

高等学校英语专业教材

Selected Readings in English
and American Literature

英美文学选读

增订版



中国对外翻译出版公司

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and American Literature**

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吴翔林 编注

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编注者简介

吴翔林，湖南湘阴人，1930年生。1952年北京大学英语系毕业。1958年南京大学英国文学研究生，留校任教。1981年转南京师范大学外国语学院，任英语教授，英语专业研究生教研室主任。1986至1987年美国加州州立大学（萨克拉门托）访问学者，专研英美诗歌。1994年获国务院高等教育突出贡献政府特殊津贴。从事英语语言文学教学及科研工作40余年。主要著译有：《英诗格律及自由诗》、《莎士比亚戏剧故事集（注释）》、《唐诗三百首新译》（译者之一）、《COBUILD英汉双解词典》（编委）等。此外发表学术论文40余篇。本书为编者多年讲授该门课程的成果，在我国多所高校执教多年的美国 Linell Davis 教授及 Michael True 教授均对本书给予高度评价，认为是中国学生学习英美文学的优秀教材。

增订版前言

本书1985年初版,到现在20年,已经20次重印。出版社的同志说,这部教材受到广泛欢迎,许多高校采用,现在仍有需要,应当修订增补。其实早就应该这样做了。20年说短也短,说长也长,当年呱呱坠地的小宝宝已经长大成人。曾经使用过这本书的青年学子许多人都已经在国内外大学获得博士学位,聘为教授,著书立说。可是这本书由于种种原因耽搁到现在才进行增订,编者内心深感惭愧和歉疚!

这次增订版订正了初版中的文字错误,对“作者简介”进行了删繁就简,对“注释”的文字力求更准确、简明,对“选文”进行了增删。新版增选了二十世纪英美13位重要作家的作品,涵盖面延伸到世纪末。这样就增加了现当代文学的分量,也有助于学生更好地学习现当代流行的英语。此外,在初版和增订版中,都考虑到中国学生的传统文化背景、价值观和欣赏趣味,希望所选诗文能为读者所接受和喜爱。编者希望,这本教材不会被当作枯燥乏味的负担,而是有助于“老师高兴教,学生喜欢学”。增订本希望以这样的新面貌来迎接二十一世纪初对这门课程的新要求。

这次增订的原则仍然是“少而精”。增订以后,在目前已有的同类教材中,这可能仍是分量适中、较为精简的一种。这样做是基于两点考虑:一是英语专业本科生的就业面较前大为拓宽,需要开设许多新课程,因此文学选读课虽仍十分重要,但课时受到很大限制,内容不可能求大求全;二是研究生人数有了很大增长,许多较为艰深的内容可以放到研究生阶级。当然,这决不是说愈少愈好,而是必须达到教学大纲的要求。

增订以后,本书的内容可以满足 160 课时讲授的需要,如只能安排 120 课时,多余的篇目可以作为课下阅读。本书可与“文学史”配合使用,也可单独使用。改革开放以来,我国高校的英语教学发展很快,现在已有 500 多个英语专业。各校情况各不相同,任课教师可以根据自己班级的情况灵活处理。教师如何善用教材,发挥主动性、积极性,这对提高课程的教学质量至关重要。增订版继续全部使用浅显易懂的英语,这样做是希望教师用英语讲课更方便,也有利于学生用英语思维,更好地学习和掌握英语。

本书初版原为南京师范大学外国语学院英语系“英美文学选读”课的自编教材(由任课教师吴翔林编注),此外当时的系主任桂扬清及几位青年教师和外籍教师参加了工作。此次增订版的全部工作由吴翔林担任。初版的责任编辑思红同志(关夏亭女士,美籍华人)已回美国,接替她工作的臧惠娟女士同样认真负责,为保证书稿质量做了许多细致的工作,谨此致谢。我国外文学界一代宗师范存忠教授为本书初版写了序言,值此范老逝世 18 周年之际,敬表深切的怀念。曾在南京大学和南京师范大学执教的美国 Michael True 教授和在南京大学、四川大学、南京师范大学执教多年的美国 Linell Davis 教授通读了全书,提出了宝贵意见,Davis 教授并且为增订版写了序言,编者在此表示衷心的感谢。

由于编者水平所限,增订版难免有错误缺点和不足之处,恳切希望使用本书的同行教师和读者批评指正。

吴翔林

2005 年 5 月

PREFACE

It is my pleasure to write a preface for the revised and enlarged edition of the anthology, *Selected Readings in English and American Literature*. I am happy to learn that the book has gone into its 20th printing in the past 20 years. Evidently it has been warmly received by university and college teachers and students as well as the general English reading public in China. It is, in my view, a useful, attractive, and carefully edited volume, ideally suited for use in the classroom.

As an American professor who has been teaching English and cross-cultural communication courses in Chinese universities for over a decade, I am happy indeed to find this excellent new edition available to students of language and literature in China. I have found it a welcome new resource in the discipline. The selections are representative of the best in English and American poetry, fiction, and drama; the notes are authoritative and helpful; and the excerpts from longer works are well chosen.

The generally high quality of the editing in the section on Robert Frost — the selections, biographical material, notes, and discussion questions — is representative. The details on the poet's life are brief, but informative. The notes on "Mending Wall," for example, indicate both a knowledge of the work and attentiveness to subtleties in usage and form; and the questions

direct the reader's attention to larger issues related to the poem. Also, excerpts from novels by Twain, Dreiser, Hemingway, and Steinbeck convey both the theme and the style of these major figures and will, I think, encourage students toward further reading.

Selected Readings in English and American Literature is, in short, an indispensable volume for students wishing to become acquainted with poetry, fiction, and drama from the two countries. It is an important contribution to reading, writing, and listening skills for students and teachers of the language. And I am happy to recommend it with particular enthusiasm.

Linell Davis
Professor of English
Nanjing Normal University
May 4, 2005

序 言

《英美文学选读》的编注者桂扬清同志和吴翔林同志要我为他们的书写一篇序,我把全书从头至尾看了一遍,颇感兴趣,写了下面几段话。

“文学选读”一类的书,是和“文学史”相辅而行的,总得考虑如何能和“文学史”配合起来。比如当讲授“文学史”的人谈到某一时期某一作家时,“文学选读”就该提供该时期该作家的一些作品。这就是说,编注“文学选读”的人必须考虑“文学史”方面的需要。但这只是一个方面。此外,还有一个方面,就是考虑教学方面的可能。我们知道,需要与可能之间,有时存在着矛盾。如果光谈“文学史”课程的需要,那么“文学选读”会愈编愈繁,而在学时限制之下,讲授“文学选读”的人只能赶进度,有时只能囫圇吞枣,一掠而过,听讲的人又像懂,又像不懂,而到了课程结束时,往往还只读了一半,甚至不到一半。这就是说,需要与可能之间的矛盾,要根据实际情况,恰当地统一起来。这本《英美文学选读》是就师范院校实际情况而把上述的需要与可能之间的矛盾谋求统一的一种尝试。

我觉得,这本《选读》有两个特点:一是简略扼要,二是明白易懂。一般“英国文学选读”总是从《贝尔武甫》或乔叟选起,但是文字较古,教起来和读起来难免费力,于是不得不用译文,而译文虽好,毕竟不是原著。这本《选读》索性从莎士比亚选起。而且莎士比亚时代的作品也选得不多;这里没有马洛,没有培根,没有本·琼森。选得较多的是较近的部分,但也不是很多。以十八世纪为例:这里没有蒲伯,没有汤姆生,没有格雷,没有理查生,没有约翰生博

士——没有提到的作家才多着呢。但是有笛福,有斯威夫特,有菲尔丁,有彭斯,有布莱克;编者所说“一部分最重要的作家”还是历历在目的。这就是我所说的“简略扼要”。再说第二个特点:明白易懂。这可以从注释方面看得清楚。文学作品的注解是一项大可讲究的工作。注解可以繁,也可以简,如果做得好,各有各的用处。但是基础读物的注解,则宜简不宜繁,宜深入浅出,切忌支离破碎、博而寡要。因为给基础读物提供注解的目的,主要在于对学习基础读物的人,用简单明了的语言,把基本问题交待清楚,使教者容易讲解,学者容易领悟。这本书的编者在注解部分,如作者生平简历,作品内容提要,疑难字句的诠释,都力避繁琐,力求简明易懂,这是值得注意的。

我相信,这本书——英美一部分最主要作品的选注——将会得到读者欢迎。是为序。

范存忠

1984年6月于南京大学

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ENGLISH LITERATURE

1 WILLIAM SHAKESPEARE

(1564—1616)

William Shakespeare was born in Stratford-on-Avon, Warwickshire, in central England. He was baptized on the 26th of April, 1564; his birth is commemorated on the 23rd of April. His father, John Shakespeare, was a merchant and held various municipal offices. His mother, Mary Arden, was the daughter of a well-to-do farmer. At the age of seven he attended the local grammar school and there he studied for six years and learned Latin and a little Greek. When he was fourteen, his father fell into debt, and the boy probably left school and went to work. At eighteen he married Anne Hathaway, who was eight years senior, and they had three children.

About 1586 Shakespeare left his family for London. Shortly after his arrival in the great city, he went to work at odd jobs in a theater. Then he became an actor and later started to write for the stage. He revised old plays before writing his own, and so gained a practical knowledge of the technique of dramatic art. By the closing years of the 16th century he had already won the popularity of a successful writer. About 1611 he retired from London to his native town, though he continued to write. On the 23rd of April, 1616 he died at the age of fifty-two.

Shakespeare's complete works include 37 plays, 2 narrative poems and 154 sonnets. When he died, no collected edition of his plays had been published. In 1623, two members of his company, John Heminge and Henry Condell, published the great collection of all the plays they considered authentic; it is called the First Folio.

As a dramatist Shakespeare's career is usually divided into three periods. The first period dates from 1590 to 1600. In this period he wrote most of his

historical plays and comedies, and a few early tragedies, and these plays are imbued with an optimistic atmosphere of humanism. Among the best known plays of this period are *Romeo and Juliet* (1594) and *The Merchant of Venice* (1596). The second period, from 1601 to 1608, includes chiefly his great tragedies: *Hamlet* (1601), *Othello* (1604), *King Lear* (1605), *Macbeth* (1605) and *Timon of Athens* (1609). The outstanding tragi-comedy *Measure for Measure* (1604) also belongs to this period. In the above-mentioned plays are reflected the social contradictions of the age. The third period dates from 1609 to 1612. In this period Shakespeare chiefly wrote three tragi-comedies, of which *The Tempest* (1612) is the most significant. In these last plays we see Shakespeare's optimistic faith in the future of humanity, at the same time we also see the dramatist's Utopianism.

One of the greatest giants of the Renaissance, Shakespeare holds, by general acclamation, the foremost place in the world's literature. His close friend, the playwright Ben Jonson, said of him that he was "not of an age, but for all time."

SONNET 18

Shall I compare thee to a Summer's day?
 Thou art¹ more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And Summer's lease hath all too short a date.²
 Sometime³ too hot the eye of heaven⁴ shines,
 And often is his gold complexion dimm'd,
 And every fair from fair sometime declines,⁵
 By chance, or nature's changing course, untrimm'd:⁶
 But thy eternal Summer shall not fade,
 Nor lose possession of that fair thou ow'st,⁷
 Nor shall Death brag thou wander'st⁸ in his shade,
 When in eternal lines⁹ to time thou grow'st:¹⁰
 So long as men can breathe or eyes can see,
 So long lives this,¹¹ and this gives life to thee.