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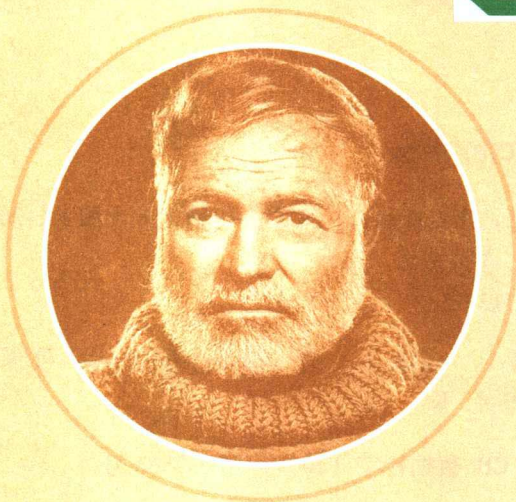
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马艳红 李红◎编著

文学名家



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文学给我们乐趣，让我们思考，教我们审美，令我们愉悦。在文学面前，我们的心灵之所以受到感动，是因为那些呕心沥血创作出不朽作品的文学大师。正是由于他们的高度思辨、广阔想象和对文字的把握以及表达能力，使我们读到人类对外界和自身的各种改变和延续的文字记录。

本书从不同的侧面介绍了数位大师级文学名家。打开本书，犹如与大师面对面进行交流，进而产生某种共鸣……

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序言

经过十几所大学 50 余名英语教师的努力，这套“英语读写文库”终于同年轻的读者见面了。该套英语文库是写给我国中学生、大学生们的书，是一套拓宽知识视野与提高英语读写能力的书，会给年轻的读者们带来英语学习的快乐。

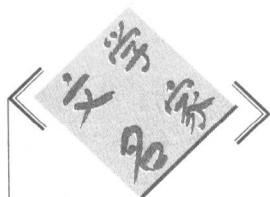
英语读写对于英语能力的形成和发展十分重要，而且阅读和写作在英语测试中占有很大比例。学生如何通过英语自主学习提高英语能力，是学生和教师们关心的问题。因此我们在编写这套文库时，根据教学大纲对英文材料进行了精心筛选和改写，所选文章由浅入深，循序渐进，可读性强，并结合测试方式与技能要求编写了导读、词汇注释、写作指导与练习。这些对学生英语阅读与写作能力的提高都会有很大的帮助。

这套文库分为《人物卷》、《科学卷》和《文学卷》，选材广泛、内容丰富，可满足中学生、大学生们的需要。该套文库会带领读者走进非洲的热带雨林、欧洲的迷人风光、文坛盛宴和科学的殿堂；在阅读中走近科学家、文学家、艺术家、哲学家，会在英语阅读中打开智慧之窗，促使人变得更加聪明、自信和坚强。

在这套书出版之际，感谢出版社编辑们的辛勤劳动，感谢来自北京外国语大学、天津大学、辽宁大学、沈阳大学和燕山大学的作者们的辛勤、认真的工作。

总主编 王正元

2006 年 10 月



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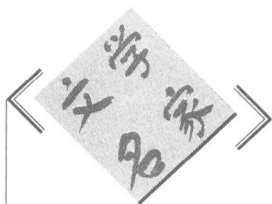
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Sherwood Anderson

弃商从文的舍伍德·安德森



舍伍德·安德森(1876—1941)是美国文学史上一位特立独行的大家,福克纳称其为“他是我们这一代美国作家的前辈,其作品所形成的美国写作传统值得我们保持”。他的代表作是我们熟知的《小城畸人》。你能相信吗,这样一位伟大作家最早的职业是经商。那么他是如何弃商从文的呢?读一读下面介绍安德森的文字,你不仅会对他了解更多,也许还会发出“有志者事竟成”的感慨吧。

In an interview, William Faulkner¹ stated that Sherwood Anderson was “the father of my generation of American writers and the tradition of American writing which our successors will carry on”. Anderson’s importance in literary is accurately summed up in Faulkner’s statement. Anderson does have an assured place in the history of the American short story. He is one of the most sensitive, significant and influential American writers in 20th century and has had a significant impact on the direction of American literature. From his great works we can find his achievement exactly, especially his short stories.

¹ William Faulkner 福克纳(1897—1962),美国现代最重要的小说家之一,重要作品有《喧哗与骚动》、《我弥留之际》、《八月之光》、《押沙龙,押沙龙!》、《去吧,摩西》等。1949年,福克纳获诺贝尔文学奖。

Sherwood Anderson was born at Camden, Ohio, on September 13, 1876. His father was a **cavalryman**² who had fought in the federal army in the Civil War, but Anderson, in his autobiography, made him as a “ruined Southern **dandy**³”. The father, who later became the “Windy” of Anderson’s first novel, *Windy McPherson’s Son* (1916), was a **harness**⁴-maker by vocation and a **boozier**⁵ and tale-teller by **avocation**⁶. But as factory-made harnesses put independent craftsmen out of business the Anderson family sank in the social scale until the mother was taking in washing. The father’s avocation more and more replaced the vocation. He often entertained whole barrooms with tales of his impossible adventures in the Civil War. In a way he was Anderson’s earliest and perhaps the principal teacher. A great many of the son’s best stories, too, were told first in saloons.

② cavalryman /'kævəlɪmən/ n. 骑兵, (尤指旧时的) 装甲兵

③ dandy /'dændi/ n. 过分注重外表的男人; 花花公子

④ harness /'hɑ:niə/ n. 笼头, 挽具; 扎带

⑤ boozier /'bu:zə/ n. 酗酒者

⑥ by avocation 副业

⑦ Spanish-American War 美西战争, 美国和西班牙为争夺对古巴和菲律宾的控制权进行的一场战争。美西战争爆发于1898年4月, 战争在古巴和菲律宾同时展开, 历时3个多月, 以西班牙彻底失败而告终。

All of the seven Anderson children were energetic and ambitious, but Sherwood, from childhood on, was notable for his great enterprise and push. He had grown up in the small town of Clyde, the original of the fictional Winesburg, Ohio, which was the setting of his most notable work. Anderson had an unhappy childhood. His schooling was sporadic, owing to his mother’s need for help in supporting the family. He worked on farms, in livery stables, and on racetracks. These experiences later appeared in short stories that dealt generally with the emotional problems of boyhood. These are some of his most mature writings, reflecting the early conflict of his creative impulse with the spiritual poverty of small-town life and intimating the gradual alienation of his father which was a source of his chronic emotional disunity. His mother died when Anderson was nineteen and the family fell apart. In 1896 he left home, drawn to the metropolis of Chicago, where he took a job as a laborer. When the **Spanish-American War**⁷ (1898) gave him the chance to escape the dull routine of day labor, he enlisted, serving in the army for a year. After serving in the Spanish-American War, from which he emerged a corporal, he returned to Chicago, where he became an advertising salesman, then a copywriter, was something of a

dude⁸ and, as he later described it, a “smooth son-of-a-bitch”. He married a girl who had been to college, was a member of a **sorority**⁹, and had taken the European tour. Anderson cast himself as the star in a Horatio Alger story, and his first literary efforts, published in trade journals, **hymned**¹⁰ “**boosterism**¹¹” and the business ethic — as Dreiser, in the 1890’s, had done in editorials in his **pulp magazines**¹², asserting, for instance, that “Success is what counts in the world, and it little matters how success is won”.

But along the way, something came over him. In 1912, when Anderson was thirty-six and living with his wife and three children in Elyria, Ohio. By that time he had been in advertising some twelve years, working his way up from copy and sales to become president of his own firm. The Anderson Manufacturing Company mixed paints and roofing compounds and sold them by direct mail advertising. But money and management problems were **harassing**¹³ the Roof-Fix Man, as Anderson called himself in his ads; he had been using cheap ingredients in order to increase profits, and business was falling off. He was also having marital difficulties. In addition his literary ambition came into conflict with his duties as a small-town businessman. Some of these troubles he escaped at night, when he retreated to a desk in his attic to write. Long hours of compulsive, almost automatic writing on four radical novels about business began to affect his health, as the financial burdens of his manufacturing company were depressing his spirits. All these have contributed to the crisis which gave rise to the myth about Sherwood Anderson — that in the middle of a successful advertising career he **repudiated**¹⁴ the money-making ethics and the **regimentation**¹⁵ of business in order to realize himself as a writer.

The crisis occurred on an autumn morning before **Thanksgiving**¹⁶. He was in

⑧ dude /dju:d/ n. 男人；花花公子

⑨ sorority /sə'ɒrɪti/ n. 女生联谊会

⑩ hymn /him/ v. 唱赞美诗

⑪ boosterism /'bu:stərizəm/ n. 令人鼓舞主义

⑫ pulp magazine 低级黄色书刊

⑬ harass /'hærəs/ v. 不断打扰，骚扰

⑭ repudiate /ri'pjʊdieit/ v. 拒绝接受

⑮ regimentation /'redʒimen'teɪʃən/ n. 严格的管制

⑯ Thanksgiving 感恩节，是美国人独创的一个古老节日，也是美国人合家欢聚的节日，时间是11月的最后一个星期四。火鸡是感恩节的传统主菜，南瓜赛跑是感恩节的传统游戏。

his office that morning “buying and selling as usual”, dictating letters, when suddenly he had a moment of terrible **clarity**¹⁷, an **epiphanic**¹⁸ moment when the **fraudulent**¹⁹ quality of his life was revealed to him and he realized that he was being dishonest with words and dishonest with himself. He wanted to uproot himself, to walk out of the door and out of that **baleful**²⁰ phase of his life. Thinking of his feet, he turned to his secretary and said, “I have been wading in a long river, and my feet are wet.” Then he walked, **trancelike**²¹, away from his desk and out of town. After that, he began his life as a writer, asserting, “I will be a servant to words alone.”

The words are recorded in one of the three **moody**²² autobiographies in which he labored to create the image of himself as an upwardly mobile businessman who pursued, for half his life, the American dream of making money, only to find that in the **cutthroat**²³ competition he was losing his compassion for his fellow men.

Actually, the choice Anderson made to abandon his business and try to make it as a writer was heroic in his time. In the first decades of that century the country was changing rapidly from an **agrarian**²⁴ to an industrial economy with its new methods of mass production, its efficient assembly lines, its standardization of parts and of lives. In this change, and in the greedy pursuit of money that paralleled it, Anderson foresaw the consequent **impoverishment**²⁵ of the spirit and **estrangement**²⁶ of the individual. From his own experiences as a dedicated **go-getter**²⁷, he concluded that as the nation became mechanized men would become less gentle because they would not have their hands in the soil, their roots in the earth. In the stories he came to write, he lamented this wanting of the pastoral life, and he warned against the shrinking significance of the human being in the expansion of industrial, urban society.

17 clarity /'klærɪti/ n. [U] 清楚, 清澈, 清晰

18 epiphanic /epi'fə:nɪk/ adj. 顿时领悟的

19 fraudulent /'frɔ:dʒələnt/ adj. 欺骗的

20 baleful /'beɪfl/ adj. 凶恶的, 有害的, 险恶的

21 trancelike /'trɑ:nsleɪk/ adj. 昏睡的, 发呆的

22 moody /'mu:di/ adj. 忧伤的, 忧郁的

23 cutthroat /'kʌtθrəʊt/ adj. 凶残的, 极度的

24 agrarian /ə'greəriən/ adj. 土地的, 耕田的

25 impoverishment /ɪm'pɒvərɪʃmənt/ n. 枯竭

26 estrangement /ɪ'streɪndʒmənt/ n. 疏远

27 go-getter 积极进取并意志坚定的人



Follow-up questions for reading comprehension

1. What is Anderson's position in the history of American Literature?
2. What did Anderson's father do in the process of his growth?
3. How did Anderson's father affect his writing?
4. What was Anderson's childhood like? Was it a fortune or misfortune for him?
5. Why did he leave home for Chicago?
6. What did he do after returning to Chicago? Was it successful?
7. Why did he switch from business to literature?
8. Why was his choice heroic?
9. Why were his health and spirit affected?
10. What can you learn from Anderson's experiences of growth?



Multiple Choices

1. Which of the following is not right?
 - (A) Anderson made a great contribution to American literature.
 - (B) Anderson's father had ever been a soldier in the federal army.
 - (C) Anderson had a good education when he was young.
 - (D) Anderson's experiences in childhood were the setting of his most notable work.
2. Who affected Anderson's writing most?
 - (A) Father
 - (B) Mother
 - (C) His uncle
 - (D) His brother
3. According to the text, what changes took place in Anderson's time compared with the past?
 - (A) People in America had a great desire to pursue money.
 - (B) People in society became more and more selfish.
 - (C) The nation had become mechanized.
 - (D) All of the above.
4. What does "chronic" mean in the third paragraph?
 - (A) instant
 - (B) temporary
 - (C) continual
 - (D) unfortunate
5. After reading the text, we can get the information that _____

- Ⓐ Anderson had a happy childhood.
- Ⓑ Anderson had a good education.
- Ⓒ Anderson's experiences in childhood affected his writing most.
- Ⓓ Anderson's wife worked in the government.

1. C 2. A 3. D 4. C 5. C



Writing Practice

Write a short composition within 250 words on the topic — “My Childhood”.



Unit 2

Joseph Heller

约瑟夫·海勒的黑色幽默

导读



约瑟夫·海勒 (1923—1999) 是美国现代派作家, 以小说《第二十二条军规》而闻名于世, 开创了黑色幽默创作的先河。他的作品以幽默诙谐的笔调讽刺了社会的各个层面。那么, 作为一个批判现实的大师, 约瑟夫·海勒的创作经历、思想历程以及他个人对自己的作品的评价, 对智慧、美德等的看法等等又是如何的呢? 下文是一篇对海勒的采访稿, 将展示给你一个真实的约瑟夫·海勒。

American writer will forever be most remembered for his darkly humorous first novel, entitled **Catch-22**¹, the title of which became a part of the English **lexicon**², referring to any unwinnable situation. Born in New York City, Heller joined the Air Force at age 19 and was a part of several bombing missions over Italy. When the war ended, Heller wrote *Catch-22* as a way of dealing with his experiences. The novel would later be remembered as the **Vietnam War**³ began, with millions of readers **identifying**⁴ with the anti-

1 Catch-22 《第二十二条军规》

2 lexicon /'leksikən/ n. (术语) (某语言的) 全部词汇

3 Vietnam War 越南战争, 美国入侵越南的战争, 从1961年开始, 到1973年结束, 长达12年, 美军死亡5.6万余人, 伤30多万人, 耗资4000多亿美元, 给美国人造成了难以愈合的心灵创伤。

government themes of the novel.

The following is part of Joseph Heller's responding to an interview about himself and his works in 1997.

Is it possible to understand America through the work of Joseph Heller?

In all my novels the central characters are extremely **perplexed**⁵ and **at odds** **with their**⁶ surroundings and their surroundings do constitute America. I do not think you can understand America from me unless you come to a conclusion that America cannot be understood. I don't understand the country, I know New York City, the rest of the country is foreign to me, especially politically in this day and age.

Well, can we talk about the absurd, because Catch-22 has become part of a lexicon? It's the word we use for absurd, for a kind of illogicality chasing its own tail in a sense, and that must give you immense pride to know that you have invented a term like that.

It gives me immense pride of course at this late date, and I can feel a sense of personal pleasure every time I hear the phrase or see the phrase. And it did emerge in the course of writing the first novel Catch-22 in which things are very hard to make sense of, particularly in a war situation and a post-war situation, Catch-22 is really a post-war novel and most of the attitudes and confusions that appear in it occurred to me as a result of conditions after the war, rather than my own experience in the war. I've forgotten your question, but I'm proud of having written Catch-22, I'm proud of the phrase, and the phrase becomes used more and more frequently as time goes on which indicates there is timelessness to the term and to the situation that made Catch-22 so relevant.

Did you always find throughout your life, even when you were growing up in Coney Island before you joined the army, did you find life absurd then? Did you find you had a vision of life that was different from other people's, did you find it ridiculous?

It would be very instructive and impressive to say yes, but the answer is no. I don't know what I was thinking of before I began writing Catch-22. I do think my

④ identify /ai'dentifai/ vt. 使有关联, 与……认同, 确认

⑤ perplex /pə'pleks/ v. 使困惑, 糊涂

⑥ be at odds with (sb. over/on sth.) 与(某人)(在某事上)不和, 争吵

personality like yours and like everybodys' doesn't change much with the years, we are who we are very early. But without consciously **dwelling**⁷ on the meaning of life I was pretty much the way I am, I always had what would be called the sense of humor, **wisecracking**⁸, practical jokes, always a kind of **perverse**⁹ way with the wisecracks and jokes. I didn't think much about society, I didn't think much about anything then as a child. There was not that much to think about.

Even in the army I didn't think much about politics, I didn't even recall hating the Germans even when they were shooting at me. It wasn't until after the army when I was 22 years old and began attending college that I began thinking critically. But the humor was there and when I recall some of my early short stories — a few were published a few weren't — many of the elements that found their way into my later work were already present, a **fusion**¹⁰ of the realistic, the level politically with the fantastic. The real and the fantastic are frequently **blended**¹¹ together in short stories.



You write in *Now and Then* that the main lesson you said you learnt in philosophy was to react with **skepticism**¹², and treat with Socratic **malice**¹³ all **emphatic**¹⁴ **ideological**¹⁵ beliefs, especially those of your favorite philosophy teachers. Now do you think your experience in philosophy made you question life a bit more closely?

No. I think the decision to question or be **skeptical**¹⁶ was there, but I picked up on it very easily in philosophy classes when skeptical approach to **doctrines**¹⁷ was part of the courses, and every once in a while I have a philosophy teacher who was

7 dwell /dwel/ v. 细想

8 wisecrack /'waɪzkræk/ vi. 说俏皮话

9 perverse /pə'veɜ:s/ adj. 一意孤行的

10 fusion /'fju:ʒən/ n. 合成, 熔化

11 blend /blend/ v. 混合, 调和

12 skepticism /'skeptɪsɪzəm/ n. 怀疑论

13 malice /'mælis/ n. 敌意, 恶意, 怨恨

14 emphatic /ɪm'fætɪk/ adj. 肯定的, 明确的, 显著的

15 ideological /ˌaɪdɪə'lɒdʒɪkl/ adj. 意识形态的

16 skeptical /'skeptɪkəl/ adj. 持怀疑态度的

17 doctrine /'dɒktrɪn/ n. 教条主义学说, 信条

rather active politically or wanted political discussions and would be very unconvincing in trying to argue his own views.

The skeptics in me believe that it goes back to one of the Greeks I quote in *Picture This*. It says that we never know anything, not even whether we can know anything or not. So I think any penny position can be ridiculed by somebody who wants to do it, moral position as well as political position. Not just no certainty, and when people feel passionately about ideals it's the passion that makes them feel passionately, rather than the wisdom or the soundness of their logic.

I'm glad you brought up wisdom, because I wanted to talk to you about wisdom. Do you feel as if you've attained wisdom now?

No. The only wisdom I think I've attained is the wisdom to be skeptical of other people's ideology and other people's arguments. I tend to be a skeptic; I don't like **dogmatic**¹⁸ approaches by anybody. I don't like **intolerance**¹⁹ and a dogmatic person is intolerant of other people. It's one of the reasons I keep a distance from all religious beliefs. I think in this country and in Australia too there's a late intolerance in most religions, an intolerance, a part that could easily become persecutions.

We have some **ultra-orthodox**²⁰ **Jewish sects**²¹ here in New York and I fear them as much as I would fear a **Nazi**²² organization.

What about goodness? Do you believe there's a place for that?

Oh, of course. I am very soft hearted and sentimental in all my books, my characters are if they're being exploited or threatened the characters are fairly good-natured people, and the people who are bothering them I was **ruthless**²³ as the natural elements would be. Certainly I like kind people, I like good people, I like humorous people. I'm distressed by suffering, not to the point where I'm going to go into **sulk**²⁴ about it. I mean what happens in the Balkans is terrifying but there's a realization, I'm talking now about Kosovo in Bosnia and the things that go on in the Middle East with

18 dogmatic /dɒg'mætɪk/ adj. 固执己见的，教条的

19 intolerance /ɪn'tɒlərəns/ n. 不能忍耐

20 ultra-orthodox /'ʊltrə'ɔ:θədɒks/ adj. 超传统的

21 sect /sekt/ n. 派别，宗教，（尤指）教派

22 Nazi 纳粹党，纳粹党的

23 ruthless /'ru:θlis/ adj. 残忍的，无同情心的

24 sulk /sʌlk/ v. 生闷气，愤怒