

SELECTED READINGS
IN ENGLISH AND
AMERICAN LITERATURE

英美文学作品选讲

陆煜泰 梁义华 周 仪 主编

广西师范大学出版社

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序

要想学好英语，能不学英美文学作品乎？曰否。我一向坚持认为，包括汉语在内，不论学习哪种语言，都不能不学它的文学。道理很简单，文学名著里的语言，是最好的语言；语言修养和文学修养不能截然分开。一个学习古汉语的人，如果没读过《诗经》、《楚辞》、《左传》、《史记》等文学和历史名著，他的古汉语犹如无源之水，无本之木，无论如何是学不好的。更何况要使自己的语言典雅，“出口成章”，也不能不多读、熟读文学名篇。其实，我们还可以谈得更深一些：生活在现代社会，必须有比较广博的知识面和比较雄厚之文化背景，作不到这一点，便很难做好自己的工作。英国大哲学家和散文作家培根（Francis Bacon 1561—1626）在他的一篇著名小品文《谈读书》中说：“读书使人充实，讨论使人机智，作文使人准确。……读史使人明智，读诗使人灵秀，数学使人周密，科学使人深刻，伦理学使人庄重，逻辑修辞之学使人善辩。”^①我国唐代大文学家韩愈（768—824）在谈到李白、杜甫的诗歌时，是这样称赞

① 培根这段话的原文是：“Reading maketh a full man; conference a ready man; and writing an exact man.... Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend.”

的：“李杜文章在，光焰万丈长。”^①可见要充实提高自己，必须多读书，更必须多读名篇名作。学习英语，必须多读英美文学名著，已是不言而喻的了。

二

近年以来，坊间出版了多种原文的英美文学名著选，这是件大好事，值得赞扬。这些书大都编得不错，但有一共同问题，即：它们按文学史次序，选古代近代者多，而选现当代名篇则少，前者偏高偏深偏难，离我们时代又远，阳春白雪，曲高和寡，给初学者带来不少困难；后者比较容易，离我们时代又近，初学者读了，不但较易理解，而且用的是现代英语，写的是当代生活，学生读了收效大，用处广，倍增亲切之感，兴趣也更浓厚。但目前流行的这方面读物，却偏偏选现当代作品甚少。这一情况，看起来是个远和近、难和易的问题，实际上问题却复杂得多，它是当前国内外英美文学作品教学是否能做到古今并重的思想观点之反映。

说来话长。在英美文学教学上是厚古薄今还是古今并重的争论，由来久矣。太远的不说，即以我念大学和研究生院时而论，当时是本世纪40年代，不论是我国的外国语言文学系英文专业或是外国的英国语文系，也不论是本科生或研究生，所学课程悉为英国古典文学，即自史诗《贝奥武夫》起经乔叟、莎士比亚、弥尔顿、德莱顿、蒲伯、约翰生等人的作品，一直到浪漫主义诗歌散文和维多利亚文学。许多大学的研究生院连赫赫有名的肖伯纳都不讲，其他现当代作家作品更无论矣。不讲肖伯纳作品的理由很简单，也很古怪，只是一句话“他还没有死”（按：肖为1950年病逝）。没有死，便意味着没有“盖棺论

^① 见韩愈《调张籍》一诗。

定”，因此不能讲。这是很保守的思想，不幸的是，这种思想长期统治英美以至我国解放前大学讲坛，到了本世纪 60 和 70 年代，虽然有了不少改变，但总的来说，这一思想观点仍很顽固，仍然在国外占统治地位。“抽刀断水水更流”，文学是一条长江大河，有源有流，你想在现当代文学与古典文学间横一把刀，以截断水流，难道河水就终止不流了吗？当然，随着时代前进，英美文学、特别是美国大学里的保守主义也作了一些修正，即：他们终于承认了现当代文学，课堂上也讲一些，只是不够重视，而对通俗文学、流行小说则仍然不屑一顾。

斗争是不可避免的，到了 1988 年春季，终于在美国教育与文化界，爆发了一场所谓“正统文学”与“非正统文学”的“大战”。争论之焦点，为某些被人们认为“不能登大雅之堂”的当代流行作品（如女权小说、黑人文学等），应不应当进入课堂，成为文学教材。一些大学（如约翰·霍布斯金大学、西北大学、纽约州立大学王后学院、柏克莱加州大学等校）的反叛教授，揭竿而起，在报刊发表文章，大声疾呼“为什么要让麦尔维尔^①和爱默生^②统治教学大纲？”要求修改教学大纲，而斯丹福大学则更进一步，干脆修改了教学大纲，削减古典文学和现代文学“正统文学”份量，而代之以“妇女、少数民族和有色人种作家作品”。少数过激派人物甚至喊出了一些十分过火的口号，例如“让莎士比亚、弥尔顿、爱默生和福克纳见鬼去吧！”而另一边呢，保守派师生也不肯示弱，纷纷大声疾呼“要高雅不

① 麦尔维尔(Herman Melville 1819—1891)，美国著名小说家，著有长篇小说《白鲸》(Moby Dick)等书。

② 爱默生(Ralph Waldo Emerson 1803—1882)，美国 19 世纪著名先验论哲学家、诗人和散文家。

要实用”，“古典文学万岁”。这一斗争范围之广，把美国许多大学的校长、教务处、文科教授甚至政府要人（包括教育部长）全卷了进去，人人手持长枪大刀，披挂上阵，闹得不可开交。战斗的结果，虽然没有任何一方获得全胜，但是，历史洪流不可阻挡，美国大学文学课的改革浪潮蓬勃兴起，一浪比一浪高。以南方著名的都克大学为例，该校把《教父》和《外星人》这些通俗文学作品都正式列入文学课讲授，还在英文系开设了美国通俗文学、电视、科技与文化等新课程。

时代潮流是如此，那么，我们的英美文学教材要不要赶上时代，在讲授古典文学的同时，真正把英美现当代优秀文学列入教学大纲，进行讲授呢？

三

这便谈到了这部《英美文学作品选讲》的编辑出版。正如编着们在本书“编辑说明”中编写宗旨所指出的那样，这部作品选以现、当代作品为主，酌量收入少量近代名家名篇，古代作品一律不选。照我个人的体会，有两点是必须说明的，即：一，这样做是为了顺应时代潮流，重视现当代作品；二，重视现当代作品是“厚今”，但决非因此就“薄古”。任何国家的古典文学都是各该国家人民以至全人类的宝贵文学遗产，必须重视，必须珍惜，决不能妄加菲薄。要学好英美文学，不学习英美古典文学是绝对不行的，这一认识我们必须明确。本书之未选古代作品（请注意，“古代作品”和“古典文学”间不能划等号，“古代作品”只是“古典文学”的一部分），是从我国当前英美文学初学者和边远省份大部分同学的实际情况出发，使他们选学现当代优秀作家作品，知识面扩大了，水平提高了，以后再在其他专门课程中学习古代文学。英文“古典文学”（The Classics）中“classic”一词来自拉丁文“classicus”这一词语，原意

指古罗马人中的阶级，特别指其中的最高阶级或阶层，后来乃引伸为“高层”。英文的这一词语从来包含两种不同的含义：一是专指古代希腊、罗马文学，这是狭义的定义；二是泛指一切为社会公认、经过一定时间考验的优秀文学作品，这是广义的定义，也是英美文学中“古典文学”的真正含义所在。从这个意义上来看，本书所选的绝大部分作家作品，尽管时间是近代或现当代的，本质上都是“古典文学”，即“为社会所公认的最优秀文学作品”。大学生或一般读者读了，可以了解现当代英美文学中的代表作家及其作品，可以认识英美社会的某些方面，可以扩大视野，可以增长知识，可以提高自己的文学欣赏水平，可以帮助学习现当代英语，一举而数得焉！

本书主编陆煜泰、梁义华、周仪三位同志都是我的友人，在英语方面均学有专长，他们嘱我为这本书写个序言。我愉快地答应了这一要求，乃于百忙之中，天南地北，上下古今，随感式拉拉杂杂地谈了这么多。际此本书行将付梓之时，谨向本书的全体编写者祝贺，也向读者致意，让我们共同祝贺这本英美文学教材和读物的出版！

贺祥麟

1991年2月18日于桂林

编辑说明

鉴于目前已出版的英美文学教材大都以文学史为依据，选材偏于古、近代作家，内容多，难度大，不甚适合边远省（区）起点较低的本科生、师专生、函授生和参加自学考试的学员。在教学工作中，我们迫切感到需要一本以现、当代作家为主、较为浅易的文学教材。为此，广西、广东、云南十余所大专院校，经过多次讨论、协商，共同编写了这本《英美文学作品选讲》。

我们编写的宗旨是：

1. 所选的作品以现、当代为主，酌情收入少量近代名家名篇，古代作品一律不选。英国文学和美国文学两部分，又以美国文学为主。

2. 已有定评的作家，不一定选其名篇，而取其具有代表性，文字又较为浅易、篇幅较短的作品。所选的作家作品，包括各种文学流派的代表、各种文学体裁（小说、诗歌、戏剧等），以及女作家、少数民族作家。

3. 作家评介尽量简略，选文注释尽量详细（包括注出一些较偏的单词、翻译较难的句子、讲解某些句子的喻意和对作者艺术风格的体现等）。作品名称，附有中文译名。

4. 作家作品大体按出生年月、发表时间先后为序。每篇由作家简介（包括作者生平、主要作品、作者思想倾向和艺术特

点、选文内容提要 and 评介)、选文、注释、讨论题四部分组成。

参加编写的学校有:广西大学、广西师大、广西民院、桂林陆军学院、广东雷州师专、云南保山师专、南宁师专、玉林师专、柳州师专、右江师专。

限于编写者的水平和经验,加上国外参考资料不足,书中缺点和考虑不周之处在所难免,恳请专家们和使用此书的教师、学生和读者不吝批评指正。

编 者

1991年2月于桂林

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James Joyce

(1882—1941)

James Joyce was born on the second of February, 1882, in Dublin. His father, John Stanislaus Joyce, was among other things a tax collector. In 1888, Joyce was sent to Clongowes Wood College, a Jesuit institution, where he would remain until 1891. In his childhood and throughout his life Joyce was plagued with bad eyesight, which had a tendency to make him somewhat introverted. Although his life at Clongowes was not unbearable or extremely tortuous, it must have been very lonely for him. Family fortunes slumping, Joyce was sent to another Jesuit institution, Belvedere College, in April, 1893, where he compiled a brilliant record. Later, at Dublin's University college (1898—1902) the somewhat contradictory elements of Joyce's personality began to manifest themselves. He refused to join the students' nationalist groups and he refused to learn Gaelic. It was at that time that he broke with his Catholic upbringing. During the decade after he graduated from University College, Joyce lived mostly abroad, aspiring to become both a doctor & writer. In 1904, he met Nora Barnacle, and fell in love with her almost immediately. They went to Zurich, and then to Trieste, where Joyce was barely able to pay his bills by teaching and giving private lessons. In August 1909, he returned to visit Ireland and signed a contract for the publication of *Dubliners*《都柏林人》, his collection of short stories. In 1914, both *Dubliners* and *A Portrait of the Artist as a Young Man*《青年艺术家的写照》were published, the latter appearing in serial form in the magazine *THE EGOIST*. During the war, Joyce received grants from several literary funds and *A Portrait* was published in book

form in New York and London. For a few years after the war, Joyce was mainly engaged in writing of *Ulysses*《尤利西斯》. The publication of *Ulysses* in 1922 can probably be regarded as the high water mark in the life of James Joyce. After that, his eye trouble continued to worsen, and family problems continued to mount. During this time several fragments of *Finnegans Wake*《芬尼根的觉醒》 were published separately. In the mid-thirties it became possible for *Ulysses* to be brought into the United States legally (it had previously been judged obscene), and Joyce continued hard at work on *Finnegans Wake*. The last fragments of this work appeared separately in 1937. From then on Joyce spent most of his time in Zurich where he died on January 13, 1941.

James Joyce was a great innovator, whose greatness lies in his capacity to develop new literary forms. He was a representative of modern psychological novel which, unlike the traditional novel, presents human experience as something enacted upon the stage of internal reality. The artist of the modern novel seeks the special language necessary to render his vision of the world into something that can be experienced directly by the reader. Thus he does not speak about the mind, as the traditional novel did, but presents, as it were, aspects of the mind itself. At times he tries to imitate the so-called "stream of consciousness"—the actual flow of thoughts and sensations on the mind. At other times he tries to extract the essence of a moment of awareness, rendering it in exact language, the purpose of which is to contain the moment in its very instantaneity. One of the most obvious features of the traditional novel is the plot or story. But the reader cannot always enter into the modern novel by way of the story; he must, so to speak, gather the story together by himself. For the novel organizes its complex experience in other ways, in ways which grow out of the experience presented. Sometimes, as in Joyce's *A Portrait of the Artist as a Young Man*, much of the novel seems the straightforward narration of the events of the "plot". But from the first words of the novel it is clear that we are in the presence of the special world of a special individual and that we are being made to see that world through his eyes. And sometimes, the inner expe-

rience of an individual is presented in its natural discontinuous form, that is, in its alogical progression. However, Joyce was an artist and not a recorder of literal inner experience; he selected from actual inner experience that which would function best in the total work of art.

A Portrait of the Artist as a Young Man was met with serious misinterpretation for years after its appearance. Some readers assumed that the novel was basically traditional. But Joyce, as his best early readers knew, had made the plunge into what had been called "the psychological novel"; that is, Joyce sought to enter the consciousness and sensibility of an individual, Stephen Dedalus, by presenting the world through his mind and senses. The novel is about Stephen's process of his growing alienation, conflicts and artistic development. Stephen's mental data are interwoven with a developing narrative. And Joyce places in the very texture of Stephen's experience the imagery and thematic matter which will unify the novel.

The novel is composed of five chapters.

This selection is taken from Chapter One, which opens in the infancy of Stephen Dedalus (about three years of age). In this chapter, we are given some childish singsong poetry and immediate sensory experience. The scene then shifts to Clongowes, where Stephen is a student. At school he is sensitive and aloof, reluctant to join in the games of his schoolfellows. On the playground, his mind wanders away from games to the lavatory at school, the memory of which makes him feel hot and cold, subsequently he takes sick and is admitted to the infirmary.

Stephen goes home for the Christmas holidays and we meet the Dedalus family. The Christmas dinner is marked by a violent religious and political argument about Parnell, Ireland's dead hero; the argument leaves Stephen mystified. The narrative abruptly jumps back to the playground again and we find Stephen listening to a discussion of why certain boys quit school. Again Stephen does not participate directly in the conversation; he is too shy, too introverted.

In class Stephen is unjustly punished for idling because the prefect of stud-

ies, Father Dolan, believes that Stephen broke his glasses purposely to avoid having to go to his lessons. Stephen, encouraged by his classmates, reports the unjust incident to the rector. The rector promises to see what he can do, and Stephen relates the interview to his classmates and is claimed as a hero.

A Portrait of the Artist as a Young Man

CHAPTER ONE

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo¹.

His father told him that story²; his father looked at him through a glass; he had a hairy face³.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived; she sold lemon platt.

O, the wild rose blossoms

On the little green place.

He sang that song. That was his song.

O, the green wothe botheth.

When you wet the bed, first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell⁴.

His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe⁵ for him to dance. He danced;

Trabala lala

Tralala tralaladdy

Tralala lala

Tralala lala.

Uncle Charles and Dante clapped. They were older than his father and mother but Uncle Charles was older than Dante.

Dante had two brushes in her press⁶. The brush with the maroon velvet back was for Michael Davitt and the brush with the green velvet back was for Parnell. Dante gave him a cachou⁷ every time he brought her a piece of tissue paper.

The Vances lived in number seven. They had a different father and mother. They were Eileen's father and mother. When they were grown up he was going to marry Eileen. He hid under the table. His mother said;

—O, Stephen will apologize.

—O, if not, the eagles will come and pull out his eyes.

Pull out his eyes,

Apologize,

Apologize,

Pull out his eyes.

Apologize,

Pull out his eyes,

Pull out his eyes,

Apologize.

The wide playgrounds were swarming with boys. All were shouting and the prefects urged them on with strong cries. The