

LITERATURE AND CULTURE

A Gateway to Good Books and a Good Living

文学与文化读本 (第二册)

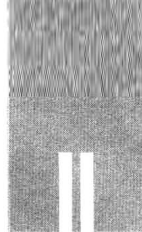
黄晓红 编



旅游教育出版社

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北京第二外国语学院英语系组织编写

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读、想、悟

——写给教师和学生们的话

《文学与文化读本》是一套以英语经典文学原著为主要内容,使学生从进入大学伊始就可接触到英语世界文化的系列教材。旨在促进其语言学习,开阔其人文视野,丰富其想象力,深化其认知能力,训练其思维能力,培养其欣赏能力以及提升其人文素养乃至生活质量。编者希望本教材及课程将有助于提高大学英语专业学生的语言表达水平、跨文化理解和研究能力以及人文素养的博雅境界。这套教材不但适合阅读赏析,也适用于跨文化学习与研究。

本套教材共有八册,适合大学一到四年级四个学年使用。该套教材是根据不同年级学生的英语水平和兴趣点选编的,不分文学流派、不分时间先后地选择了多个国家、多种文学题材和体裁的作品。所有作品都是未经简写的原作,由浅入深,循序渐进,旨在让学生从一开始就阅读和欣赏原汁原味的经典著作,养成阅读原著的兴趣与习惯。为期四年的学习,将使学生的语言能力与相关知识结构达到比较扎实深厚的程度。

课文选材跨越国界地域、民族与时代,除了选用英美文学作品与英译文学及文化名篇之外,还包括中国学生通常不大接触得到的古今中外各民族优秀作家的精品佳作。选材文类包括小说、散文、诗歌、戏剧、文论、随笔小品、传记、书信、演讲、游记、笑话等。其选用标准讲究高品位,其核心主题紧紧围绕“真善美”。

每册书由十个单元组成。每个单元包括以下三个基本模块:

一、焦点文章阅读。在课文前有作者生平简介,如课文为长篇节选,则另有作品全书内容简介。课文后有需要深度思考的哲理性讨论题,可启发学生独立思考,深入探索人文精神实质。第一册课文后附有词汇注解,希望帮助学生尽快从中学较为依赖性的学习方式过渡到独立查阅研究性学习。从第二册起不再附词汇表,但增加帮助中国学生理解的文化背景方面的注释,尽量帮助他们解决一些阅读和欣赏上的难点。

二、补充阅读。补充阅读的内容与主课文主题相关,但角度不同、体裁各异,旨在为学生提供更广泛丰富的文学文化精品,更多的批判性思考和想象空间,以及更大的语言输入量。

三、课外阅读的推荐书目和文学作品影视名片。本模块旨在引导和鼓励学生更认真完整地阅读原著,鼓励他们自己到人类文化的宝库中去探寻,并培养其独立查阅资料和多方考察及深入研究的能力。

为使本教材的使用达到最佳效果,教师应注重启发式教学,注重与学生之间的互动性,引导学生独立思考、自由表达。授课形式应生动活泼,鼓励学生积极参与课堂教学活动,最大限度地激发学生的想象力和创造性思维能力。

建议授课方式结合文学经典电影赏析,以课堂讲授、提问、小组讨论、研讨会为主。在教师指导下,学生在课前、课上和课后独立研读,课堂上则以提问和讨

论为主。要求学生讨论认真思考,充分表达自己独到的见解,或向教师提问。学生在自由亲切、无拘无束、轻松愉快的课堂讨论和分组研讨等形式中,表达自己的思想感情。目的就是通过英语文学与文化的学习,使学生在发展英语语言能力的同时,探索人生的终极意义,提升精神生活的质量,提高综合人文素质。

课后要求学生在课堂学习及课下大量阅读的基础上,写出读书札记(reading journal),表达自己的思想感受。每学期要求学生至少熟读一本完整的文学作品,写出有独到见解、论点明确、逻辑清晰、语言准确流畅的书评(book review)。与此同时,通过口试(oral presentation)要求学生针对相关主题演讲或分组演示(group presentation),检测其思维组织和口头表达能力及团队合作与协调能力。通过课程的各项要求,使学生的创造性、批判性思维及听说读写各方面的语言能力都得到充分的调动和发展。

该套教材试图将英语语言的学习与文化感知相融合,引导学生去思考、去表达、去运用其他专业课程中学到的语言知识。可以说这是一套融知识传授与能力训练及素质培养于一体的综合拓展型教材。

Preface

Congratulations on becoming a university student of English studies and entering this course of Literature and Culture! Beginning today, you will be privileged to have direct access to the great treasure house of some of the world's best works of literature and culture.

Section A Focus Reading

This course is designed to open your eyes to a new way of looking at yourself, others, and the world around you. Through reading great books by great authors in English, you will cultivate your sense of truth, virtue, and beauty; at the same time, you will develop your ability to think critically and creatively; and, naturally, you will acquire a much higher degree of English proficiency.

The course will be conducted with a heuristic approach, leading you to find out answers for yourselves. In addition, the course is intended to:

Open up wisdom instead of cramming in knowledge;

Encourage independent thinking instead of spoon-feeding;

Nourish boundless humanity instead of providing only skill training; and

Provide pleasure and excitement in a dynamic process of discovery through your own experience and practice.

In sum, you will be guided to work on your own initiative and fully develop your inborn powers of learning and understanding.

The requirements on your part are to:

1. Relax and enjoy the lessons. When you enjoy doing something, you do it best. With a happy mood and open mind, you will find the texts very interesting, inspiring, thought-provoking, and rewarding.

2. Preview each unit carefully before coming to class. The focus of your preparation should be on understanding the ideas in the readings and thinking about the ques-

tions that follow each lesson instead of merely memorizing vocabulary and grammar. You are encouraged to imagine wildly and ask questions of your own and bring them to class for discussion.

3. Participate actively in class. Instead of lecturing, the teacher will conduct the class through a two-way communication with students involving many questions and topics for discussion. Unlike the fact-based questions you may be used to from your previous schooling, here you will be challenged with abstract questions to which there are no definite answers. To obtain the maximum benefit from this course you must become actively involved in the class discussions.

4. Read extensively outside of class. The course texts only provide a small clue to the vast treasure house of world classics. You are encouraged to undertake further reading and independent research whenever your interests are evoked. Your broad reading should in turn enrich and enhance your learning experience in class.

Through this course, it is hoped you will be placed on the path towards life-long learning and pleasure in the reading of good books and will become an enlightened and happy citizen of the universe.

Huang Xiaohong

Summer, 2006

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Unit One

Section A Focus Reading

The Happy Prince

By Oscar Wilde



About the Author

Oscar Wilde (奥斯卡·王尔德, 1854 - 1900), Irish playwright, poet, essayist and wit whose fame rests on the witty “nonsense” of his plays and idioms as well as on his poems and his fairy tales, especially *The Happy Prince*.

Oscar Fingal O'Flahertie Wills Wilde was born in 1854 in Dublin. His father, the eminent surgeon Sir William Wilde, was an Irish antiquarian, gifted writer, and specialist in diseases of the eye and ear, who founded a hospital in Dublin a year before Oscar was born. And his mother was a literary hostess who was also known as a poet and journalist under her pen name, “Speranza.” Studying classics first at Trinity College in Dublin (1871 - 1874) before going to Magdalen College, Oxford (1874 - 1878), where he was taught by Walter Pater and John Ruskin, Wilde proved to be a brilliant scholar, winning the Newdigate Prize for his poem *Ravenna*.

In 1878 Wilde received his B. A. and in the same year he moved to London. His eccentric lifestyle and humorous wit soon made him the spokesman for Aestheticism, the late 19th century movement in England that advocated art for art's sake. He worked as an art reviewer (1881), lectured in the United States and Canada (1882), and lived in Paris (1883). Between the years 1883 and 1884 he lectured in Britain. From the mid-1880s he was a regular contributor to *Pall Mall Gazette* and *Dramatic View*.

He wrote in an aesthetic, mannered style. With his talent, wit, charm and instinct for publicity, Wilde soon became a familiar name in the literary world, as

much for his conversational skills as for his writing. His first collection, *Poems*, was published in 1881 shortly before he embarked on a one-year lecture tour of North America. Arriving in New York, Wilde is recorded as saying, "I have nothing to declare but my genius"—one of the many idioms attributed to him.

In 1884 Wilde married Constance Lloyd (died in 1898), and to support his family Wilde edited in 1887–1889 *Woman's World*. In 1888 he published *The Happy Prince and Other Tales*, fairy-stories written for his two sons. Then followed his only novel, *The Picture of Dorian Gray* (1891).

After 1890 Wilde had increased success on stage with his shrewd and sparkling comedies, *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895) and his masterpiece, *The Importance of Being Earnest* (1895).

Before his theatrical success Wilde produced several essays. His two major literary-theoretical works were the dialogues "The Decay of Lying" (1889) and "The Critic as Artist" (1890).

Although married and the father of two children, Wilde's personal life was open to rumors, much of them hostile. His years of triumph ended dramatically, when his intimate association with Alfred Douglas led to his trial on charges of homosexuality (then illegal in Britain). Douglas's father, the Marquess of Queensberry, strongly disapproved his son's friendship with the notorious playwright, and after he publicly insulted Wilde, a quarrel ensued which eventually led to Wilde's imprisonment in 1894, for homosexual offences. He was sentenced to two years' imprisonment with hard labour, first in Wandsworth prison, London, and then in Reading Gaol, which left him on his release bankrupt and weakened. As a result of this experience he wrote his famous long poem, *The Ballad of Reading Goal* (1898), in which he gave vivid descriptions of the sufferings of children and aged folk inside the prisons, revealing his concern for inhumane prison conditions.

When he was at last allowed pen and paper after more than 19 months of deprivation, Wilde had become inclined to take opposite views on the potential of humankind toward perfection. During this time he wrote *De Profundis* (1905), a dramatic monologue and autobiography, which was addressed to Alfred Douglas: "Everything about my tragedy has been hideous, mean, repellent, lacking in style. Our very dress makes us grotesques. We are the zanies of sorrow. We are the clowns whose hearts are broken." (*De Profundis*)

Relying on the generosity of friends, Wilde went to live in France, adopting the name of Sebastian Melmoth. Wilde died of cerebral meningitis in exile in France on November 30, 1900, penniless, in a cheap Paris hotel at the age of 46.

Of *The Importance of Being Earnest*, his most famous play, Wilde wrote, "It is exquisitely trivial, a delicate bubble of fancy, and it has its philosophy... that we should treat all the trivial things of life seriously, and all the serious things of life with

sincere and studied triviality."

1 High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt.

2 He was very much admired indeed. "He is as beautiful as a weathercock," remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; "only not quite so useful," he added, fearing lest people should think him unpractical, which he really was not.

3 "Why can't you be like the Happy Prince?" asked a sensible mother of her little boy who was crying for the moon. "The Happy Prince never dreams of crying for anything."

4 "I am glad there is someone in the world who is quite happy," muttered a disappointed man as he gazed at the wonderful statue.

5 "He looks just like an angel," said the Charity Children as they came out of the cathedral in their bright scarlet cloaks and their clean white pinafores.

6 "How do you know?" said the Mathematical Master, "you have never seen one."

7 "Ah! But we have, in our dreams," answered the children; and the Mathematical Master frowned and looked very severe, for he did not approve of children dreaming.

8 One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed. He had met her early in the spring as he was flying down the river after a big yellow moth, and had been so attracted by her slender waist that he had stopped to talk to her.

9 "Shall I love you?" said the Swallow, who liked to come to the point at once, and the Reed made him a low bow. So he flew round and round her, touching the water with his wings, and making silver ripples. This was his courtship, and it



lasted all through the summer.

10 “It is a ridiculous attachment,” twittered the other Swallows; “she has no money, and far too many relations”; and indeed the river was quite full of Reeds. Then, when the autumn came they all flew away.

11 After they had gone he felt lonely, and began to tire of his lady-love. “She has no conversation,” he said, “and I am afraid that she is a coquette, for she is always flirting with the wind.” And certainly, whenever the wind blew, the Reed made the most graceful curtsies. “I admit that she is domestic,” he continued, “but I love travelling, and my wife, consequently, should love travelling also.”

12 “Will you come away with me?” he said finally to her; but the Reed shook her head, she was so attached to her home.

13 “You have been trifling with me,” he cried. “I am off to the Pyramids^①. Good-bye!” and he flew away.

14 All day long he flew, and at night-time he arrived at the city. “Where shall I put up?” he said; “I hope the town has made preparations.”

15 Then he saw the statue on the tall column.

16 “I will put up there,” he cried; “it is a fine position, with plenty of fresh air.” So he alighted just between the feet of the Happy Prince.

17 “I have a golden bedroom,” he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. “What a curious thing!” he cried; “there is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The climate in the north of Europe is really dreadful. The Reed used to like the rain, but that was merely her selfishness.”

18 Then another drop fell.

① pyramid: very large stone structure in ancient Egypt where the kings were buried

19 “What is the use of a statue if it cannot keep the rain off?” he said; “I must look for a good chimney-pot,” and he determined to fly away.

20 But before he had opened his wings, a third drop fell, and he looked up, and saw—Ah! What did he see?

21 The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity.

22 “Who are you?” he said.

23 “I am the Happy Prince.”

24 “Why are you weeping then?” asked the Swallow; “you have quite drenched me.”

25 “When I was alive and had a human heart,” answered the statue, “I did not know what tears were, for I lived in the Palace of Sans-Souci^①, where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep.”

26 “What! Is he not solid gold?” said the Swallow to himself. He was too polite to make any personal remarks out loud.

27 “Far away,” continued the statue in a low musical voice, “far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen’s maids-of-honour to wear at the next

① Sans-Souci: [French] without care, easy-going

Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move."

28 "I am waited for in Egypt," said the Swallow. "My friends are flying up and down the Nile^①, and talking to the large lotus-flowers. Soon they will go to sleep in the tomb of the great King. The King is there himself in his painted coffin. He is wrapped in yellow linen, and embalmed with spices. Round his neck is a chain of pale green jade, and his hands are like withered leaves."

29 "Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me for one night, and be my messenger? The boy is so thirsty, and the mother so sad."

30 "I don't think I like boys," answered the Swallow. "Last summer, when I was staying on the river, there were two rude boys, the miner's sons, who were always throwing stones at me. They never hit me, of course; we swallows fly far too well for that, and besides, I come of a family famous for its agility; but still, it was a mark of disrespect."

31 But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said; "but I will stay with you for one night, and be your messenger."

32 "Thank you, little Swallow," said the Prince.

33 So the Swallow picked out the great ruby from the Prince's sword, and flew away with it in his beak over the roofs of the town.

34 He passed by the cathedral tower, where the white marble angels were sculptured. He passed by the palace and heard the sound of dancing. A beautiful girl came out on the balcony with her lover.

35 "How wonderful the stars are," he said to her, "and how wonderful is

① the Nile: a river in northeast Africa, the longest in the world, which has supported most of the farming in Egypt since the early Egyptian civilization began there in about 4000 BC