

复旦博学·研究生英语系列



研究生英语 文学欣赏

史志康 主编



复旦大学出版社

Literature Appreciation for Postgraduates

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内 容 提 要

本书由英国文学和美国文学两部分组成，主要有三个特色。第一大特色是线索清楚、重点突出，编者按文学史次序，遵循以点带面的原则，分别从英国文学中挑选了16位著名作家和他们的代表作，从美国文学中精心挑选了14位著名作家和他们的代表作或代表作片段。英国作家及作品时间跨度长，既有文艺复兴时期的，也有17—18世纪新古典主义的，还有19世纪浪漫主义的、维多利亚时代的、现代的和当代的；涉及的作品体裁、风格多样化，有戏剧、诗歌、长篇小说和短篇小说，较好地再现了英国文学悠久精深的特色。美国作家中既有诗人，又有小说家、戏剧家；除主流作家外，也有黑人作家和南方作家等。选取的作品风格多样，既有现实主义作品，又有现代主义作品，既有具有浓厚南方色彩的作品，也有新英格兰特色的作品，还有密西西比河畔的风土人情，可以说，所选作品汇集了反映美国各个历史时期、不同区域的文学精髓。

第二大特色是编排得当、简洁流畅。本书具体编排体例分为四部分：A. 作家简介，B. 文本选段，C. 注释和D. 选段赏析。作家简介部分简要介绍了作家的文学地位、生平、主要作品和主要创作特征。文本选段皆出自脍炙人口的经典之作。注释部分详略得当。赏析精彩绝伦。

第三大特色是精彩独到的阐释和评论。编者利用多年丰富的教学经验和非凡的领悟力对每段选文做出了相应的赏析。在诗歌方面，编者对每首诗歌不仅逐行逐行进行阐释，而且对整首诗歌的创作背景、主题、意境、韵律等有精彩的概括和评论。在短篇小说或长篇小说片段方面，编者利用高超的语言能力将创作背景、主题等巧妙地与细节结合起来，详略得当、引人入胜。

序

南怀瑾先生对于英雄与圣人,曾说过这样一个差异:英雄能征服世界,不能征服自己,圣人不想征服世界,而想征服自己。我想,大部分人都想做英雄,更想做圣人,但无论你想做英雄,还是想做圣人,大前提是要了解世界,了解人生,了解自己。说到这里,我自然想到了文学,因为文学是人生的全景图。林语堂谈到人的尊严的时候,第一条是用“带有游戏精神的好奇心”来看待世界,你即便有好奇心,但看到的世界是一色的,生活是单调的,久而久之,你的好奇心会慢慢消磨殆尽。你得想办法,保持你的好奇心,巩固你的好奇心,发展你的好奇心,对于大部分人来说,过一种彩虹般的生活是奢望,那么读文学绝对是一个好方法。罗素曾经说过:若一个人知识丰富了,但情感却变得狭隘了,那是一件可怕的事。读文学,可以扩大你的胸怀。

下面,我具体说说我自己怎样从本书中所选的名篇获得精神营养的。美国超验主义作家爱默生(Ralph Waldo Emerson)让我懂得了学者的职责是让人欢乐、使人向上、给人指引。爱默生在《论美国学者》(*The American Scholar*)一文中说:“学者帮助人们透过事物表象看到事实,让人欢乐、使人向上、给人指引(The office of the scholar is to cheer, to raise and to guide men by showing them facts amidst appearances)。”一个人经过长期艰苦的努力,终于成为学者。爱默生说:“他就是世界的眼睛。他就是世界的心(He is the world's eye. He is the world's heart)。”学者要与英雄的情感、高尚的传记和历代的史实为伍,去努力维护和发扬人类的文明成果。我感

到,让人欢乐,不是说永远只让人看到生活中的阳光,应该也要让人明白生活中有阴霾,但是,重要的是,即便在没有阳光的日子,要教人始终坚信,太阳终将冲破重重阻碍,将其万丈光芒照耀大地,温暖心田;使人向上,不要否认人有两面性,不要否认人有享受世俗快乐的权利,而是要鼓励人要有理想,有崇高的情感,有不断完善自己的愿望,唯有如此,人才能过着比较完整而充实的生活;给人指引,不是说让人回避生活中的黑暗,因为不懂黑暗的人,不会成熟,不会珍惜光明,而是我们尽力去引导人们明白真、善、美是光明,是真正幸福的不竭的源泉。因此,我认为,做一个真正的学者非常不容易,他不仅有知识,有理解复杂事物的能力,即有“让我洞察今天,你可以得到古老和未来两个世界”(Give me insight into today, and you may have the antique and future worlds)的能力。但更重要的是,一个真正的学者应该让人欢乐、使人向上、给人指引,做一个真正的学者,他自己必须是阳光的、向上的,以自己的言行让人明白什么是通向真、善、美的光明之道。

英国浪漫主义重要诗人济慈(John Keats)让我进一步理解“听不到的乐曲更甜美”的美学原则。他在名诗《希腊古瓮颂》(*Ode on a Grecian Urn*)中描绘了一只希腊古瓮上艺术家所画的几个画面。第二段里有这样一个画面:一个人在吹柔和的长笛,因为是画,诗人就说:这是无声的曲子,不是吹奏给耳朵听的,而是让精神享受的;演奏的人不会厌倦,听曲的人不会离去。诗人用两句话作为引子放在画面前面:听见的乐曲是甜美的,没有听见的乐曲更甜美(*Heard melodies are sweet, but those unheard are sweeter*)。听见的乐曲固然是甜美的,但是,从演奏者投入演奏的样子,从听曲的人陶醉的神情,看到这个画面的人可以根据自己的理解、自己所处的时间和空间、自己的心情等,用想象力赋予演奏者所演奏的内容的可能性无限延伸了,换句话说,任何美妙的曲子都可以成为其内容。因此,画在画面上的听不到的乐曲更甜美。“听见的乐曲是甜美的,没有听见的乐曲更甜美”不仅仅是对画面的总结性评点,其实也传达了一个重要的美学观点:有时,没有得到的东西更能激发一个人想象力,那想象的内容很有可能比实际得到的东西更美、更具诱惑力。这里,我想到艾米丽·

狄金森(Emily Dickinson)的第67首诗开头的話:成功在那些从来没有成功的人看来是最甜蜜的(Success is counted sweetest / By those who ne'er succeed.)。艾米丽随后用了两个比喻来进一步证明自己的观点:最渴的时候才懂得甘美的饮料之甜美;取得胜利的皇家部队从来说不清胜利意味着什么,而被打败的敌人,在战场上奄奄一息的时候,能够清晰地听到远处胜利的乐曲,但他感到十分痛苦,因为那乐曲不是为他演奏的。从上面的诗句中,我们或许可以得到以下的结论:1)在很多时候,若我们真的得到了我们所渴望的东西,我们会发现那东西并不像原先所想象的那么好;2)暂且没有得到渴望得到的东西,你会朝其投射更加美好的想象力;3)你所渴望的东西没有得到,别人却得到了,特别你看到别人没有充分认识到那得到的东西的价值时,你看得十分清楚,心里感到十分痛苦。我认为,第三种情况会经常发生的。若你发生类似的情况时,尽量不要嫉妒别人,更要防止对别人产生莫名其妙的仇恨。很多人由于这类事,由聪明的人变成了愚蠢的人,正常的宁静生活被一种要加倍补偿的偏执心理所打破,从而变得不同正常了。

我从美国诗人坡(Edgar Allan Poe)那里看到了“一种胜过爱的爱”。他在爱情诗《安娜贝尔·李》(*Annabel Lee*)中描绘他们爱情时说;有一个姑娘,活着只有一个念头;爱我和被我爱(this maiden she lived with no other thought / Than to love and be loved by me.);我和安娜贝尔·李用一种胜过爱的爱相爱(we loved with a love that was more than love — I and my Annabel Lee —)。这句话巧妙地使用了重复的手段,将爱的强烈程度最为彻底地表达了出来,成为爱情的经典口号。我感到,我们若为一种压过一切情感的情感所俘虏的话,浓得化不开的情或许用质朴的语言来表达更加有效。

我从英国浪漫主义诗人柯勒律治(Samuel Taylor Coleridge)那里欣喜地看到了“艺术使不可能的事成为可能”的事实。我们经常说,时间和空间是两个最有力量的东西,因为任何东西都在时间和空间里存在和发生。但是,艺术作品中内容可以超越时空。艺术家可以凭借自己的想象力,变现实生活中似乎不可能的事在艺术作品中为现实的事。名诗《忽必烈汗》

(*Kubla Khan*) 就是一个生动的例子。据说,一次诗人一边抽鸦片,一边读有关我国元世祖忽必烈的书,随后昏昏入睡,做了一个梦,梦中将残留在无意识中的内容作了一首两三百行的诗,不料,在半睡半醒状态下记录该诗的时候,有人惊扰了他,于是留下 54 行的片断,构成了今天我们读到的诗。诗中主要描绘了忽必烈下令建造的一座“快乐行宫”(pleasure dome):圣河、无法测量的洞穴、不见太阳的大海,方圆十英里的肥沃土壤、四周环绕的城墙和塔楼、明媚的花园、如山丘一样古老的森林等。接着,诗人说,在不停歇沸腾的喷泉中忽必烈汗似乎听到祖先预言战争的声音。最后,诗人笔锋一转,说到梦中一景:一个非洲姑娘一边弹奏,一边唱着人间天堂的歌。诗人说,若他心中再次听到那曲那歌,他便能在空中将忽必烈汗下令建造的“快乐行宫”在空中建立起来。诗中,一个英国诗人从相距五个世纪以上的亚洲人——忽必烈说起,越过千山万水,说到一边弹奏,一边唱着人间天堂的歌的非洲姑娘,最后,又将似乎毫不相关的事非常巧妙地结合了起来。我不得不叹服诗人的想象力。艺术家伟大,因为他凭借丰富的想象力,赋予艺术作品无限的可能性,使原本受到时间、空间局限的现实世界在一个更加自由的王国里得到无限延伸,使原本似乎不可能的事成为可能。

本书包括英国文学部分和美国文学部分,从英国文学中挑选了 16 位著名作家和他们的代表作或代表作片段,从美国文学中挑选了 13 位著名作家和他们的代表作片段。英国文学部分所涉及的作家有:1. William Shakespeare, 2. John Donne, 3. Daniel Defoe, 4. Alexander Pope, 5. William Wordsworth, 6. Samuel Taylor Coleridge, 7. Percy Bysshe Shelley, 8. John Keats, 9. Alfred Tennyson, 10. Robert Browning, 11. Thomas Hardy, 12. George Bernard Shaw, 13. E. M. Forster, 14. James Joyce, 15. D. H. Lawrence, 16. Doris Lessing。作家及作品横跨不同的时代,既有文艺复兴时期的,也有 17—18 世纪新古典主义的,还有 19 世纪浪漫主义的、维多利亚时代的、现代的和当代的。涉及的作品体裁、风格多样化,有戏剧、诗歌、长篇小说和短篇小说,再现了英国悠久精深的文学特色。美国部分的作家有 1. Washington Irving, 2. William

Cullen Bryant, 3. Ralph Waldo Emerson, 4. Nathaniel Hawthorne, 5. Edgar Allan Poe, 6. Emily Dickson, 7. Ezra Pound, 8. Robert Frost, 9. Eugene Gladstone O'Neill, 10. F. Scott Fitzgerald, 11. William Faulkner, 12. Ernest Hemingway, 13. Langston Hughes. 作家中既有诗人, 又有小说家、戏剧家;除主流作家外,也有黑人作家和南方作家等。作品风格多样,既有现实主义作品,又有现代主义作品,既有具有浓厚南方色彩的作品,也有新英格兰特色的作品,可以说,所选作品汇集了反映美国各个历史时期、不同区域的精髓。具体编排体例分为四部分:A 作家简介,B 文本选段,C 注释和 D 选段赏析。我相信,若认真细读,读者肯定能从每一篇名作中汲取到营养。

最后,我不得不承认,我很有可能把文学作用夸大了。美国诗人罗伯特·弗罗斯特(Robert Frost)说:“我生活的目标是将我的爱好和职业结合起来。”我基本上做到了。我教文学二十余年,文学是我的工作,但不仅仅是我的工作,还是我最大的爱好。谁若知道这一点,就知道我偏爱文学。一个人说自己爱东西总会带着热情,我想用我的热情去感染读者,虽然我的热情还不能用“高山上冲下来的瀑布”这样的比喻来形容。

是为序。

史志康

2009.06

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Part One

British Literature

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11. Thomas Hardy
12. George Bernard Shaw
13. E. M. Forster
14. James Joyce
15. D. H. Lawrence
16. Doris Lessing

1. William Shakespeare

(1564 – 1616)



A. Profile of the Author

William Shakespeare was baptized in Holy Trinity Church, Stratford-upon-Avon on April 26, 1564. His birth is traditionally celebrated on April 23, which is also known to have been the date of his death. Stratford had a grammar school with a reputation for excellence thanks to a teaching staff of Oxford graduates. It is commonly believed that Shakespeare attended the school though no extant document links Shakespeare to any school. In his hometown, Shakespeare married Anne Hathaway, a woman eight years his senior. She gave birth to three children. He left his hometown for London in 1586 or 1587, most probably for supporting a growing family.

Shakespeare made his name in London where he worked first as an actor and a playwright, later, in addition, as a co-owner of a theatre. Shakespeare was apparently noticed as his early plays were presented at the Rose, London's most popular theatre in the 1590s. He even awakened the envy of Robert Greene, one of the "University Wits", who resentfully declared him to be "an upstart crow, beautified with our feathers".

Shakespeare's lifetime coincides with a remarkable period of English history. The late 16th-century witnessed the flowering of dramatic literature, and what gave Elizabethan theatre its political and social weight was the fact that it cut across the class lines: the same play performed before the queen in Whitehall would be seen by rich merchants and down-at-heel "groundlings" at the Globe Theatre. The wonderful atmosphere for creativities in London at that time turned Shakespeare into a highly productive playwright and poet with 38 plays, a sequence of 154 sonnets and 2 long verses. In 1610, Shakespeare returned to Stratford-upon-Avon, where he

lived until death in 1616.

Shakespeare's reputation chiefly rests upon his plays, which show a wide range of topics, display superb dramatic devices such as suspense, dramatic irony, *etc.*, demonstrate progressive ideas of his time, such as humanism, bourgeois entrepreneurship and cry for equality. He excels in tragedies and comedies. His four great tragedies, namely, *Hamlet*, *Macbeth*, *Othello* and *King Lear* are often deemed as the pinnacles of his genius.

An indisputably everlasting literary giant, Shakespeare has been given the highest praises by scholars and critics throughout the world. His characters still move peoples of different nations and races, it is because, in Ben Jonson's words, "he was not of an age, but for all time!" The secret of Shakespeare's universal appeal largely lies in the fact that he serves as a mirror in which human beings see themselves. In the 18th century, Samuel Johnson put it: "His works may be considered a Map of Life."

B. Literary Text

An Excerpt from *Hamlet*

Act III Scene I. Elsinore. The Castle.

(Enter Hamlet)

Hamlet: To be, or not to be^[1] — that is the question;
 Whether 'tis nobler in the mind to suffer
 The slings and arrows^[2] of outrageous fortune,
 Or to take arms against a sea of troubles^[3],
 And by opposing end them? To die, to sleep —
 No more; and by sleep to say we end
 The heartache and the thousand natural shocks
 That flesh is heir to^[4], 'tis a consummation
 Devoutly to be wish'd. To die, to sleep;

To sleep, perchance^[5] to dream. Ay, there's the rub^[6];
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil^[7],
 Must give us pause^[8]. There's the respect
 That makes calamity of so long life;
 For who would bear the whips and scorns of time^[9],
 Th' oppressor's wrong, the proud man's contumely^[10],
 The pangs of despis'd love, the law's delay,
 The insolence of office^[11], and the spurns
 That patient merit of th' unworthy takes^[12],
 When he himself might his quietus^[13] make
 With a bare bodkin^[14]? Who would these fardels^[15] bear,
 To grunt^[16] and sweat under a weary life,
 But that the dread of something after death —
 The undiscover'd country^[17], from whose bourn^[18]
 No traveler returns — puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience^[19] does make cowards of us all;
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought^[20],
 And enterprises of great pith^[21] and moment,
 With this regard, their currents turn awry^[22]
 And lose the name of action.

C. Notes

- [1] To be, or not to be: to live on in this world or to depart from this world; to endure with patience or to take actions.
- [2] slings and arrows; buffets, blows and attacks.
- [3] to ... troubles: to take up arms against troubles as many as sea waves that sweep upon us.

- [4] That . . . to; all kinds of troubles and disasters that humans can not possibly avoid in life.
- [5] perchance; maybe.
- [6] there's the rub; a term from the game of bowls. A rub means roughness or is an obstacle which diverts the bowl from its course. Here it refers to the check, impediment, hindrance or obstacle when one is wondering whether or not to take actions.
- [7] this mortal coil; this turmoil of mortality.
- [8] give us pause; make us hesitate.
- [9] the whips and scorns of time; the sufferings in our epoch.
- [10] contumely; humiliation, taunt.
- [11] The insolence of office; the proud rudeness held by the people of high rank.
- [12] That . . . takes; the insults people of worth endure at the hands of the unworthy.
- [13] quietus; settlement of account; (fig.) release from life.
- [14] a bare bodkin; a mere dagger.
- [15] fardels; burdens.
- [16] grunt; groan.
- [17] The undiscover'd country; the unknown place. Here it refers to the next world.
- [18] bourn; boundary.
- [19] conscience; consciousness.
- [20] the . . . thought; the reference is to the ruddy color associated with the sanguine temperament as contrasted with the tinge of melancholy.
- [21] pith; vital substance, significance, importance.
- [22] turn awry; turn away from their original purpose.

D. Interpretation & Appreciation

Hamlet is Shakespeare's masterpiece, probably the greatest tragedy in the English language, which leaves unsolved many riddles about the human psyche. The above excerpt is counted perhaps as the most famous soliloquy in the English language and literature, in which Hamlet is contemplating over the issue of