular authorities, and upholds the dignity and value of labor, personified by piers Plowman. The poem takes the form of a dream vision a favorite device of medieval poetry—describing a panorama of medieval society. Within the dream are woven recountings of a series of journeys in the search for truth—that is, the love of god.

The Content of the Poem

The poem is about a series of stories dreamed by the author when he fell asleep:

1.The corruption of the ruling class

2.The hard life of the poor peasants

3.The pilgrims' searching for truth

The Theme

In this poem, Langland presents a vivid picture of the life in feudal England by depicting the corruption of wealth, the inadequacies of the government, scoundrels and hypocrites of the clerical profession and lay authorities, and the miseries and sufferings of the needy.

Artistic Features

1.It is written in the form of a dream vision, it is also an allegory which uses symbolism to

relate truth.

2.It is written in the old unrhymed alliterative verse.

The English Ballads

Definition

1.A narrative song, or an oral form of verse.

2.Composed by common people during a long period of time.

3.An important stream of the medieval folk literature.

The Stylistic Features

1.Simple, plain language or dialect of the common people with colloquial, vivid and, sometimes, idiomatic expressions.

2.Composed in couplets or in quatrains known as the ballad stanza, rhyming *abab*, with the first and third lines carrying 4 accented syllables and the second and fourth carrying 3.

3.Telling a good story with a vivid presentation around the central plot.

4.Using a high proportion of dialogue with a romantic or tragic dimension to achieve dramatic effect.

5.A dominant mood or tone, either tragic or comic.

6.Making full use of hyperbole with actions and events much exaggerated.

7.Using refrains and other kinds of repetitions.

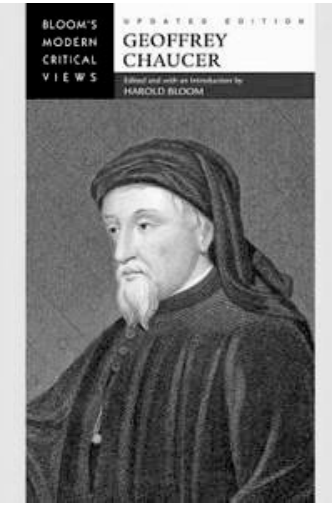
The Main Works of the Author and Readings

Geoffrey Chaucer (1340? —1400)

Life and Career

Geoffrey Chaucer, known as the Father of English literature, is widely considered the greatest English poet of the Middle Ages and was the first poet to have been buried in Poet's Corner of Westminster Abbey. While he achieved fame during his lifetime as an author, philosopher, alchemist and astronomer, composing a scientific treatise on the astrolabe for his ten year-old son Lewis, Chaucer also maintained an active career in the civil service as a bureaucrat,

courtier and diplomat. Among his many works, which include The Book of the Duchess, the House of Fame, the Legend of Good Women and Troilus and Criseyde, he is best known today for The Canterbury Tales. Chaucer is a crucial figure in developing the legitimacy of the vernacular, Middle English, at a time when the dominant literary languages in England were French and Latin.



Literary Career

Chaucer's literary career can be divided into three periods corresponding with his different stages of life: the French Period, the Italian Period and the Mature English Period.

The French Period

During this period Chaucer was mainly under the influence of the French literature. His earliest work was *The Romaunt of the Rose*, a free translation of a 13th century French poem *The Roman de la Rose*.

The Italian Period

Chaucer's journey to Italy in 1372 exerted a profound influence on his literary development by immersing him in the works of the great Italian writers such as Dante, Petrarch and Boccaccio. During this period, Chaucer mainly wrote three longer poems: *The House of Fame*, *Troilus and Criseyde*, and *The Legend of Good Women*. *Troilus and Criseyde* was adapted from Boccaccio's *Il Filostrato* (*The Love-Stricken*).

The Mature English Period

Chaucer's chief literary interest in the last 14 years of his life was *The Canterbury Tales*, his masterpiece. Chaucer had reached full maturity in his literary creation, free from any dominant foreign influence.

Major Works

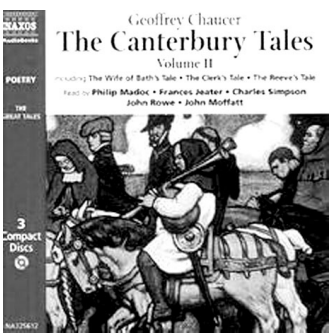
1. *Troilus and Criseyde*

Troilus and Criseyde is an outstanding verse narrative in the English language. The outlines of the story are simple. Young prince Troilus, who is second only to Hector among the Trojan warriors, falls in love with Criseyde, a lonely and lovely widow; her father, Calchas the prophet, after divining the further destruction of Troy, flees to the Greeks and abandons his daughter. Troilus's best friend, Pandarus, who is also the uncle and guardian of Criseyde, secretly brings the lovers together in a happy union that lasts for several years until Criseyde is

exchanged, like a prisoner of war, for one of Troilus's captured brothers. Despite her promise to return, Criseyde remains in the enemy camp with her father and then gives her love to the Greek warrior, Diomede. Still faithful but in despair, Troilus learns of his beloved's treachery, seeks his death in battle and is finally slain by Achills. After death, Troilus's spirit rises above the earth and scorns with laughter the love and the world that he has known. The love story turns into a deeply felt medieval tragedy, the human pursuit of transitory earthly ideals that pale into insignificance beside the eternal love of God. The poem ends with the narrator's solemn advice to young people to flee vain loves and turn their hearts to Christ. Chaucer's characters are psychologically so complex that the work has also been called the first modern novel.

2. *The Canterbury Tales*

1) The Outline



In planning The Canterbury Tales, Chaucer might have got the idea of framing his stories from some previous literary sources, especially from Boccaccio, who, in his Decameron, places his hundred tales in the mouths of ten characters, each telling a tale a day for ten days. Chaucer's work consists of three parts: The General Prologue; 24 tales, two of which left unfinished; and separate prologues to each.

2) The Tales

There are all together 24 tales with the Knight's tale at the beginning, the Parson's tale at the end. The special genius of Chaucer's work, however, lies in the dramatic interaction between the tales and the framing story. The tale of the Wife of Bath and the Pardoner are high points of Chaucer's art. The Wife, an outspoken champion of her gender against the traditional antifeminism of the church, initiates a series of tales about sex, marriage, and nobility. The tale told by the Wife of Bath illustrates the view that women must rule men and that only the wife's domination can lead to peace and happiness in marriage. On the contrary, the Clerk's tale points to the attainment of happiness by a woman acting in full submission to her husband, suggesting thereby that the wife's patience and meekness is the key to married bliss.

3) The Prologue

The General Prologue is usually regarded as the greatest portrait gallery in English literature. It is largely composed of a series of sketches differing widely in length and method, and blending the individual and the typical in varying degrees. Ranging in status from a Knight to a humble Plowman, the pilgrims are a microcosm of 14th century English society. It also contains

试读结束，需要全本PDF请购买 www.ertongbook.com