

# 经典名著阅读笔记



【英】夏洛蒂·勃朗特◎著  
刘立平 徐颖◎主编

## 简·爱

*Jane Eyre*

*I promise you, if God had gifted me with wealth and beauty,  
I would make it as hard for you to leave me, now as it is for me  
to leave you. But He did not. But my spirit can address  
yours, as if both have passed through the grave and stood before  
heaven equal.*

丛书主编：程幼强



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# 总序



目前,很多英语学习者都存在这样一个问题:在掌握了基本的词汇和语法后,阅读能力却始终得不到提高。当然,细读原版小说是提高阅读能力的一条捷径,因为阅读能力的提高与阅读量的大小直接相关。名著确实是需要细读的,否则很难体会到其中的精妙之处。可是这条捷径看起来也不是那么简单,因为原著中涉及的外国文化背景、文学典故、历史知识使得大多数的阅读者读后还是感觉似懂非懂。读者在阅读的过程中仍然有许多的问题没有得到很好的解决,而且总有一种遇到了瓶颈的感觉,逐渐失去了阅读的兴趣,产生了一种畏惧感,认为这种阅读是没有意义的,从而放弃了这种阅读,英语水平始终得不到飞跃性的提高。

要解决这样的问题就需要我们在阅读的过程中尽可能多地了解和掌握文中出现的典故,不断地扩大词汇量,以求真正地理解原著。因为阅读原著实际上就相当于阅读对方国家的文化,如果对于文化背景不了解或一知半解,那么就永远不能够达到精通的外语水平。可是如果对所有的典故和语言点都一一查阅的话,就需要付出大量的时间与精力,在实际阅读中很难实现。另外,现在市面上出版的英文原著很多都只有原文,缺乏详细的背景介绍和注释,有注释的也大多处理得非常简单,读者读过之后仍然有许多问题没有解决。

《经典名著阅读笔记》这套丛书恰恰解决了这一难题,不仅对于疑难词汇进行了注释,而且对于其中出现的文化背景、文学典故、历史知识都作了详尽的解释;此外,每章都配有中文导读,可以使读者在深入阅读前大体了解本章的主要内容,便于理解;每章结束还配有英文赏析,对这一章的主要内容、重点情节、文体特点和主要特色进行梳理,帮助读者清晰地掌握这一章的核心

内容;对于文中的精彩段落,各章后还配有细致的分析,在进行文本细读的同时,启发读者对某些问题进行深层的思考,并体会文学的魅力。在阅读过程中,读者可以不用随时停下来查字典,这样就可以使阅读得以顺利进行。读者在畅快阅读的过程中,自己的语言能力、思维能力以及文学鉴赏能力都会得到大幅度的提高。

此外,文章的附录部分选取了两篇学术论文,它们分别从不同的角度对小说进行了解读,具有很高的参考价值。最后还为读者提供了进行深入研究的书目,所以这套丛书既可以帮助普通读者提高自己的阅读能力,也能为文学研究者提供窥探文学之门径的钥匙,希望这套丛书的出版能引起读者对于英语的热情和对于文学的热爱。

程幼强

2010年4月

# 序 言



究竟有没有必要重读经典？在这样一个文化快餐的时代，研究文学也变成了速成的产业，由此导致的直接后果就是文学研究变成了一种目的性非常强的活动。人们已经逐渐失去了阅读的乐趣，阅读不再是出于兴趣和爱好，而是出于非常功利的目的。为了尽快能够有所“创新”，最新的作品，边缘化的作家成为文学研究者的新宠。有许多文学工作者所看的无非是标上了后现代、后殖民标签的东西，因为大家有个共识，那就是没听说过的就是好的。很多文学研究者为了迅速出成果，对于经典文本根本不去阅读，或者仅仅读读简介。特别是像《简·爱》《呼啸山庄》这类作品，很多文学研究者认为在今天还读《简·爱》实在是件没有意义的事情。但是这样的一种快餐式阅读导致了一种缺失，对于建立一个良好的文学基础是不利的。建造金字塔要从底部建起，而学习文学也要打一个良好的基础，如果一味地去建空中楼阁，是终究不能够在文学上有所造诣的。基础的重要性毋庸讳言。

《简·爱》是英国文学史上比较重要的一部作品，在《简·爱》出版前，英国文学中也曾出现过叛逆的女性，但是像简·爱这样身份如此卑微，相貌如此平凡，境遇如此艰难的形象还是第一次。另外，宗教、推理、神秘成分和自传等多种元素混融其中，使得这部小说更加耐读，也得到了人们较多的关注。

《简·爱》这部世界名著之所以一直畅销不衰，是和这本书自身的魅力有很大关系的。我们读这部小说时所感到的强烈的真实感，可能也因为故事和作者自身的经历相似有很大关系。夏洛特·勃朗特的母亲去世很早，她8岁的时候去了寄宿学校，那里的生活条件极其恶劣，她的姐姐染肺病死去。15岁的时候，她在伍勒小姐办的学校读书，后来还做过家庭教师。这种种人生经历可能正是勃朗特在《简·爱》中将洛伍德学校和简·爱描写得栩栩如生的原因。文中对于初恋少女的心情描写得极其生动自然，另外，相爱的人之间的那种相互试探、那种痛苦、那种焦灼更是描写得惟妙惟肖，使得读这本书的少男少女都会得到心灵的共鸣。

勃朗特的文笔平易直接，很容易为读者所接受。她还非常善于用外界的景物来衬托人物的心理，她所描写的场景在读者读完之后久久不能忘怀。

文中的叙事技巧也极其高妙。整个故事不是从一个男性的角度出发，叙述者不是男权社会的主宰，而是一个柔弱的女性，从女性视角来叙述故事。如果读者仔细地研读一下书中对于简·爱的心理描写，可以从中感受到女性

细腻的感觉与男性粗犷的叙事风格有多么大的不同！在那样一个只靠财产、门第来判断人的价值的社会，简·爱这样一个弱女子极力地维护自己的尊严，让人读后心灵得到极大的震撼。简·爱是个相貌很普通的女子，她身材矮小，也不太注意打扮自己，终年穿着一身黑袍子，和故事中出现珠光宝气的布兰奇自然是无法相比，而罗切斯特长得其实是有些丑陋的。而这种相貌的平凡无奇正好烘托出了爱情的伟大，心灵的伟大。女主人公内心的美和自身所拥有的才华和知识完全征服了罗切斯特先生。

故事中有着重双重的叙事线索，一是表面的以罗切斯特为主的生活，故事打破了灰姑娘故事的惯例，按照正常故事的发展，应该是罗切斯特垂青了简·爱这个丑小鸭，最后有情人终成眷属，而这个故事的发展却出乎我们的意料，的确罗切斯特爱上了简·爱，可是随着故事的发展，罗切斯特失去了一切，而简·爱得到了一笔财产，挽救了罗切斯特。因此这个故事不是英雄救美人，而是美人救英雄，是简·爱在罗切斯特失去一切的时候去解救了他。另外一条线索是简·爱与另外一个女性人物伯莎·梅森的故事。简·爱和伯莎都是和罗切斯特密切相关的，一个是拯救者，一个是惩罚者，这两个女性人物的出现，使得整个故事跌宕起伏。文中出现的阁楼上的疯女人伯莎也成了女性主义的一个研究对象，在女性主义研究者的眼里，伯莎·梅森是一个自我牺牲的好妻子，她是“为三万英镑而被出卖的少女”，疯是天生的，怪不得她，她只是一个受害者而已。在文中，对于伯莎的描写很少，也没有她和别人的对话出现，可是她的影子无所不在。伯莎为故事发展到高潮埋下了伏笔，如果没有伯莎，整个故事可能就会很平淡，有了伯莎，这部作品增添了许多色彩与魅力。读者可以惊奇地发现，疯女人只对两个男人，罗切斯特和梅森造成了肉体伤害，而对于文中的女性，却没有肉体伤害，这为女性主义者提供了阐释的契机。至于这种读解是否偏颇，读者也可做出自己的判断。

文中对于象征的巧妙运用，也为小说增加了多种阐释的色彩。比如在文中多次出现“火”，85次提到家中炉火，12次提到炉边，4处写地狱之火，我们试举几个例子来看一下。家中炉火象征着活力，坦普尔屋里的火象征着友好和舒适。而伯莎在桑菲尔德放的那把火，对于不同的人也有不同的象征意义，对于伯莎来说这是愤怒与复仇之火，象征着桑德府毁灭。而这场大火对于男女主人公来说也是他们爱情的涅槃之火。文中出现的月光象征着欺骗，神秘和罪恶；一年四季的更迭也起了象征的作用，比如春天象征着万物的生长，快乐的感情；夏天天气炎热多变，象征着情节的急剧变化；秋天是收获的季节，象征着男女主人公感情的成熟；冬天阴冷凄惨，象征着上天即将降临到男女主人公身上的悲惨的命运。这也是电影惯用的手段，用一年四季来象征



人物性格和命运的变化。此外,文中不断用颜色来进行象征,比如多次出现红色、紫色和灰色,这种颜色如果仔细探讨,也有其深层的意义。文中还出现了许多其他的象征,读者可以自己在阅读中寻找,一定会在其中得到乐趣。

我们在阅读的时候也要注意这本书情节上的缺陷,比如说在故事的结尾,简·爱继承了一笔财富,这让人感觉到很不真实,因为这只是女作家的一种美好的愿望,是少女的幻想。这种情节让人产生一种厌倦之感,但作为读者的我们都希望男女主人公有一个美好的结局,所以这里也有它积极的意义。另外一个情节是,圣约翰拒绝了美貌的奥利弗小姐而选择了简·爱,惟一的原因就是因为他相信简·爱是一个合格的传教士的妻子,简·爱能为他的伟大事业做出牺牲。这不仅是违背人性的,而且让人无法接受。更加荒谬的是,简·爱竟然决定要嫁给他,以此来完成上帝的事业。这也使简·爱在整个故事中的性格有所背离。在简·爱要嫁给他时,她又听到了罗切斯特的召唤,这种情节的安排使得整个故事有一些神秘色彩和几分浪漫气息的同时,也让人有一种非常刻意感觉。但是瑕不掩瑜,这部作品以其自身的魅力,将永远给我们带来感动与思考。

《简·爱》这部作品就像一座宝藏一样,历久弥新,令人回味无穷。经典小说的重读确实能洗涤我们的灵魂,提升我们的思想。我相信这是一本爱好文学、爱好生活的人的必读书目。

编辑邹怡在编辑工作中认真负责,为编者订正了许多错误,谨在此表示诚挚的谢意。虽然编者已经努力订正了本书,但是由于水平有限,书中难免仍然存在一些问题,恳请读者批评指正。

刘立平

2010年4月

# Introduction to the Author

## Her life

Charlotte Brontë was born in 1816 and she was the third daughter of Rev. Patrick Brontë and his wife Maria. Her parents have five daughters and a son. In 1824 the four eldest were enrolled at the Clergy Daughter's School at Cowan Bridge. In 1825 the two eldest daughters Maria and Elizabeth became ill and died due to the polluted environment of the moor gas. Charlotte also quitted from school and stayed at home.

There was one important thing in Brontë's family for the daughters to become writers. In 1826 Mr. Brontë brought home a box of wooden soldiers for his children to play with. The Children Charlotte Emily and Ann who had teeming minds and brimming hearts were trying to write based on an imaginary world which they called Angria.

In 1831 Charlotte went to the school at Roe Head but she only stayed there for one year because she had to come back to teach her sisters at home. Charlotte became governess for several times however no one lasted long. In 1835 she returned to Roe Head School to become a governess. In 1839 she entered the Sidgewick family to become a governess but only stayed there for three months and then in White family as a governess for nine months. Jane Eyre was just based on the life experiences as a governess herself.

After that she returned Haworth and encouraged her three sisters to open their own school. But it was a totally failure the public paid no attention to their advertisements. They reconsidered about their life and wanted to become writers again. Charlotte decided to publish some of their writings. In 1846 their efforts paid off, their poems were published under the pseudonyms of Currer Ellis and Acton Bell. Charlotte also wanted to find a publisher for *The Professor* which was rejected for many times. In 1847 however Charlotte's *Jane Eyre* Emily's *Wuthering Heights* and Ann's *Agnes Grey* were all published, it was a great success for the Brontë sisters.

In 1848 Charlotte and Ann told the publisher their real identities of "Bells".

In the same year Branwell and Emily died one after another. Ann died in 1849.

It was a miserable thing for Charlotte and Charlotte decided to edit her sister's works and continued writing. Charlotte went to London and made friends with some great writers such as Thackeray. In 1850 she met Mrs. Gaskell and attended a lot of literary activities.

Charlotte's own marriage was not smooth sailing. The Rev. A.B. Nicholls proposed marriage to Charlotte in 1852. Charlotte's father objected and Charlotte was also not in love with him so he was refused. In 1853 Charlotte's *Villette* was published. In 1854 Nicholls proposed again and Charlotte accepted. In the same year Charlotte caught pneumonia and died in 1855.

## Her Style

Her style is plain and straightforward though Thackeray described her writing as "noble English" in *Jane Eyre*. Charlotte uses simple words and concise sentences to express what she wishes to convey which is effective and forceful.

She is good at depicting scenes and people. Readers will have a strong impression of her characters and scenes after reading it for a long time. For instance the garden in Thornfield the candle-lit room at Moor House and the Moor Lands, these things are vividly portrayed.

Another important feature is the symbols. Take *Jane Eyre* for example. Fire is a conventional and also the dominant symbol in the novel. It represents the destructive force which is the factor for the downfall of Thornfield Hall. The domestic fire can represent the vitality of people while cold and damp have the opposite meaning. Fire in Miss Temple's room can be seen as a symbol of kindness and comfort.

The garden in Thornfield can be seen as the Garden of Eden which they will soon lose. The chestnut tree in the garden struck by lightning into two halves symbolizes that Jane and Mr. Rochester's destiny that is they will soon depart from each other.

In the scene of Mr. Rochester's proposal to Jane Jane is a victim of deception. Mr. Rochester asks Jane if she will be his beloved. Jane wants to see him

and so she asks him to turn to the moonlight because she wants to read his face. The moonlight represents deception mystery and evil here.

### Her Works

The first novel that Charlotte Brontë published is *Jane Eyre* An Autobiography under the pseudonym Currer Bell and it was a great success. Many book reviewers including William Makepeace Thackeray gave it a rather high praise.

In 1849 she published *Shirley*. It is a social novel and the setting is in Yorkshire from 1811 to 1812. She describes different characters during the industrial depression resulting from the Napoleonic Wars and the War of 1812.

*Villette* was published in 1853. It is a fictional city where the protagonist Lucy comes to teach. Lucy meets a lot of adventures and romances there. The suffering of Lucy is shown by the Gothic atmosphere in this novel.

*The Professor* written before *Jane Eyre* and rejected by many publishing houses was published posthumously in 1857. The story is also autobiographical it is based on Brontë's experiences in Brussels where she studied language.

The narrator of this story is William Crimsworth who is the only male narrator that she used. In this novel she questions the values of Victorian society and leaves readers a large space to think. Other novels she wrote including *The Green Dwarf*, *Tales of Angria*, and *Emma*.

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# Chapter 1

## 本章故事梗概

简是一个孤儿,从小和舅妈里德太太及表兄妹生活在一起。里德太太很自私,不喜欢简,她的三个孩子也经常欺负简。一天下午,天很冷,里德太太和她的三个孩子在客厅里闲聊,简溜到隔壁看书,正当她自得其乐的时候,里德家的约翰少爷走了进来,对他来说,折磨简是获得快乐的一种方式。他先是辱骂简,然后又动手打她。开始简没有还手,后来她的头被打出了血,就和约翰扭打在了一起。里德太太知道后,将简关进了阴森恐怖的红房子里。

Jane Eyre  
简爱

There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery<sup>1</sup> an hour in the morning; but since dinner, (Mrs. Reed, when there was no company, dined early)<sup>2</sup> the cold winter wind had brought with it clouds so sombre<sup>3</sup>, and a rain so penetrating, that further out-door exercise was now out of the question<sup>4</sup>.

I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight<sup>5</sup>, with nipped<sup>6</sup> fingers and toes, and a heart saddened by the chidings of Bessie, the nurse<sup>7</sup>, and humbled by the consciousness of my physical inferiority to Eliza, John, and Georgiana Reed.

1. 灌木丛
2. 没有客人来,里德太太午饭总吃得很早。
3. 暗淡的;阴沉的
4. 不可能
5. 潮湿而寒冷的傍晚
6. 冻僵了的
7. 这里指保姆

The said<sup>8</sup> Eliza, John, and Georgiana were now clustered round their mama in the drawing-room<sup>9</sup>: she lay reclined<sup>10</sup> on a sofa by the fireside, and with her darlings about her (for the time neither quarrelling nor crying) looked perfectly happy. Me, she had dispensed from joining the group<sup>11</sup>; saying, “She regretted to be under the necessity of keeping me at a distance; but that until she heard from Bessie, and could discover by her own observation, that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly<sup>12</sup> manner — something lighter, franker, more natural, as it were—she really must exclude me from privileges intended only for contented, happy, little children.”

“What does Bessie say I have done?” I asked.

“Jane, I don’t like cavillers<sup>13</sup> or questioners; besides, there is something truly forbidding in a child taking up<sup>14</sup> her elders in that manner. Be seated somewhere; and until you can speak pleasantly, remain silent.”

A breakfast-room adjoined<sup>15</sup> the drawing-room, I slipped in there<sup>16</sup>. It contained a bookcase<sup>17</sup>: I soon possessed myself of a volume, taking care that it should be one stored with pictures<sup>18</sup>. I mounted into the window-seat: gathering up my feet<sup>19</sup>, I sat cross-legged, like a Turk; and, having drawn the red moreen curtain<sup>20</sup> nearly close, I was shrined in double retirement.<sup>21</sup>

Folds of scarlet drapery<sup>22</sup> shut in my view to the right hand; to the left were the clear panes of glass<sup>23</sup>, protecting, but not separating me from the drear<sup>24</sup> November day. At intervals, while turning over the leaves of my book, I studied the aspect<sup>25</sup> of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long

8. 上面提到的
9. 客厅
10. 斜靠着
11. 简被排除在外
12. 活泼的;精力充沛的
13. 吹毛求疵者
14. 打断某人的话
15. 邻接;毗连
16. 我溜了进去
17. 书架;书柜
18. 满是图画的
19. 缩起脚
20. 波纹红呢窗帘
21. 这样我就加倍地隐蔽起来。
22. 猩红的窗幔
23. 明亮的玻璃窗
24. 沉闷的;阴郁的
25. 景色



and lamentable blast<sup>26</sup>.

I returned to my book — Bewick's *History of British Birds*<sup>27</sup>: the letterpress<sup>28</sup> thereof I cared little for, generally speaking; and yet there were certain introductory pages that, child as I was, I could not pass quite as a blank. They were those which treat of the haunts of sea-fowl<sup>29</sup>; of "the solitary rocks and promontories<sup>30</sup>" by them only inhabited; of the coast of Norway, stud-ded with<sup>31</sup> isles from its southern extremity, the Linde-ness<sup>32</sup>, or Naze, to the North Cape<sup>33</sup> — "Where the Northern Ocean, in vast whirls, boils<sup>34</sup> round the naked, melancholy isles of farthest Thule<sup>35</sup>; and the Atlantic surge Pours in among the stormy Hebrides<sup>36</sup>."

Nor could I pass unnoticed the suggestion of the bleak shores of Lapland<sup>37</sup>, Siberia, Spitzbergen<sup>38</sup>, Nova Zembla<sup>39</sup>, Iceland, Greenland, with "the vast sweep of the Arctic Zone, and those forlorn regions of dreary space,—that reservoir of frost and snow, where firm fields of ice, the accumulation of centuries of winters, glazed in Alpine heights above heights, surround the pole, and concentre the multiplied rigours of extreme cold<sup>40</sup>." Of these death-white realms I formed an idea of my own: shadowy<sup>41</sup>, like all the half-comprehended notions that float dim through children's brains, but strangely impressive. The words in these introductory pages connected themselves with the succeeding vi-gnettes<sup>42</sup>, and gave significance to the rock standing up alone in a sea of billow and spray<sup>43</sup>; to the broken boat stranded on a desolate coast; to the cold and ghastly moon glancing through bars of cloud<sup>44</sup> at a wreck just sinking.

I cannot tell what sentiment haunted the quite solitary churchyard, with its inscribed headstone<sup>45</sup>, its gate, its two trees, its low horizon, girdled by a broken

26. 凄厉寒风
27. 彪依克的《英国禽鸟史》，彪依克 (Thomas Bewick, 1753—1828): 英国画家, 木刻家。擅长为书籍配插图。《英国禽鸟史》是柯茨编写的, 这本书的插图是彪依克的代表作之一。
28. 书中的印刷文字, 和插图相区别
29. 海鸟的栖息处
30. 悬崖; 岬; 海角
31. 点缀着
32. 挪威南部一海角
33. 在挪威北部马格吕岛北端
34. 咆哮
35. 极地
36. 赫布里地群岛
37. 拉普兰, 属北欧
38. 群岛, 在挪威北部
39. 新地岛
40. 汇集了严寒的无穷威力
41. 朦朦胧胧的
42. 小插图
43. 波涛汹涌, 浪花飞溅
44. 从云缝间
45. 墓碑