

高等学校英语专业系列教材
Textbook Series for Tertiary English Majors



总主编 石 坚

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English Short Stories —A Reader for College Students

英语短篇小说选读

主 编 罗益民



重庆大学出版社

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English Short Stories

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内 容 提 要

本书为“求知”高等学校英语专业系列教材之一。该书收编了英、美、澳、加、爱、新6个英语国家的名家作品,共18篇。收编作品以19世纪和20世纪作品为主,体裁风格皆具代表性。每个选编作品前附有作家照片和生平简介,可以帮助学生了解作品风格特点。作品内容配有翔实的注释,包括生词难词解释和文化难点知识补充,有助于学生解读文本。编者每个作品设置了丰富的练习,涵盖语言、主题、人物和文体5个方面,进一步辅助学生从深层次理解作品特色。本书适合作为英语专业高年级学生提高文本解读能力的教材,也适合英语文学爱好者阅读。

图书在版编目(CIP)数据

英语短篇小说选读/罗益民主编. —重庆:重庆大学出版社,2009.6

(求知高等学校英语专业系列教材)

ISBN 978-7-5624-4751-1

I. 英… II. 罗… III. ①英语—阅读教学—高等学校—教材②短篇小说—作品集—世界—现代—英文 IV. H319.4:I

中国版本图书馆 CIP 数据核字(2008)第 213185 号

英语短篇小说选读

罗益民 主编

责任编辑:杨 琪 版式设计:杨 琪
责任校对:贾 梅 责任印制:赵 晟

*

重庆大学出版社出版发行

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邮箱:fxk@cqup.com.cn(营销中心)

全国新华书店经销

自贡新华印刷厂印刷

*

开本:787×960 1/16 印张:24.25 字数:447千

2009年6月第1版 2009年6月第1次印刷

印数:1—3 000

ISBN 978-7-5624-4751-1 定价:39.00元

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求知 STEM

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总 序

进入 21 世纪,我国高等教育呈现快速扩展的趋势。为适应社会、经济的快速发展,人才的培养问题已经比我国任何一个历史时期都显得更为重要。当今,人才的能力和素质的衡量越来越多地采用国际标准,人才的外语水平自然地也越来越受到培养单位和用人单位的重视,由此引发了对大学外语教学模式、教材和检测机制的新一轮讨论,掀起了新一轮的大学英语教学改革。作为外语师资队伍和外语专业人才培养的高等学校英语专业,相比之下,在教学改革思路、新教材开发和新教学模式探讨等诸方面均显得滞后。尽管高等学校外语专业教学指导委员会英语组针对当前高校发展的新形式和外语专业人才培养的新规格、新模式和新要求,修订出了新的《高等学校英语专业英语教学大纲》,并结合 21 世纪外语人才培养和需求的新形势,制定了由教育部高等教育司转发的《关于外语专业面向 21 世纪本科教育改革的若干意见》,就英语专业的建设提出了指导性的意见,但在实际工作中这两个文件的精神尚未落实。

为此,重庆大学出版社和外语教学界的专家们就国内高等学校英语专业建设所面临的新形势做了专题讨论。专家们认为,把“大纲”的设计和“若干意见”的思想和理念变为现实的一个最直接的体现方式,就是编写一套全新理念的英语专业系列教材;随着我国教育体制的改革,特别是基础教育课程标准的实施,适合高等学校英语专业教学需要的教材也应作相应的调整,以应对中小学英语教学改革的新要求;高等学校学生入学时英语水平的逐年提高和就业市场对外语人才需求呈多元化趋势的实际,对高等学校英语专业的人才培养、教学模式、课程设置、教材建设等方面也提出了严峻挑战,应对这些挑战,同样可以通过一套新的教材体系来实现。

迄今为止,国内尚无一套完整的、系统的英语专业系列教材;目前已有的教材出自不同的出版社,编写的思路和体例不尽相同;现有的教材因出版时间较早,内容、知识结构、教学方法和手段已经不能适应新的发展要求;传统的教材设计多数基于学科的内在逻辑和系统性,较少考虑学习者的全面发展和社会对人才需求的多元化。

自 2001 年开始,在重庆大学出版社的大力支持下,我们成立了由华中、华南、西南和西北地区的知名专家、学者和教学一线教师组成的《求知高等学校英语专业系列教材》编写组,确定了系列教材编写的指导思想和总体目标,即以《高等学校英语专业英语教学大纲》为依据,将社会的需求与培养外语人才的全面发展紧密结



合,注重英语作为一个专业的学科系统性和科学性,注重英语教学和习得的方法与规律,突出特色和系列教材的内在逻辑关系,反映当前教学改革的新理念并具有前瞻性;锤炼精品,建立与英语专业课程配套的新教材体系,推动英语专业的教学改革,培养高素质人才和创新人才。

系列教材力求在以下方面有所突破和创新:

第一,教材的整体性。系列教材在课程类型上分为专业技能必修课程、专业知识必修课程、专业技能选修课程、专业知识选修课程和相关专业知识课程等多个板块。在考虑每一种教材针对相应课程的特性和特色的同时,又考虑到系列教材间相互的支撑性。

第二,学生基本技能和实际应用能力的培养。在课程的设计上充分考虑英语作为一个专业来培养学生的基础和基本技能,也充分考虑到英语专业学生应该具备的专业语言、文学和文化素养。同时,教材的设计兼顾到社会需求中对英语专业学生所强调的实际应用能力的培养,除考虑课程和英语专业的培养目的,课程或课程体系应该呈现的学科基本知识和规范外,充分考虑到教材另一方面的功用,即学生通过教材接触真实的语言环境,了解社会,了解文化背景,丰富学生的实践经验。在教材编写中突出强调“enable”,让学习者在实践中学习语言、文学、文化和其他相关知识,更多地强调学习的过程,强调学生的参与,以此提高学生的实际应用技能。

第三,学生的全面发展。对高等学校英语专业学生而言,英语不仅是一门工具,更重要的是一个培养学生人文素质和跨文化意识的学科专业。系列教材强调合作性学习、探索性学习,培养学生的学习自主性,加强学习策略的指导。通过基础阶段课程的学习,使学生在语言知识、语言技能、文化意识、情感态度和学习策略等方面得到整体发展;在高年级阶段则更多地注重学生的人文精神、专业理论素养、中外文学及文化修养的培养。

第四,教材的开放性。一套好的教材不应该对课堂教学、老师的施教和学生的学习拓展有所制约,应给使用教材的教师和学生留有一定的空间,要让学生感到外语学习是一件愉快的事,通过学习让人思考,给人以自信,引导人走向成功。系列教材的总体设计既考虑严密的学科系统性,也考虑独具特色的开放性。不同地区、不同类型的学校,可以根据自己的生源和培养目标灵活地取舍、选用、组合教材,尤其是结合国内高等学校中正在探讨的学分制,给教与学一个多维度的课程体系。

我们希望通过这套系列教材,来推动高等学校英语专业教学改革,探讨新的教学理念、模式,为英语专业人才的培养探索新的路子,为英语专业的学生拓展求知的空间。

《求知高等学校英语专业系列教材》编委会

2004年8月

Preface

This book aims to excite the interest of university students who desire a collection of well-known short stories in the English language. We have carefully chosen stories based on both value and enjoyment, judged not merely from the public eye but also from critics' particular tongues. We intend to satisfy the popular reader's appetite, as well as provide the works that sketch the literary outlines for the map of great English-language writing. Included are works personally selected from the United Kingdom, the United States, Ireland, Canada, Australia and New Zealand, all which contribute in profound ways.

For those of elementary training in reading literature linguistically and literarily, we have provided an abundance of language notes in the case our readers might stumble in difficult language translation. We offer our notes in English as to not discourage Chinese readers, but to lend a helpful hand, remembering the ultimate goal is the ability to read, understand, and experience the English language and the culture that can be found in its own words. Our format of putting the notes at the foot of each page is for our readers' convenience. The specifically designed exercises are intended to satisfy different objectives: language, theme, characters, plot, and stylistic matters. In order to learn information about the authors, we've placed a short personal and literary biography and a miniature portrait of each at the beginning of each story in order to rouse our readers.

In all, this is a course-book-form anthology of English short stories for university students to read, experience, and enjoy. The anthology, though a bit lengthy, is rich in information for ambitious students and instructors desiring to teach great literary works with the freedom of his or her distinct teaching style.

During the process of editing this invaluable volume, I consulted many from all sides and owe great thanks to all who contributed. First of all, I would like very much to express my gratitude to Professor Li Li (李力), dean of our School of Foreign Languages and Literature at Southwest University who put impartial and lofty trust in me for the completion of the task; Professor Lan Renzhe (蓝仁哲) at Sichuan International Studies University who helped to choose Morley Callaghan as the Canadian candidate; Professor Zhou Kaixin (周开鑫) at Chongqing Jiaotong University who offered not only the



Australian candidate but also Lawson's text of *The Drover's Wife*. And of course, I am grateful to my nine students and one visiting scholar, Mr. Yao Benbiao(姚本标), from Guangxi Teachers College, who edited the language notes and accomplished the design of exercises; and finally to Philip Razem, foreign teacher at Southwest University, for their great friendship and warm help in linguistic matters.

Last but certainly not the least, my gratefulness also goes to the editor-in-charge of this volume, Mr. Han Peng(韩鹏), and later Ms. Yang Qi(杨琪) and Miss Wei Xi(魏曦), for their patience and tolerance with our snail speed of editing; and, of course, to my wife for whose encouragement and devotion to arduous housework effectively assisted in the completion of this book.

LUO Yimin(罗益民), Southwest University

5 April 2008

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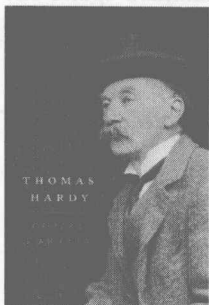
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The United Kingdom



Thomas Hardy

Thomas Hardy (1840-1928) spent most of his life in his native Dorset (the “Wessex” of his novels). A recurrent theme in Hardy’s work is the struggle of human beings against the indifferent force that inflicts the sufferings and ironies of life. His major novels include *The Mayor of Casterbridge* (1886), *Tess of the D’Urbervilles* (1891), and *Jude the Obscure* (1896). He turned to writing poetry in the late 1890s and published eight volumes of poems, as well as a drama in blank verse, *The Dynasts* (1904-1908).

The Withered Arm

I

A Lorn Milkmaid

It was an eighty-cow dairy, and the troop of milkers, regular and supernumerary,^① were all at work; for, though the time of year was as yet but early April, the feed lay entirely in water-meadows, and the cows were “in full pail”.^② The hour was about six in the evening, and three-fourths of the large, red, rectangular^③ animals having been

① *supernumerary* — present in excess of the normal or requisite number.

② *in full pail* — *pail*, a usually cylindrical container with a handle.

③ *rectangular* — placed or having parts placed at right angles.



finished off, there was opportunity for a little conversation.

"He do bring home his bride tomorrow, I hear. They've come as far as Anglebury today." The voice seemed to proceed from the belly of the cow called Cherry, but the speaker was a milking-woman, whose face was buried in the flank of that motionless beast.

"Hav' anybody seen her?" said another.

There was a negative response from the first. "Though they say she's a rosy-cheeked, tisty-tosty^① little body enough," she added. and as the milkmaid spoke she turned her face so that she could glance past her cow's tail to the other side of the barton, where a thin, fading woman of thirty milked somewhat apart from the rest.

"Years younger than he, they say," continued the second, with also a glance of reflectiveness in the same direction.

"How old do you call him, then?"

"Thirty or so."

"More like forty," broke in an old milkman near, in a long white pinafore or "wropper",^② and with the brim of his hat tied down, so that he looked like a woman. "A was born before our Great Weir was builded, and I hadn't man's wages when I laved water there."

The discussion waxed so warm that the purr of the milk streams became jerky, till a voice from another cow's belly cried with authority, "Now then, what the Turk do it matter to us about Farmer Lodge's age, or Farmer Lodge's new mis'ess?^③ I shall have to pay him nine pound a year for the rent of every one of these milchers, whatever his age or hers. Get on with your work, or't will be dark afore we have done. The evening is pinking in a' ready."^④ This speaker was the dairyman himself, by whom the milkmaids and men were employed.

Nothing more was said publicly about Farmer Lodge's wedding, but the first woman murmured under her cow to her next neighbour. "Tis hard for she," signifying

① *tisty-tosty* — pleasantly or comfortably warm.

② *pinafore* or "*wropper*" — *pinafore* refers to a collarless, sleeveless dress worn over a blouse or jumper.

③ *mis'ess* — mistress, denoting woman (other than a wife) having a sexual relationship with a married man.

④ *a' ready*. — already.

the thin worn milkmaid aforesaid.

"O no," said the second. "He ha'n't spoke to Rhoda Brook for years."

When the milking was done they washed their pails and hung them on a many-forked stand made as usual of the peeled limb of an oak-tree, set upright in the earth, and resembling a colossal antlered horn.^① The majority then dispersed in various directions homeward. The thin woman who had not spoken was joined by a boy of twelve or thereabout, and the twain went away up the field also.

Their course lay apart from that of the others, to a lonely spot high above the water-meads,^② and not far from the border of Egdon Heath, whose dark countenance was visible in the distance as they drew nigh to their home.

"They've just been saying down in barton that your father brings his young wife home from Anglebury tomorrow," the woman observed. "I shall want to send you for a few things to market, and you'll be pretty sure to meet'em^③."

"Yes, Mother," said the boy. "Is Father married then?"

"Yes... You can give her a look, and tell me what she's like, if you do see her."

"Yes, Mother."

"If she's dark or fair, and if she's tall — as tall as I. And if she seems like a woman who has ever worked for a living, or one that has been always well off, and has never done anything, and shows marks of the lady on her, as I expect she do."

"Yes."

They crept up the hill in the twilight and entered the cottage. It was built of mud-walls, the surface of which had been washed by many rains into channels and depressions that left none of the original flat face visible, while here and there in the thatch^④ above a rafter showed like a bone protruding through the skin.

She was kneeling down in the chimney-corner, before two pieces of turf laid together with the heather inwards, blowing at the red-hot ashes with her breath till the turves flamed. The radiance lit her pale cheek, and made her dark eyes, that had once

① *a colossal antlered horn* — *colossal*, extremely large; *antlered*, Middle English *aunteler*, from Anglo-French *antiler* which denoting one of the paired deciduous solid bony processes that arise from the frontal bone on the head of an animal of the deer family.

② *water-meads* — Middle English *mede*, a fermented beverage made of water.

③ *'em*. — them.

④ *thatch* — a roof covering of straw, reeds, or similar material; material used for such a covering.



been handsome, seem handsome anew. "Yes," she resumed, "see if she is dark or fair, and if you can, notice if her hands be white; if not, see if they look as though she had ever done housework, or are milker's hands like mine."

The boy again promised, inattentively this time, his mother not observing that he was cutting a notch^① with his pocket-knife in the beech-backed chair.

II

The Young Wife

The road from Anglebury to Holmstoke is in general level, but there is one place where a sharp ascent breaks its monotony. Farmers homeward-bound from the former market-town, who trot all the rest of the way, walk their horses up this short incline.

The next evening while the sun was yet bright a handsome new gig^②, with a lemon-coloured body and red wheels, was spinning westward along the level highway at the heels of a powerful mare. The driver was a yeoman^③ in the prime of life, cleanly shaven like an actor, his face being toned to that bluish-vermilion^④ hue which so often graces a thriving farmer's features when returning home after successful dealings in the town. Beside him sat a woman, many years his junior — almost, indeed, a girl. Her face too was fresh in colour, but it was of a totally different quality — soft and evanescent^⑤, like the light under a heap of rose-petals.

Few people travelled this way, for it was not a main road; and the long white riband^⑥ of gravel that stretched before them was empty, save of one small scarce-moving speck, which presently resolved itself into the figure of a boy, who was creeping on at a snail's pace, and continually looking behind him — the heavy bundle he carried being some excuse for, if not the reason of, his dilatoriness^⑦. When the bouncing gig-party slowed at the bottom of the incline above mentioned, the pedestrian was only a few yards in front. Supporting the large bundle by putting one hand on his hip, he turned and looked straight at the farmer's wife as though he would read her through and

①notch — an indentation or incision on an edge or surface.

②gig — chiefly historical, a light two-wheeled carriage pulled by one horse.

③yeoman — a man holding a small landed estate.

④bluish-vermilion — bluish also blueish; vermilion, a bright red pigment consisting of mercuric sulfide.

⑤evanescent — quickly fading from sight, memory, or existence.

⑥riband — Middle English, alteration of *riban*, a ribbon used especially as a decoration.

⑦dilatoriness — tending or intended to cause delay.

through, pacing along abreast of the horse.

The low sun was full in her face, rendering every feature, shade, and colour distinct, from the curve of her little nostril to the colour of her eyes. The farmer, though he seemed annoyed at the boy's persistent presence, did not order him to get out of the way; and thus the lad preceded them, his hard gaze never leaving her, till they reached the top of the ascent, when the farmer trotted on with relief in his lineaments having taken no outward notice of the boy whatever.

"How that poor lad stared at me!" said the young wife.

"Yes, dear; I saw that he did."

"He is one of the village, I suppose?"

"One of the neighbourhood. I think he lives with his mother a mile or two off."

"He knows who we are, no doubt?"

"O yes. You must expect to be stared at just at first, my pretty Gertrude."

"I do — though I think the poor boy may have looked at us in the hope we might relieve him of his heavy load, rather than from curiosity."

"O no," said her husband off-handedly. "These country lads will carry a hundredweight once they get it on their backs; besides his pack had more size than weight in it. Now, then, another mile and I shall be able to show you our house in the distance — if it is not too dark before we get there." The wheels spun round, and particles flew from their periphery^① as before, till a white house of ample dimensions revealed itself, with farm-buildings and ricks at the back.

Meanwhile the boy had quickened his pace, and turning up a by-lane some mile-and-a-half short of the white farmstead, ascended towards the leaner pastures, and so on to the cottage of his mother.

She had reached home after her day's milking at the outlying dairy, and was washing cabbage at the doorway in the declining light. "Hold up the net a moment," she said, without preface, as the boy came up.

He flung down his bundle, held the edge of the cabbage-net, and as she filled its meshes with the dripping leaves she went on, "Well, did you see her?"

"Yes; quite plain."

^①periphery — the outer limits or edge of an area or object.



"Is she ladylike?"

"Yes; and more. A lady complete."

"Is she young?"

"Well, she's growed up, and her ways be quite a woman's."

"Of course. What colour is her hair and face?"

"Her hair is lightish, and her face as comely as a live doll's."

"Her eyes, then, are not dark like mine?"

"No — of a bluish turn, and her mouth is very nice and red; and when she smiles, her teeth show white."

"Is she tall?" said the woman sharply.

"I couldn't see. She was sitting down."

"Then do you go to Holmstoke church tomorrow morning: she's sure to be there. Go early and notice her walking in, and come home and tell me if she's taller than I."

"Very well, Mother. But why don't you go and see for yourself?"

"I go to see her! I wouldn't look up at her if she were to pass my window this instant. She was with Mr. Lodge, of course. What did he say or do?"

"Just the same as usual."

"Took no notice of you?"

"None."

Next day the mother put a clean shirt on the boy, and started him off for Holmstoke church. He reached the ancient little pile when the door was just being opened, and he was the first to enter. Taking his seat by the font, he watched all the parishioners file in. The well-to-do Farmer Lodge came nearly last; and his young wife, who accompanied him, walked up the aisle with the shyness natural to a modest woman who had appeared thus for the first time. As all other eyes were fixed upon her, the youth's stare was not noticed now.

When he reached home his mother said, "Well?" before he had entered the room.

"She is not tall. She is rather short," he replied.

"Ah!" said his mother, with satisfaction.

"But she's very pretty — very. In fact, she's lovely." The youthful freshness of the yeoman's wife had evidently made an impression even on the somewhat hard nature of the boy.