

全国高等教育自学考试
英语语言文学专业（本科段）

- ★考点清晰呈现
- ★分析详尽全面
- ★力保高命中率

英美文学选读

考点深度扫描

付建利
编著

气象出版社



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内 容 简 介

《英美文学选读考点深度扫描》是严格依照全国高等教育自学考试指导委员会组织编写的指定教材——《英美文学选读》(张伯香主编,外语教学与研究出版社出版)而编写的。该书不仅可作为考生学习辅导书,更可作为考前强化训练用书。

本书是授课教师根据自己的教学实践经验,将教材知识点进行了细致的梳理,并进行了提炼浓缩、表格总结及易混淆知识点比较,还配以重点选文考点分析和历年考试真题;此外,本书特别采用双色(黑色和红色)印刷,文中红体字部分,可利用红膜或红色透明卡片将其覆盖,这样本书可作为考生学习期间或考前知识点复习检测用书,不但可以一目了然地突出知识点,更能增强考生对知识点的敏锐度,提高学习效率。希望这些努力使考生能从系统专业的角度提升对教材知识的理解与运用,从而顺利通过《英美文学选读》考试。

本书适用于参加全国高等教育自学考试英语语言文学专业《英美文学选读》考试的考生和参加英语语言文学专业研究生入学考试(英美文学部分)的考生。

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前 言

《英美文学选读考点深度扫描》是严格依照全国高等教育自学考试指导委员会组织编写的指定教材《英美文学选读》(张伯香主编,外语教学与研究出版社出版)而编写的。本书不但是—本专门为参加全国高等教育自学考试英语语言文学专业英美文学选读的考生所设计的辅导书,同时也可作为英语语言文学专业研究生入学考试文学部分备考辅导用书。

众所周知,自学考试以其严格的考试要求和高含金量吸引着—批批渴望知识的莘莘学子。然而,在没有足够的学习时间、没有专业教师进行指导的自学情况下,由于专业特点,考生往往无法将所学知识系统化、完整化;甚至有时会在知识难点面前产生困惑,或浅尝辄止,或无疾而终,在考试时得不到理想的分数。特别是自学考试英语语言文学专业的英美文学课程,更因其高度的专业性,广泛的取材,较大的词汇量,令考生称之为顺利通过考试的拦路虎。作者通过对考试特点的总结研究,对考试大纲中考核内容的深度理解,以及本人在教学中归纳出来的考生对于该门课程的盲点与难点,编写了《英美文学选读考点深度扫描》,希望能够帮助考生更扎实地学习英美文学这门课程,更深刻地了解文学课程所研究的方向。只有系统专业地研习这门课程,才能最终顺利通过该门考试。

本书主要特点如下:

1. 权威全面。严格依据全国统一教材《英美文学选读》(外语教学与研究出版社,张伯香主编)编写。

2. 明确详尽。热点高频考点全书系统扫描,以表格模式将这些琐碎知识点进行整合;通过表格,图示,对比等手段对全书各章重点脉络梳理剖析,总结归纳;选读材料重点难点英文详解;中英文互译。

3. 多用高效。易混淆知识点深度对比分析回顾,加强横向与纵向知识点理解,轻松高效破译考试盲点。

全书双色印刷,知识点一目了然,不但可作为高效学习手册,更可作为测试试卷以及考前总复习辅导用书。

4. 检测夯实。每章结尾均配有经典历年考试真题,以原题的形式将所学习或所复习的知识点加以夯实和沉淀。

自学考试是—次惊涛骇浪的旅行,我们深知自学考试的艰辛与考生的压力。然而,当我们与压力为伴,与坚韧为友,在乘风破浪之后,迎接我们的必将是灿烂的阳光,必将是美好的未来。在此,真诚地祝福每一位参加全国高等教育自学考试的考生,快乐而充实地学到知识,顺利地通过考试,实现人生的飞跃!

感谢李小龙先生对本书内容提出的修改意见和建议,更感谢责任编辑王桂梅老师

细致精心的审阅和修改！

本书在编写的过程中，参阅了大量的国内外相关资料，在此不一一列举，谨对所有资料的原始作者表示衷心的感谢！

因出版时间紧，加之编者水平有限，难免有不妥之处，望广大师生不吝赐教，如有建议和批评，请发送至我的电子邮箱 JIANLI.FU@GMAIL.COM. 谢谢！

付建利

2009年8月于北京

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PART ONE

ENGLISH LITERATURE

(第一部分 英国文学)

An Introduction to Old and Medieval English Literature

(上古及中世纪英国文学简介)

• The Anglo-Saxons brought the Germanic language and culture to England; the Norman brought Mediterranean civilization, which includes Greek culture, Roman law and the Christian religion.

盎格鲁·撒克逊人为英国带来了日耳曼语言及其文化，诺曼底人带来了包括希腊文化、罗马法和基督教的地中海文明。

• The period of the Old English literature extends from about 450 to 1066, the year of the Norman conquest of England. The Old English poetry could be divided into two groups:

The <u>religious</u> group (mainly on <u>biblical themes</u>)	The Old Testament	Genesis A Genesis B <u>Exodus</u>
	The New Testament	<u>The Dream of the rood</u>
The <u>secular</u> group		

英国文学史的上古时期起始于公元 450 年，止于 1066 年，即诺曼底征服这一年。

古英语诗歌可分为宗教诗歌和世俗诗歌。宗教诗歌多数是以《圣经》为基础的。其中包括出自《旧约全书》的《创世纪甲本》、《创世纪乙本》、《出埃及记》以及《新约全书》中的《十字架之梦》。

• An analysis on *Beowulf*: As the most perfect example of the verse drama after the Greek style in English, *Beowulf* is a National epic of the Anglo-Saxons. The setting of this poem is related with Scandinavia. It describes the exploits of a Scandinavian hero, Beowulf. The poem shows a vivid picture of how the primitive people wage heroic struggles against the hostile forces of the natural world under a wise and mighty leader. The poem is an example of the mingling of nature myths and heroic legends. The battle between Beowulf and the Dragon symbolically represents that phase of Winter and Summer myth in which the summer God, embodied by Beowulf, fights his last battle against the Winter Dragon in order to rescue the treasure of earth, namely, the golden corn and ruddy fruits. Having given them back to men, Beowulf himself dies of the winter's breath.

《贝奥武甫》作品分析：《贝奥武甫》是英国上古诗歌的典范，被誉为盎格鲁·撒克逊的民族史诗。该作品讲述了发生在斯堪的纳维亚的英雄贝奥武甫的故事。这部史诗的主题是，展现了一幅原始部族的人民在贝奥武甫的领导下不向艰苦的自然条件所屈服的画卷。这部史诗还是将神话与英雄传奇相融合的典范：贝奥武甫与火龙的战斗象征着冬神与夏神的神话，即化身为贝奥武甫的夏神与冬神展开最后的战斗——为了保住大地的财富不被严寒破坏。当贝奥武甫将丰收的果实还给人民时，他自己却倒在了冬神喷出的气息之中。

• After the Norman Conquest (1066), a feudalist system was established in England and English literature entered into the medieval period. Three languages co-existed in England: French, Latin and Old English.

诺曼底征服(1066年)后,封建主义在英国建立起来,与此同时,英国文学进入了中世纪时期。那时,法语、拉丁语和古英语在英国并存。

• Romance is popular in the medieval period. It is a literary form of using narrative verse or prose to sing knightly adventures and other heroic deeds. Romance love is an important part of the plot in romance. The core of the romance can be regarded as a means of showing medieval aristocratic men and women in relation to their idealized view of the world. In short, the romance reflects a chivalric age.

骑士文学是中世纪盛行的文学形式。这种文学形式以叙述性的韵文或散文形式歌颂骑士的冒险精神及其英雄事迹。浪漫的爱情是骑士诗的重要部分。骑士文学的重要意义在于它展现了中世纪贵族男女的生活以及他们理想的世界观。骑士文学反映了一个骑士时代。

• Geoffrey Chaucer is the father of English Poetry:

<i>Wife of Bath</i>	Bath is depicted as <u>the new bourgeois wife</u> asserting her <u>independence</u>
<i>Romaunt of the Rose</i>	Geoffrey Chaucer first introduces the <u>octosyllabic couplet</u> into English
<i>The Legend of good wife</i>	Geoffrey Chaucer uses the rhymed couplet of <u>iambic pentameter</u> , namely <u>heroic couplet</u>
<i>The Canterbury Tales</i>	Geoffrey Chaucer employs the heroic couplet with true ease and charm in English literature. This work presented, for the first time in English literature, a comprehensive realistic picture of the medieval English society and created a whole gallery of vivid characters from all walks of life.
<i>Troilus and Criseyde</i>	It is virtually <u>the first modern novel</u>

杰弗里·乔叟是英国诗歌之父。乔叟所著的《巴斯夫人》描写了一位出身于新兴资产阶级,并维护着自己独立地位的夫人;乔叟在《玫瑰传奇》中,首次将八音对仗句引入英语;在《好女人传奇》中,乔叟首次引入五音抑扬格(即英雄体);在《坎特伯雷大教堂》中,乔叟对英雄体的掌握达到了炉火纯青的境界;在《特洛伊特斯与克里希达》中,乔叟简直就向世人展现了最早的现代小说。

Examination Review (历年考试试题)

02-04-01

Romance, which uses narrative verse or prose to tell stories of ___ adventures or other heroic deeds, is a popular literary form in the medieval period.

- A. Christian
- B. knightly
- C. Greek
- D. primitive

02-04-02

Among the great Middle English poets, Geoffrey Chaucer is known for his production of _____.

- A. *Piers Plowman*
 - B. *Sir Gawain and the Green Knight*
 - C. *Confessio Amantis*
 - D. *The Canterbury Tales*
-

01-04-01

07-04-01

The work that presented, for the first time in English literature, a comprehensive realistic picture of the medieval English society and created a whole gallery of vivid characters from all walks of life is most likely _____.

- A. William Langland's *Piers Plowman*
- B. Geoffrey Chaucer's *The Canterbury Tales*
- C. John Gower's *Confession Amantis*
- D. *Sir Gawain and the Green Knight*

Suggested Answers (参考答案)

B D B

Chapter 1 The Renaissance Period

(第一章 文艺复兴时期)

• The Renaissance (between the 14th and mid-17th-century) is a transient period between the medieval and the modern world. It first took place in Italy with the development of painting, sculpture and literature. Renaissance means the rebirth or revival of ancient Roman and Greek culture. In essence, European humanist thinkers and scholars make attempts to:

- (1) get rid of old feudalist ideas.
- (2) introduce new ideas representing the interests of rising bourgeoisie.
- (3) purify the corrupted Roman Catholic Church.

文艺复兴时期(14—17世纪中叶)是中世纪和现代世界的过渡期,其最先起源于意大利的绘画、雕塑和文学。文艺复兴运动的意义在于它是对罗马和希腊文化的复兴,是欧洲思想家竭力去除中世纪欧洲的封建主义,推行代表新兴城市资产阶级利益的新思想,恢复其宗教的纯洁性,远离腐败的罗马天主教廷的一场运动。

• It was not until Henry VIII (1491—1547) that Renaissance began to show its effect in England.

直到亨利八世(1491—1547)执政,英格兰才进入文艺复兴时期。

• The 15th-century was regarded as the Golden Age, especially in literature.

15世纪是英国文艺复兴的黄金时期,特别是在文学方面。

• An analysis on Humanism: Humanism is the core of the Renaissance. Man is the measure of all things. The humanist values could be seen in the literatures. People could praise the human nature. Human are glorious creatures who are capable of individual development in the direction of perfection. Human needs to question, explore and enjoy. To enjoy the beauty of This life, and had the ability to perfect himself and to perform wonders.

人文主义:人文主义是文艺复兴运动的核心理念。人文主义者从古代文化作品中寻求到了赞美人性的依据,他们认为人是光荣的生命体,可以不断地自我完善,并至善至美。人们所拥有的世界是属于他们每个人的,并供他们怀疑、探索和享受。人类不仅有权利在今生今世快乐地生活,而且还能完善自我,创造奇迹。

• Humanism began to take hold in England when Desiderius Erasmus came to teach the classical learning, first at Oxford and then at Cambridge.

人文主义思潮开始主导英国思想领域的标志是伊拉斯谟先后在牛津、剑桥大学讲授古典文化研究。

• The three representatives of Humanism are Thomas More, Christopher Marlowe and William Shakespeare.

人文主义的三大代表为:托马斯·摩尔、克里斯托夫·马洛和威廉·莎士比亚。

• William Caxton introduced the printing into England. With the printing, an age of

Translation took its form.

威廉·卡克斯顿将印刷术引进英国。至此，一个翻译的时代到来了。

- Petrarchan sonnet and Blank verse;

Wyatt	Wyatt introduced the <u>petrarchan sonnet</u> into England
Surrey	Surrey brought in <u>blank verse</u> , i. e. the unrhymed iambic pentameter line
Marlowe	Marlowe <u>pulled new vigor</u> into the blank verse with his “ <u>mighty lines</u> ”

彼特拉克十四行诗与无韵体诗小结：怀亚特将彼特拉克十四行诗引入英国。萨里伯爵将无韵体诗（无韵体五步抑扬格诗行）引进英国。马洛凭借他那雄浑的诗行为无韵体诗注入了全新的力量。

• Poetry and poetic drama were two most outstanding literature forms. The three representatives of the dramatists are William Shakespeare, Ben Johnson and Christopher Marlowe.

在文艺复兴期间，诗歌和诗剧是两大文学形式。威廉·莎士比亚、本·约翰逊和克里斯托夫·马洛是三位剧作家的代表人物。

I. Edmund Spenser



• Edmund Spenser (1552—1599) was an important English poet and Poet Laureate best known for The Faerie Queene, an epic poem celebrating, through fantastical allegory.

• The five qualities of this poetry are: ① a perfect melody; ② a rare sense of beauty; ③ a splendid imagination; ④ a moral purity and seriousness and ⑤ a dedicated idealism.

• He is known as “the poet’s poet.”

埃德蒙·斯宾塞(1552—1599)因其蕴含丰富寓意的作品《仙后》被授予桂冠诗人的称号。《仙后》这部作品的五大创作特色是：①追求完美的旋律；②具有罕见的美感；③充满奇妙的幻想；④追求高贵的道德纯洁性和严肃性；⑤具备忘我献身的理想主义精神。因此，埃德蒙·斯宾塞被誉为“诗人中的诗人。”

• His three main works are The Shepherdes Calender, Epithalamion and his master piece The Faerie Queen.

埃德蒙·斯宾塞的主要作品包括：《牧羊人日记》、《新婚赞歌》和他的成名作《仙后》。

• Spenser’s principle intention of The Faerie Queen is to present the example of a perfect gentleman: “to fashion a gentleman or noble person in virtuous and gentle discipline.” One character is Gloriana, the Fairy Queen. The other one, or the hero of heroes, is Arthur. His great mission is to search the Fairy Queen.

按照斯宾塞本人的意图,他希望通过“历史诗”描绘出一个典型的完美绅士。“塑造遵守道德规范的绅士或贵族。”诗中一个线索人物是仙后格劳丽安娜;另一个线索人物,也是英雄中的英雄——亚瑟,他的任务就是去寻找仙后。

• *The Faerie Queen* is an allegory. The Redcross Knight stands for St. George, Holiness and Anglican Church. The knights don't possess the virtues at the beginning of the story; they acquire them in the course of their adventures and fights with the evils, while the bad creatures often revealed to the reader by the names or by the short verse summaries at the beginning.

《仙后》是一部寓言性作品。红十字骑士象征着圣·乔治、神圣以及英国国教圣公会。骑士们在故事开始时并不具备任何美德,这些美德是在与种种邪恶的斗争中慢慢建立起来的。然而那些以邪恶为代表的人物在故事开始时就被作者揭示出来了。

• The purpose of Redcrosse's quest is to free original mankind—the parents of Una—from the power of Devil. The quest against outer evil becomes an experience of inner sin. So his fight is to against the sin. Only the arrival of Arthur saves the knight. The story ends with a happy wedding. *The Faerie Queen's* theme is “Fierce warres and faithful loves.”

红十字骑士的历险目的是从恶魔手中解救人类的始祖——巫娜的父母。因此,他是在与邪恶作战。骑士对外界的战斗结束了,取而代之的是内心的罪恶。只有亚瑟的到来才能拯救坠入错误深渊的红十字骑士。作品的主题是“残酷的战争和忠贞的爱情”。

An analysis on the Selected Reading (选读材料分析)

The Faerie Queen

1.

A Gentle Knight^① was pricking on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe wounds did remaine,
The cruell markes of many a bloody field;
Yet armes till that time did he never wield:
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yield:
Full jolly knight he seemed, and faire did sitt,
As one for knightly giusts and fierce encounters fitt.

2.

But on his brest a bloudie Crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he wore,
And dead as living ever him^② adored:
Upon his shield the like was also scored,

仙后

一位高贵的骑士正策马穿过平原,
他全副武装,手持银盾,
盾上仍留着陈旧而深深的凹痕,
这残酷的标记来自多次血腥的疆场;
但这些武器至今他还未用过;
他那愤怒的坐骑暴躁地咬着马勒,
似乎桀骜不驯,不愿受主人的控制;
他看上去是位真正的骑士,端坐马上,
好像准备参加骑士比武,迎接激烈对抗。

然而,他胸前带着一个血十字
这是他对垂死的耶稣的珍贵记忆,
就为了耶稣,他佩带那光荣的徽章,
虽死犹生,耶稣永受他崇敬;
他的盾上也有着同样的血十字,

For souveraine hope, which in his helpe he had;
Right faithfull true he was in deede and word,
But of his cheere did seeme too solemne sad;
Yet nothing did he dread, but ever was ydrad.

3.

Upon a great adventure he was bond,
That greatest Gloriana to him gave,
That greatest Glorious Queene^③ of Faerie Lond,
to winne him worship, and her grace to have,
Which of all earthly things he most did crave;
And ever as he rode, his hart did earne
To prove his puissance in battell brave
Upon his foe, and his new force to learne;
Upon his foe, a Dragon horrible and stearne.

4.

A lovely Ladie rode him faire beside,
Upon a lowly Asse more white^④ then snow,
Yet she much whiter, but the same did hide
Under a vele, that wimpled was full low,
And over all a blacke stole^⑤ she did throw,
As one that inly mournd: so was she sad,
And heavier sat upon her palfrey slow:
Seemed in heart some hidden care she had,
And by her in a line a milke white lambe she lad.

5.

So pure an innocent, as that same lambe,
She was in life and every vertuous lore,
And by descent from Royall lynage came
Of ancient Kings and Queenes, that had of yore
Their scepters stretcht from East to Western shore,
And all the world in their subjection held;
Till that infernall feend with foule uprore
Forwasted all their land, and them expeld:
Whom to avenge, she had this Knight from for compeld.

6.

Behind her farre away a Dwarfe did lag,
That lasie seemed in being ever last,
Or wearied with bearing of her bag
Of needments at his backe. Thus as they past,
The day with cloudes was suddeine overcast,

这是耶稣基督帮助他得到最高希望的标记；
他忠诚正直，言行一致，
他的面容却显得严肃忧郁；
但对于任何可怕的东西，他都无所畏惧。

他承担着一个冒险的壮举，
这是最伟大的光荣女王交给他的使命，
那仙国的最伟大的光荣之后，
令他崇拜，得到她的恩宠，
是他在尘世间最强烈的愿望；
当他骑马前行，他的心时刻盼望，
在抗击敌人的无畏的战争中，
证明他的英勇和他学习的潜力；
抗击他的敌人，一个可怕而凶猛的恶魔。

一位可爱的女士伴他前行，
骑着一头比雪还白的温驯的白驴，
而她本人更白，但她的脸藏在
面纱之后，面纱带着折纹低低垂下，
她又用一条黑披肩蒙住全身，
如满心哀思之人；她的确十分忧伤，
骑在缓缓的坐骑上她显得忧郁，
似乎心中藏着重重忧虑，
她身边还牵着一只乳白色的羔羊。

她在生活里和每一个关于美德的传说中，
都像那只羔羊一样纯洁无暇；
她出生于皇室贵族，
那昔日的国王与王后的后裔；
他们的权杖从东海岸延伸到西海岸，
整个世界都在他们的统治之下；
直到那可怕的恶魔淫威肆虐，
蹂躏他们的国土，将他们赶走；
为了给他们报仇，她请来这远方的骑士。

她身后的一个侏儒远远落在后面，
他似乎因为总在后面而显得懒洋洋的，
或者因为背负着她的一袋衣物，
已经疲惫。当他们这样行进时
白昼忽然被乌云所笼罩，

And angry Jove and hideous storme of raine
Did poure into his Lemans lap so fast,
That every wight to shrowd it did constrain,
And this faire couple eke to shroud themselves were fain.

愤怒的朱庇特将一场可怕的暴风雨
倾注在他的大地爱人的怀中，如此迅疾，
每个人都被迫找个地方躲避。
这漂亮的一对也欣然地隐藏自己。

7.

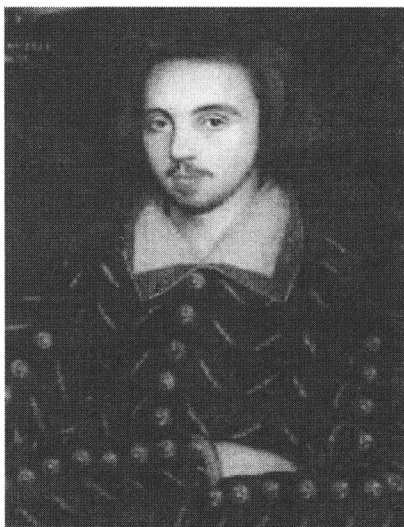
Enforst to seeke some covert nigh at hand,
A shadie grove not far away they spide,
That promist ayde the tempest to withstand;
Whose loftie trees yclad with sommers pride,
Did spred so broad, that heavens light did hide,
Not perceable with power of any starre;
And all within were pathes and alleies wide,
With footing worne, and leading inward farre:
Faire harbour that them seemes; so in they entred arre.

在森林里寻找就近的隐蔽处，
他们看见不远处一片树荫，
可以让他们藏身，抵挡暴风雨；
那些高高的大树披着夏日的骄傲，
绿茵伸得宽宽的，挡住天上的光，
没有一颗星有能力穿透，
在浓荫下有许多宽宽的路径，
被行人脚步踏平，通向远远的深处；
这似乎是平安港湾，于是他们向里走去。

选读考点精华解析：

- ① The “knight” is Redcross Knight who symbolizes the Anglican Church.
- ② “him” refers to the dying God.
- ③ Gloriana is the symbol of true religion.
- ④ “White” indicates holiness and purity.
- ⑤ “Stole” symbolizes religion.

II. Christopher Marlowe



• Christopher Marlowe (1564—1593) ’s first achievement is the fact that with his “mighty lines” he perfected the blank verse and made it the principle medium of English drama. Marlowe employed hyperbole as his major figure of speech.

• Marlowe’s second achievement is his creation of the Renaissance hero such as Dr. Faustus and Tamburlaine for English drama. Such a hero is always individualistic and full of ambition, facing bravely the challenge from both Gods and Men. With the endless aspiration for power, knowledge and glory, the hero indicates the true Renaissance spirit.

克里斯托夫·马洛 (1564—1593) 的第一个成就是他完善了无韵体诗，并使之成为英国戏剧中最主要的表现形式。马洛采取夸张的修辞方法。他的第二个成就在于为英国戏剧创造了文艺复兴时期的人物形象，如浮士德博士、帖木耳大帝等。戏剧中的人物不断地追求权利、知识与荣