

北京市高等学校教育教学改革立项项目
大学英语四级后课程建设研究
英语名著与电影系列一



English and American
Novels and Films

英美小说 与电影



北京大学出版社
PEKING UNIVERSITY PRESS

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张桂珍 编



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图书在版编目 (CIP) 数据

英美小说与电影 / 张桂珍编. —北京: 北京大学出版社, 2011.4
(英语名著与电影系列)

ISBN 978-7-301-16608-6

I. ①英… II. ①张… III. ①小说研究—英国②小说研究—美国③电影—鉴赏—英国④电影—鉴赏—美国 IV. ① I106.4 ② J905.1

中国版本图书馆 CIP 数据核字 (2011) 第 056024 号

书 名: 英美小说与电影

著作责任者: 张桂珍 编

责任编辑: 梁 雪

标准书号: ISBN 978-7-301-16608-6 / I · 2330

出版发行: 北京大学出版社

地 址: 北京市海淀区成府路 205 号 100871

网 址: <http://www.pup.cn>

电 话: 邮购部 62752015 发行部 62750672 编辑部 62754382

出版部 62754962

电子邮箱: zbing@pup.pku.edu.cn

印 刷 者: 北京大学印刷厂

经 销 者: 新华书店

650 毫米 × 980 毫米 A5 10.125 印张 311 千字

2011 年 4 月第 1 版 2011 年 4 月第 1 次印刷

定 价: 26.00 元

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电子邮箱: fd@pup.pku.edu.cn

前 言

《英美小说与电影》是“英语名著与电影”系列教材中的第一部，是为以非英语专业学生为教学对象的“英美小说与电影”方面的课程编写的。编者在多年的教学实践中了解到，非英语专业的学生虽然有着十多年的英语学习经历，但他们中绝大多数人从未读过英美文学经典的原著，而且他们中有相当多的人希望在学完了大学基础英语之后，能有相关的课程指导他们读些原汁原味的文学作品，尤其是那些他们渴望了解却又望而却步的英美文学经典中的长篇作品。但是他们的专业课业较重，没有很多时间用于英语学习，因此如何为他们开设这样的课程就一度成了我反复思考的问题。后来我为他们开出的“英语名著与电影”一课，终于使这个难题在一定程度上得到了解决。这门课的基本思路就是借助电影介绍名著，结合原著讲解电影，使名著的主要内容和成就在与电影的这种双重结合中得到生动、有效的呈现。此课一直受到学生们的热情欢迎和支持。从几个学期的反馈意见看，学生们感到通过此课的学习，无论在文学素养、语言水平还是在为人处世等方面，都有了很大的收获。这里把讲义和经验整理成教材，希望能进一步推进此课的教学。

本教材由上下篇八个单元组成，可用于一个学期的教学，也可根据具体情况灵活掌握。上篇介绍四位英国作家及其代表作；下篇介绍四位美国作家及其代表作。每个单元包括作家作品介绍、小说选读以及多种练习。本教材所选的对象都是英美文学史上影响广泛、而非英语专业的许多学生却所知甚少的作家作品。当然，之所以最后选定这八位作家的八部作品，还由于它们都有着观赏性较强的相应电影。名著选读除了常见的章节选读（Chapter Reading）外，还有从小说中选出的与电影重要场景相关的段落（Excerpts），和可以在讲解电影时作为参考的重要引语（Important Quotations）和段落选读（Passages for Understanding the film）。例如，对于电影《德伯家的苔丝》中提到的“adopted name”，该单元段落选读中的第一段就能提供必要的解释。我们还可以在有些选读中看到电影与小说的同与异。不少同学曾经反映，章节选读中超过大学英语四级词汇的生词较多，非常影响阅读速度，因此本书对章节选读中的那些





词汇提供了解释；在征求同学意见的基础上采用了两种释义方式：对词义比较单一的词采用汉译旁注，以节省篇幅；对需要较多解释的词用尾注。在练习的设计上，本书力求难度适中，既有一般性的问题，也有启发思考的问题，希望能在帮助学生拓展知识的同时，增强英语归纳和表述的能力以及自主学习的能力。

教材中所选的名著基本上都有几个版本的电影，我在课上使用的多是较忠实于原著的早期版本。但我也会介绍不同的版本，鼓励学生课下观看其他版本，互为补充，增进对电影和原著的理解。比如，根据纳桑尼尔·霍桑的《红字》改编的电影有两个可用版本，1979年版的电影较忠实于原著，而1995年版的电影则在情节重点、人物特征、叙事方式等方面与原著有着不少的差异。不过，通过将95年版电影与79年版电影或原著进行比较，我们能够发现它们在基本氛围、主要冲突、核心主题等方面的相同，以及95年版电影中的那些再创作的原始依据，也不难理解它通过发掘亚文本、强调被有意无意地忽视的那些方面来重新解读原著的基本策略和指导思想。如果把这些异同以及相关信息告诉学生，可以进一步激发学生观赏电影、阅读原著的兴趣，提高他们对不同作品的理解和欣赏水平。

在教学和教材的编写中，很多老师、朋友和学生给予了宝贵的鼓励和支持，在此表示真挚的谢意。我想特别感谢国际关系学院杨慎生教授的不吝赐教；感谢英国米德尔塞克斯大学的图书馆、音像馆、英美文学课、英美文化课为此课选材打下的基础；感谢美国伊利诺伊大学和内布拉斯加大学的图书馆和音像馆为我确定教学内容提供的帮助；感谢内布拉斯加大学英语系主任里奇（Joy S. Ritchie）教授为我的研究所提供的方便；感谢北京大学出版社和北京大学教材建设委员会的支持；感谢汪晓丹编辑和梁雪编辑为此书所付出的辛勤劳动；感谢王丹莹同学在教材编写中给予的大力协助。我还想感谢我的丈夫和女儿的理解、鼓励和支持。由于我的精力和水平有限，书中难免有这样或那样的不足，这里真诚希望使用它的教师和学生提出宝贵意见，使它更加完善，更适合非英语专业学生使用。

张桂珍

2010年6月

于北京大学



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Volume One

English Novels and Films





Unit 1



Jane Austen and *Pride and Prejudice*

1.1 Jane Austen: Life and Works

1.1.1 About the Author



Jane Austen was one of the earliest British female novelists and became extremely well-known in her time. She gave the novel its distinctly modern character through her treatment of ordinary people in everyday life and created the comedy of manners about middle-class life in the England of her time in her novels.

Jane Austen was born into a middle-class family on December 16, 1775 at Steventon in Hampshire. She was the second daughter and seventh of eight children of the Reverend George Austen and Cassandra Leigh who were cultivated people. Jane Austen received very little formal education—a year with her sister Cassandra at the Abbey School in Reading in 1785, but her father encouraged her studies from a very early age. She read widely and was very familiar with the works of William Shakespeare, John Milton, Henry Fielding, Samuel Johnson, Samuel Richardson, and many others. By 1787, she had started writing for her family's amusement and her own and in 1795 she began the first draft of *Elinor and Marianne*, which would later become *Sense and Sensibility*. In





1796, she began the book *Pride and Prejudice* and completed it in August 1797 under the title “First Impressions”. Her father submitted it to a London publisher in November, but it was returned unopened shortly thereafter.

The Reverend Austen retired in December of 1800 and in May of 1801 the family moved to Bath in the west of England, a city that frequently appears in Jane Austen’s fiction. The Reverend Austen’s sudden death in January of 1805 left his wife and two daughters to depend on the Austen sons for financial support in Southampton and then in Chawton. There Jane Austen resumed writing and began to revise her earlier manuscripts in the hope of publishing them. In 1811 *Sense and Sensibility* was published and on January 28, 1813 *Pride and Prejudice* was published. The relative success of the two books led Jane Austen to continue to write. *Mansfield Park* was completed in 1813 and published the following year. *Emma* was completed in 1815 and published in 1816, but *Northanger Abbey* and *Persuasion* appeared after her death. She had been working up to the time of her death on a final novel, *Sandition*, but it remained unfinished when she died on July 18, 1817. She was buried in Winchester Cathedral.

Although her novels focus on courtship and marriage, Jane Austen remained single her entire life. Most of her life was given over to her family—to her parents, to her beloved sister Cassandra who also remained unmarried, to her brothers and their many children, and to numerous distant relations. She appeared to have inspired warm affection among those who knew her best, especially among her nephews and nieces, to whom she was in turn especially devoted.

Jane Austen’s six novels are all, in Austen’s words, “pictures of domestic life in country village.” The world they depict might seem provincial and insular. Through their heroines, readers can see, as well, how harshly the hard facts of economic life bore down on ladies during this period when a lady’s security depended on her making a good marriage. The problem at the center of her novels is whether such a marriage can be compatible with the independence of mind and moral integrity that Austen, like her heroines, cherishes.

There are two museums dedicated to Jane Austen. The Jane Austen Centre in Bath is a public museum located in a Georgian House in Gay Street, just a few doors down the street from Number 25 where Austen stayed





in 1805. The Jane Austen's House Museum is located in Chawton cottage, in Hampshire, where Jane Austen lived from 1809 to 1817.

1.1.2 Jane Austen's Novels

<i>Sense and Sensibility</i> (1811)	《理智和感伤》
<i>Pride and Prejudice</i> (1813)	《傲慢与偏见》
<i>Mansfield Park</i> (1814)	《曼斯菲尔德花园》
<i>Emma</i> (1816)	《爱玛》
<i>Northanger Abbey</i> (1818)	《诺桑觉寺》
<i>Persuasion</i> (1818)	《劝导》

1.2 *Pride and Prejudice*

1.2.1 About the Novel

Pride and Prejudice is usually considered to be the most popular of Jane Austen's novels and in some sense one of her most mature works. While the original ideas of the novel come from a girl of 21, the final version has the literary and thematic maturity of a thirty-five-year-old woman who has spent years painstakingly drafting and revising. *Pride and Prejudice*, like Austen's other novels, has been continuously in print. It has delighted academic and general readers alike with its intricate narrative structure, sparkling prose, and witty dialogue for nearly two hundred years.

The novel is a portrayal of a particular segment of late 18th-century society, its conventions, and its values. Jane Austen begins by focusing on the injustice of an entail system that denies inheritance to female heirs. She exposes the desperation of women whose sole assurance of security resides in the marriage contract. In the novel Jane Austen shows contemptuous feelings towards snobbery, stupidity, worldliness and vulgarity through subtle satire and irony. The dominant theme here, as in other of Jane Austen's novels, is



marriage: her art is to focus critically on a few genteel characters who are affected by the progress of two or more of their number coming together in courtship, meeting with difficulties, eventually resolving them, and marrying happily at last. In the novel three marriages are made, other than that of Elizabeth and Darcy, and each in its way sheds light on the marriage of hero and heroine. Here female characters play an active part. In their pursuit of marriage, they can be categorized into three types according to their different attitudes: those who would marry for material wealth and social position, those who would marry just for beauty and passion, and those who would marry for true love with a consideration of the partner's personal merit as well as his economical and social status. Jane Austen seems to say that it is wrong to marry just for money or for beauty, but it is also wrong to marry without it.



1.2.2 Characters

- **Mr. Bennet** The ironic and somewhat irresponsible father of five daughters.
- **Mrs. Bennet** The foolish and unrestrained mother.
- **Jane Bennet** The oldest daughter, and the most beautiful and amiable of the Bennet sisters.
- **Elizabeth Bennet** The second daughter, and the intelligent and spirited heroine of the story.
- **Mary Bennet** The third daughter, “the only plain one in the family”.
- **Catherine (Kitty) Bennet** The fourth daughter in the family, “weak-spirited, irritable, and completely under Lydia’s guidance.”
- **Lydia Bennet** The youngest of the Bennet sisters, “A stout, well-grown girl of fifteen, with a fine complexion and good-humoured countenance; a favourite with her mother.”
- **Mrs. Phillips** Mrs. Bennet’s sister.
- **Mr. Gardiner** Mrs. Bennet’s brother. He is a merchant, but he is one of those people whom Jane Austen portrays as a natural aristocrat. He does not appear in this version of film, but his name is mentioned several times.
- **Mrs. Gardiner** Mr. Gardiner’s wife, an intelligent, caring and sensible woman. She does not appear in this version of film.





- **Mr. Collins** A clergyman and a distant cousin of the Bennets, he would some day inherit Mr. Bennet's property.
- **Sir William Lucas** Inoffensive, friendly, and obliging by nature, he was all attention to everybody.
- **Lady Lucas** Sir William Lucas's wife.
- **Charlotte Lucas** Their eldest daughter and Elizabeth's "intimate friend". She is a "sensible, intelligent young woman, about twenty-seven."
- **Charles Bingley** A rich and eligible young bachelor from the north of England.
- **Caroline Bingley** Mr. Charles Bingley's sister.
- **Fitzwilliam Darcy** Mr. Charles Bingley's friend, son of a wealthy, well-established family and the master of the great estate of Pemberley.
- **Georgiana Darcy** Darcy's sister, ten years his junior. She does not appear in this version of film.
- **Lady Catherine de Bourgh** Mr. Darcy's aunt.
- **Anne de Bourgh** Lady Catherine's daughter.
- **Colonel Fitzwilliam** Cousin of Mr. Darcy.
- **Mr. Wickham** Officer in the regiment stationed at Meryton.

1.2.3 Selected Readings from the Novel



1.2.3.1 Important Quotations



- (1) It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife. (Chapter 1)
- (2) I could easily forgive *his* pride, if he had not mortified *mine*. (Chapter 5, Elizabeth Bennet)
- (3) Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us. (Chapter 5, Mary Bennet)
- (4) Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other, or ever so similar beforehand,



it does not advance their felicity in the least. They always continue to grow sufficiently unlike afterwards to have their share of vexation, and it is better to know as little as possible of the defects of the person with whom you are to pass your life. (Chapter 6,Charlotte Lucas)

- (5) The more I see of the world, the more am I dissatisfied with it; and everyday confirms my belief of the inconsistency of all human characters, and of the little dependence that can be placed on the appearance of either merit or sense. (Chapter 24,Elizabeth Bennet)
- (6) We must not be so ready to fancy ourselves intentionally injured. We must not expect a lively young man to be always so guarded and circumspect. It is very often nothing but our own vanity that deceives us. (Chapter 24,Jane Bennet)
- (7) ...that loss of virtue in a female is irretrievable—that one false step involves her in endless ruin—that her reputation is no less brittle than it is beautiful—and that she cannot be too much guarded in her behaviour towards the undeserving of the other sex. (Chapter 47, Mary Bennet)
- (8) He is a gentleman; I am a gentleman's daughter; so far we are equal. (Chapter 56,Elizabeth Bennet)
- (9) For what do we live, but to make sport of our neighbours, and laugh at them in our turn? (Chapter 57,Mr. Bennet)
- (10) Oh, Lizzy! do anything rather than marry without affection. (Chapter 59,Jane Bennet)



1.2.3.2 Excerpts Related to Some Scenes in the Film





❧ Excerpt 1 (from Chapter 1)

Mrs. Bennet reports to her husband with elation that Netherfield Park, one of the great houses of the neighborhood, has been let to a rich and eligible young bachelor named Bingley. But Mr. Bennet hears the news with his usual dry calmness, suggesting in his mild way that perhaps Bingley is not moving into the country for the single purpose of marrying one of the Bennet daughters.

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”

“Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.”

“I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party.”

“My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown up daughters, she ought to give over thinking of her own beauty.”

“In such cases, a woman has not often much beauty to think of.”

“But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood.”

“It is more than I engage for, I assure you.”

“But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general you know they visit no newcomers. Indeed you must go, for it will be impossible for *us* to visit him if you do not.”

“You are over scrupulous surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy.”

“I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good-humoured as Lydia. But you are always giving *her* the preference.”