

方 红 朱新福 • 主 编

# 英国文学选读

*Selected Readings in  
English Literature*

非外借



苏州大学出版社  
Soochow University Press

# 英国文学选读

## *Selected Readings in English Literature*

主 编 方 红 朱新福

副主编 丁爱群 刁俊春



苏州大学出版社  
Soochow University Press

## 图书在版编目(CIP)数据

英国文学选读/方红,朱新福主编. —苏州:苏州大学出版社,2017.7  
ISBN 978-7-5672-2146-8

I. ①英… II. ①方… ②朱… III. ①英语-阅读教学-高等学校-教材②英国文学-文学欣赏 IV. ①H319.4:I

中国版本图书馆 CIP 数据核字(2017)第 147317 号

书 名: 英国文学选读  
Selected Readings in English Literature

主 编: 方 红 朱新福  
责任编辑: 沈 琴  
装帧设计: 刘 俊

出版发行: 苏州大学出版社(Soochow University Press)  
社 址: 苏州市十梓街1号 邮编: 215006  
印 装: 苏州工业园区美柯乐制版印务有限责任公司  
网 址: www.sudapress.com  
E - mail: yanghua@suda.edu.cn  
邮购热线: 0512-67480030  
销售热线: 0512-65225020

开 本: 787mm×1092mm 1/16 印张: 17.25 字数: 420 千  
版 次: 2017 年 7 月第 1 版  
印 次: 2017 年 7 月第 1 次印刷  
书 号: ISBN 978-7-5672-2146-8  
定 价: 36.00 元

凡购本社图书发现印装错误,请与本社联系调换。服务热线:0512-65225020



# 序

## Preface

文学是文化的载体,是一个民族或国家的核心价值观念和民族精神的体现。作为历史最悠久的国家之一,英国在其鼎盛时期曾统治着地球表面积的四分之一。伴随着英国的崛起,英语在全球的影响力与日俱增,英国经典文学作品流向英联邦国家,进而在世界范围内产生极大的影响力。每年的曼布克奖得主及其作品都是媒体和学术界讨论的热门话题,根据英国文学经典作品改编的影视剧更是受到观众的热烈追捧。

弗朗西斯·培根曾说过:“读史使人明智,读诗使人聪慧,演算使人精密,哲理使人深刻,伦理使人有修养,逻辑修辞使人善辩。”(Histories make men wise, poets witty, the mathematics subtle, natural philosophy deep, moral grave, logic and rhetoric able to contend.)同样的,学习英国文学也会带来三个方面的益处。首先,高度凝练的文学语言能够帮助我们更好地掌握英语,体会其精妙之处,从而提升我们的整体英语水平。其次,文学即“人学”。英国文学为我们打开了一扇窗户。通过对文学作品的阅读,我们可以了解英国人民的生活和他们的民族特性,进而对人类的生存状况和普遍存在的问题进行思考。比如,莎士比亚的四大悲剧能帮助我们了解诸如犹豫不决、贪婪、嫉妒、昏聩等人性弱点,狄更斯和萨克雷能让我们了解资本主义迅速发展时期的伦敦各阶层的生活,简·奥斯汀为我们了解爱情和婚姻的实质提供了可能,劳伦斯让我们看到了金钱作用下人际关系的扭曲……最后,学习英国文学可以让我们反观自身,进行文学和文化间的对比研究,以便取他人之长,补自己之短,在提高人文素养的同时培养思辨力。

这本《英国文学选读》是为一学期的教学任务而设计的,将文学史和作品选读融为一体,以作家、作品为切入点,带动文学史和流派的讲解,目的是让学生在熟读作品的同时对英国文学的发展脉络有一定程度的了解。本书选取了英国文学史上较为重要的作家、诗人、剧作家及其作品,按照作者出生时间的先后进行排序,一共分为18个单元。每个单元包含四个部分:1. 作家、作品简介。这个部分主要对作家的主要文学成就进行简明扼要的介绍,同时对选文的主题进行概括总结。2. 选文。选文精心选取相关作家较具代表性的作品或片断。3. 注释。为方便读者查阅,本书采用脚注的形式,以英语为主、中文为辅,对相关词语做出注解。4. 相关学习网站。在选文之后附有相关学习网站,方便读者查阅更多的资料或进行

自学。

本教材的编写得到了苏州大学外国语学院文学方向研究生的大力支持。以下同学为本书的注释付出了辛勤劳动:肖芳(William Shakespeare 和 Francis Bacon),雷清平(Pioneering Novelists),孙静(Richard Brinsley Sheridan 和 Romantic Poets),周弋漪(Realistic Writers),施新裕(Victorian Poets 和 Thomas Hardy),徐丹(Oscar Wilde),王倩(George Bernard Shaw 和 D. H. Lawrence),王春霞(Joseph Conrad),程露(Virginia Woolf),徐禹(E. M. Forster),刘琪琪(John Galsworthy),刘晓彤(James Joyce),车莉莉(William Golding),贾玉静(Samuel Beckett)。在此对他们表示感谢!

感谢苏州大学教务部为本教材立项。感谢苏州大学出版社为本书的出版所做的努力。

因编者水平有限,疏漏之处在所难免,恳请各位读者和同道批评指正!

编者

2017年6月于东吴园



# 目 录

## Contents

<b>Unit 1</b>	<b>William Shakespeare</b>	<b>001</b>
	Sonnet 18: Shall I Compare Thee to a Summer's Day?	002
	Romeo and Juliet	003
<b>Unit 2</b>	<b>Francis Bacon</b>	<b>007</b>
	Of Travel	007
<b>Unit 3</b>	<b>Pioneering Novelists</b>	<b>011</b>
1.	Daniel Defoe	011
	Robinson Crusoe	011
2.	Johnathan Swift	014
	Gulliver's Travels	014
3.	Henry Fielding	020
	The History of Tom Jones, a Foundling	020
<b>Unit 4</b>	<b>Richard Brinsley Sheridan</b>	<b>026</b>
	The School for Scandal	026
<b>Unit 5</b>	<b>Romantic Poets</b>	<b>040</b>
1.	William Blake	040
	Holy Thursday (from <i>Songs of Innocence</i> )	041
	Holy Thursday (from <i>Songs of Experience</i> )	042
2.	Robert Burns	044
	A Red, Red Rose	044
	Auld Lang Syne	046
3.	William Wordsworth	048
	I Wandered Lonely as a Cloud	048

<b>Unit 6</b>	<b>Realistic Writers</b>	<b>051</b>
1. Jane Austen		051
Pride and Prejudice		052
2. William Makepeace Thackeray		060
Vanity Fair		060
3. Charles Dickens		069
Great Expectations		069
4. Charlotte Brontë		075
Jane Eyre		075
<b>Unit 7</b>	<b>Victorian Poets</b>	<b>087</b>
1. Elizabeth Barrett Browning		087
Sonnet 43: How Do I Love Thee?		088
2. Alfred Tennyson		090
The Lady of Shalott		090
3. Robert Browning		093
My Last Duchess		093
4. Mathew Arnold		097
Dover Beach		097
<b>Unit 8</b>	<b>Thomas Hardy</b>	<b>100</b>
Tess of the D'Urbervilles		100
<b>Unit 9</b>	<b>Oscar Wilde</b>	<b>107</b>
The Importance of Being Earnest		107
The Picture of Dorian Gray		126
<b>Unit 10</b>	<b>George Bernard Shaw</b>	<b>138</b>
Pygmalion		138
<b>Unit 11</b>	<b>Joseph Conrad</b>	<b>144</b>
Heart of Darkness		144
<b>Unit 12</b>	<b>John Galsworthy</b>	<b>168</b>
The Man of Property		168





<b>Unit 13</b>	<b>E. M. Forster</b>	<b>185</b>
	A Passage to India	185
<b>Unit 14</b>	<b>Virginia Woolf</b>	<b>195</b>
	Mrs. Dalloway	196
<b>Unit 15</b>	<b>James Joyce</b>	<b>206</b>
	Araby	207
<b>Unit 16</b>	<b>D. H. Lawrence</b>	<b>214</b>
	The Rocking-Horse Winner	214
<b>Unit 17</b>	<b>Samuel Beckett</b>	<b>230</b>
	Waiting for Godot	231
<b>Unit 18</b>	<b>William Golding</b>	<b>239</b>
	Lord of the Flies	239
<b>References</b>		<b>265</b>





## Unit 1

### William Shakespeare

威廉·莎士比亚(1564—1616),诗人、戏剧家、演员,英国文学史上最杰出的戏剧家,也是欧洲文艺复兴时期最重要、最伟大的作家,全世界最卓越的文学家之一。他在文坛上笔耕不辍,共创作了37部戏剧、154首十四行诗和两首长叙事诗。莎翁创作的鼎盛时期是1590年到1613年期间,他的喜剧包括:《仲夏夜之梦》(*A Midsummer Night's Dream*, 1595)、《威尼斯商人》(*The Merchant of Venice*, 1596)、《皆大欢喜》(*As You Like It*, 1599)、《第十二夜》(*The Twelfth Night*, 1600)等。悲剧主要有:《哈姆雷特》(*Hamlet*, 1601)、《奥赛罗》(*Othello*, 1604)、《李尔王》(*King Lear*, 1605)和《麦克白》(*Macbeth*, 1605)等。其他剧作还包括:《罗密欧与朱丽叶》(*Romeo and Juliet*, 1594)、《亨利四世》(*Henry IV, Part I and Part II*, 1597)、《暴风雨》(*The Tempest*, 1612)等。

莎士比亚的作品可以大致分为三个阶段。(1) 1590—1600年间,伊丽莎白一世的中央主权尚属稳固,莎士比亚对生活充满乐观主义精神,这一时期,其历史剧和喜剧展现了明快的风格。(2) 1601—1607年间,“圈地运动”加剧,莎士比亚感到人文主义理想与现实的落差,其作品风格也转为阴郁悲愤,注重揭露社会的黑暗。(3) 1608—1612年间,詹姆士一世王朝腐败,社会冲突更加尖锐,莎士比亚的人文主义理想破灭,回到故乡定居,开始创作浪漫传奇剧。

莎士比亚坚持现实主义创作原则,追求自然的表演理论,剧本情节生动丰富,塑造了一系列具有鲜明个性的艺术形象。

## ❧ Sonnet 18: Shall I Compare Thee to a Summer's Day? ❧

Shall I compare thee to a **summer's day**<sup>①</sup>?  
 Thou art more lovely and more **temperate**<sup>②</sup>:  
 Rough winds do shake the darling buds of May,  
 And summer's **lease**<sup>③</sup> hath all too short a date;  
 Sometime too hot the eye of heaven shines,  
 And often is his gold complexion dimmed,  
 And every **fair from fair sometime declines**<sup>④</sup>,  
 By chance or nature's changing course **untrimmed**<sup>⑤</sup>:  
 But thy eternal summer shall not fade,  
 Nor **lose possession of that fair thou ow'st**<sup>⑥</sup>;  
 Nor shall Death brag thou **wand'rest in his shade**<sup>⑦</sup>,  
 When in **eternal lines**<sup>⑧</sup> to time thou grow'st<sup>⑨</sup>.

☞ 5

☞ 10

So long as men can breathe, or eyes can see,  
 So long lives **this**<sup>⑩</sup>, and this gives life to thee.



- 
- ① a summer's day: A summer's day in England was proverbially perfect.  
 ② temperate: neither too hot nor too cold; of mild and equable temperature.  
 ③ lease: temporary period of legal possession.  
 ④ fair from ... declines: Every beautiful thing loses its beauty.  
 ⑤ untrimmed: deprived of trimness or elegance; stripped of beauty.  
 ⑥ lose possession ... ow'st: Nor will you lose control over the beauty which you own absolutely and for ever.  
 ⑦ wand'rest ... shade: alluding to Psalm 23: 4: "Yea, though I should walk through the valley of the shadow of death, I will fear no evil; for thou art with me; thy rod and thy staff, they comfort me."  
 ⑧ eternal lines: enduring lines of verse.  
 ⑨ to time thou grow'st: You become a living part of time.  
 ⑩ this: this sonnet.

## Romeo and Juliet

### Act 2, Scene 2 (an excerpt)

[ Enter Romeo. ] Capulet's orchard.

ROMEO: **He**<sup>①</sup> jests at scars **that**<sup>②</sup> never felt a wound.

[ Enter Juliet above, at a window. ]

( *Quietly.* ) But Soft. What light through yonder window breaks?

It is the East, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou her maid art far more fair than she.

**Be not her maid**<sup>③</sup>, since she is envious.

Her **vestal livery**<sup>④</sup> is but sick and green,

And none but **fools**<sup>⑤</sup> do wear it. Cast it off.

It is my lady! O, it is my love.

O that she knew she were.

She speaks, yet she says nothing. What of that?

Her eye **discourses**<sup>⑥</sup>: I will answer it.

I am too bold. 'Tis not to me she speaks.

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were **there**<sup>⑦</sup>, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp. Her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See how she leans her cheek upon her hand.



① he: Mercutio (Romeo hears him from the other side of the wall).

② that: who.

③ Be not her maid: Don't serve her.

④ vestal livery: servant's uniform.

⑤ fools: court jesters who wore green and yellow coats.

⑥ discourses: speaks, talks.

⑦ there: in the sky.

O that I were a glove upon that hand,  
That I might touch that cheek.

JULIET: Ay me.

ROMEO: She speaks.

O, speak again, bright angel, for thou art  
As glorious to this night, being o'er my head,  
As is a **winged messenger**<sup>①</sup> of heaven  
Unto the white-upturned wond'ring eyes  
Of mortals that fall back to gaze on him,  
When **he bestrides**<sup>②</sup> the lazy puffing clouds  
And sails upon the bosom of the air.

JULIET: O Romeo, Romeo, **wherefore art thou**<sup>③</sup> Romeo?  
Deny thy father and refuse thy name.  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

ROMEO: (*Aside.*) Shall I hear more, or shall I speak at this?

JULIET: 'Tis but thy name that is my enemy:  
Thou art thyself, though not a Montague.  
What's Montague? It is **nor**<sup>④</sup> hand nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O—be some other name.  
What's in a name? That which we call a rose  
By any other name would smell as sweet.  
So Romeo would, were he not Romeo called,  
Retain that dear perfection which he owes  
Without that title. Romeo, **doff**<sup>⑤</sup> thy name,  
And for that name, which is no part of thee,  
Take all myself.

ROMEO: (*Speaking to her.*) I take thee at thy word.  
Call me but love, and I'll be new baptized,  
Henceforth I never will be Romeo.

---

① winged messenger; angel.

② he bestrides; the angel mounts or rides on.

③ wherefore art thou; why are you (named).

④ nor; neither.

⑤ doff; to lay aside; to get rid of.

JULIET: What man art thou that, thus **bescreened**<sup>①</sup> in night,  
So **stumblest on**<sup>②</sup> my counsel?

ROMEO: By a name

I know not how to tell thee who I am.  
My name, dear saint, is hateful to myself,  
Because it is an enemy to thee.  
Had I it written, I would tear the word.

JULIET: My ears have yet not drunk a hundred words  
Of thy tongue's utterance, yet I know the sound.  
Art thou not Romeo, and a Montague?

ROMEO: Neither, fair saint, if either thee dislike.

JULIET: How cam'st thou hither, tell me, and wherefore?  
The orchard walls are high and hard to climb,  
And the place death, considering who thou art,  
If any of my kinsmen find thee here.

ROMEO: With love's light wings did I **o'erperch**<sup>③</sup> these walls,  
For stony limits cannot hold love out,  
And what love can do, that dares love attempt.  
Therefore thy kinsmen are no **let**<sup>④</sup> to me.

JULIET: If they do see thee, they will murder thee.

ROMEO: Alack, there lies more peril in thine eye  
Than twenty of their swords. Look thou but sweet,  
And I am **proof**<sup>⑤</sup> against their enmity.

JULIET: I would not for the world they saw thee here.

ROMEO: I have night's cloak to hide me from their sight,  
And **but**<sup>⑥</sup> thou love me, let them find me here.  
My life were better ended by their hate  
Than death **prorogued**<sup>⑦</sup>, wanting of thy love.

---

① bescreened; hidden from sight, covered in darkness.

② stumblest on; comes upon accidentally/by chance.

③ o'erperch; fly over.

④ let; barrier; stop.

⑤ proof; impenetrable; invulnerable.

⑥ but; if only.

⑦ prorogued; deferred; postponed.



关于威廉·莎士比亚的更多信息,请参见:

1. <http://www.biography.com/people/william-shakespeare-9480323>
2. <http://shakespeare.mit.edu/>
3. [http://www.bbc.co.uk/schools/primaryhistory/famouspeople/william\\_shakespeare/](http://www.bbc.co.uk/schools/primaryhistory/famouspeople/william_shakespeare/)

关于“Sonnet 18”的更多信息,请参见:

1. <http://www.shakespeare-online.com/sonnets/18detail.html>
2. [http://shakespeare.about.com/od/studyguides/a/sonnet18\\_guide.htm](http://shakespeare.about.com/od/studyguides/a/sonnet18_guide.htm)
3. <http://www.shakespeares-sonnets.com/sonnet/18>

关于 *Romeo and Juliet* 的更多信息,请参见:

1. [http://www.jstor.org/stable/2870752?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/2870752?seq=1#page_scan_tab_contents)
2. <http://www.sparknotes.com/shakespeare/romeojuliet/section8.rhtml>
3. <https://www.cliffsnotes.com/literature/r/romeo-and-juliet/romeo-and-juliet-at-a-glance>



## Unit 2

### Francis Bacon

弗朗西斯·培根(1561—1626),英国杰出的散文家、思想家和唯物主义哲学家,实验科学的创始人,也是近代归纳法的先驱,被誉为“英国唯物主义及整个近代实验科学的真正始祖”和“实验哲学之父”。作为新贵族思想的代表,培根反对君权神授,拥护清教徒,主张改革。他提出“知识就是力量”的口号,认为科学的任务是为了发现形式以获得行动上的自由,从而征服自然。培根的唯物主义哲学对近代哲学的发展有很大影响。他的代表作有:《培根随笔》(*Essays*, 1597)、《学术的进步》(*The Advancement and Proficiency of Learning Divine and Human*, 1605)、《新工具》(*Novum Organum Scientiarum*, 1620)、《新大西岛》(*New Atlantis*, 1627)等。

### Of Travel

Travel, in the younger sort, is a part of education; in the elder, a part of experience. He that travelleth into a country, before he hath some entrance into the language, goeth to school, and not to travel. That young men travel under some tutor, or grave servant, I **allow**<sup>①</sup> well; so that he be such a one that hath the language, and hath been in the country before; whereby he may be able to tell them what things are worthy to be seen in the country where they go; what acquaintances they are to seek; what exercises or discipline the place yieldeth. For else young men shall go **hooded**<sup>②</sup>, and look abroad little. It is a strange thing, that in sea-voyages, where there is nothing to be seen but sky and sea, men should make diaries; but in land-travel, wherein so much is to be observed, for the most part they omit it; as if chance were fitter to be registered than observation. Let diaries, therefore, be brought in use. The things to be

① allow: to approve, 赞成。

② hooded: having or wearing a hood, 有(或戴)兜帽的。



seen and observed are; the courts of princes, especially when they give audience to ambassadors; the courts of justice, while they sit and hear causes; and so of **consistories**<sup>①</sup> **ecclesiastic**<sup>②</sup>; the churches and **monasteries**<sup>③</sup>, with the monuments which are therein extant; the walls and **fortifications**<sup>④</sup> of cities and towns; and so the havens and harbours; **antiquities**<sup>⑤</sup> and ruins; libraries; colleges, disputations, and lectures, where any are; shipping and navies; houses and gardens of state and pleasure, near great cities; **armories**<sup>⑥</sup>, **arsenals**<sup>⑦</sup>, magazines, exchanges; **burses**<sup>⑧</sup>, warehouses; exercises of horsemanship, fencing, training of soldiers, and the like; comedies, such **whereunto**<sup>⑨</sup> the better sort of persons do resort; treasuries of jewels and robes; cabinets and rarities; and, to conclude, whatsoever is memorable in the places where they go. After all which the tutors or servants ought to make diligent inquiry. As for triumphs, masks, feasts, weddings, funerals, capital executions, and such shows, men need not to be put in mind of them; yet are they not to be neglected. If you will have a young man to put his travel into a little room, and in short time to gather much, this you must do. First, as was said, he must have some entrance into the language before he goeth. Then he must have such a servant, or tutor, as knoweth the country, as was likewise said. Let him carry with him also, some **card**<sup>⑩</sup> or book, describing the country where he travelleth; which will be a good key to his inquiry. Let him keep also a diary. Let him not stay long in one city or town; more or less as the place deserveth, but not long; nay, when he stayeth in one city or town, let him change his lodging from one end and part of the town to another; which is a great **adamant**<sup>⑪</sup> of acquaintance. Let him **sequester**<sup>⑫</sup> himself from the company of his countrymen, and diet in such places where there is good company of the nation where he travelleth. Let him, upon his removes from one place to another, procure recommendation to some

① consistory: 宗教法院。

② ecclesiastic: a priest or minister in the Christian church, (基督教)教士, 圣职人员。

③ monastery: a building in which monks live, 修道院。

④ fortification: a tower, wall, gun position, etc. built to defend a place against attack, 碉堡, 防御工事。

⑤ antiquity: an object from ancient times, 文物; 古迹。

⑥ amory: 兵工厂。

⑦ arsenal: 军火库。

⑧ burse: a flat, square, fabric-covered case in which a folded corporal is carried to and from an altar in church.

⑨ whereunto: whereto.

⑩ card: map.

⑪ adamant: loadstone, 天然磁石, 吸引人的东西。

⑫ sequester: to set apart; segregate.

person of quality residing in the place **whither**<sup>①</sup> he removeth; that he may use his favour in those things he desireth to see or know. Thus he may **abridge**<sup>②</sup> his travel with much profit. As for the acquaintance which is to be sought in travel; that which is most of all profitable, is acquaintance with the secretaries and employed men of ambassadors; for so in travelling in one country he shall suck the experience of many. Let him also see and visit eminent persons in all kinds, which are of great name abroad; that he may be able to tell how the life agreeth with the fame. For quarrels, they are with care and **discretion**<sup>③</sup> to be avoided. They are commonly for mistresses, healths, place, and words. And let a man beware how he keepeth company with **choleric**<sup>④</sup> and quarrelsome persons; for they will engage him into their own quarrels. When a traveller returneth home, let him not leave the countries where he hath travelled altogether behind him; but maintain a correspondence by letters with those of his acquaintance which are of most worth. And let his travel appear rather in his **discourse**<sup>⑤</sup> than his **apparel**<sup>⑥</sup> or gesture; and in his discourse, let him be rather advised in his answers, than forward to tell stories; and let it appear that he doth not change his country manners for those of foreign parts; but only prick in some flowers of that he hath learned abroad into the customs of his own country.



① whither; where.

② abridge; to reduce in scope.

③ discretion; ability to make responsible decisions, 判断力。

④ choleric; easily moved to often unreasonable or excessive anger; hot-tempered.

⑤ discourse; verbal interchange of ideas; especially conversation.

⑥ apparel; clothes.