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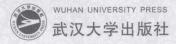
Selected Canons of British and American Short Stories

—— From Walter Scott to William Faulkner

英美短篇小说精粹

——从司各特至福克纳 主编 朱宾忠





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主 编 朱宾忠副主编 崔 东 肖 芬

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图书在版编目(CIP)数据

英美短篇小说精粹:从司各特至福克纳/朱宾忠主编.一武汉:武汉大 学出版社.2009.8

高等学校英语专业系列教材 ISBN 978-7-307-07241-1

Ⅰ.英… Ⅱ.朱… Ⅲ.①短篇小说—文学欣赏—英国 ②短篇小说 —文学欣赏─美国 IV. I106. 4

中国版本图书馆 CIP 数据核字(2009)第 134794 号

责任编辑:叶玲利 责任校对:王 建 书籍设计:马 佳

出版发行:武汉大学出版社 (430072 武昌 珞珈山)

(电子邮件: cbs22@ whu. edu. cn 网址: www. wdp. com. cn)

印刷:武汉中科兴业印务有限公司

开本: 720×1000 1/16 印张:24.5 字数:437 千字 插页:1

版次:2009年8月第1版 2009年8月第1次印刷

ISBN 978-7-307-07241-1/I·367 定价:34.00 元

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前 言

一、关于短篇小说

短篇小说(the short story)是用散文创作的虚构类叙事作品,通常只限于写单一背景下的一个事件,牵涉到一两个人物的活动,一般认为长度应在1000~20000字,少于1000字的叫做小小说(short short fiction, short shorts 或者 flash fiction)。多于20000字的就是中篇小说或者长篇小说了。但有人认为纯粹以字数来分类没有道理,爱伦·坡就提出短篇小说作为一个文类区别于中、长篇小说的应该有其自身的美学特征,他在《创作的哲学》("The Philosophy of Composition")一文中指出短篇小说应该具备这样一个特征:要人坐在那里一口气可以读完(One should be able to read it in one sitting),要具有一种长篇小说所不可能具备的"印象的统一性"。有人认为短篇小说做到了法国古典戏剧未能真正实行的三一律:表现一天之内一个地方所发生的一个行动,短篇小说处理的是单一人物、单一事件、单一情感,或者由单一情境所引发的一连申情感。

欧美作家鲜见只写长篇小说而不写短篇小说的,但往往只以一方面见长,如博尔赫斯(Jorge Luis Borges)和契弗(John Cheever)的声誉主要在短篇小说方面;但是却有不写长篇,专营短篇而竟成大家的,如爱伦・坡(Edgar Allan Poe)和欧・亨利(O. Henry)。也有天赋特别的作家,长、短篇小说都很出色,如美国作家威廉・福克纳、欧内斯特・海明威、英国作家詹姆士・乔伊斯等。但大部分作家难以做到两个文类都写得很好。之所以如此,是因为两种文类各自的规定性有些冲突,非特殊才力难以调和冲突,兼得二美。

奥康纳说:"短篇小说最突出的特色是它里面有一种我们在长篇小说里 找不到的东西——一种强烈的人类孤独感。"契弗则指出短篇小说必须是围 绕某一精心选定事件的一段情节。作者在某一个时间点切入事件,在人物生 活的一个关键时刻的"某一点上"捕捉他。他提出可以设想一架电视摄影机 在拍摄一场足球赛,长篇小说是对整个球场的扫描拍摄,摇拍所有的运动 员,而短篇小说是突然定格在某一个球员的动作上,定格在他那扭曲的、狂 热的面孔上的那一瞬间。

短篇小说要简洁。具体来说是语言简洁,没有一个多余的字;行动简洁,故事通常在行动接近结束的时候开始;开始得突兀,结束得迅捷,结局也通常是开放性的;人物形象简洁,往往只是一个侧面,给人惊鸿一瞥的感觉就行。

短篇小说对生活的反映,不求全面,只求烛照于瞬间,犹如萤火虫在暗夜发出的光,忽明忽灭,只照亮眼前那一瞬,而不管过去与未来。

短篇小说具有无穷的可能性:它可以像最平庸的长篇小说那样写实,也可以像最富想象力的传奇那样虚无缥缈。短篇小说的写法最灵活多变,不拘一格,可以讲故事,也可以不讲故事,而只是给一个特写的镜头;可以塑造人物,也可以不塑造人物,而只营造一个氛围,传达一种情绪,所以有人说,短篇小说本质上更接近诗歌。

与长篇小说相比,现代意义的短篇小说产生得更晚,几乎要晚 100 年,一直到 18 世纪欧洲浪漫主义文学运动蔚然成风之时,短篇小说作为一种强调原创性(originality)和想象力(imagination)的文类才获得独立的地位,从而有别于以前强调道德寓意的寓言故事和宗教故事,以及强调真实人生经历的战斗故事和流浪汉故事。现代短篇小说于 19 世纪随着文学杂志的出现而繁荣,《大西洋月刊》(The Atlantic Monthly)、《斯克里布纳杂志》(Scribner's Magazine)以及《星期六晚邮报》(The Saturday Evening Post)是刊登短篇小说的主力刊物,影响最大;早期最负盛名的短篇小说家一为美国的爱伦·坡(Edgar Allan Poe),一为法国的莫泊桑(Guy de Maupassant),被称为现代短篇小说之父。但也有人认为英国作家沃尔特·司各特是现代短篇小说的开创者,认为他的《两个赶牛人》是第一篇现代意义上的短篇小说。笔者更倾向于后一种意见。

经过200多年的发展,短篇小说也有了很大的变化,Wilfred Stone 等人主编的 The Short Story: An Introduction 把现代短篇小说的发展分为三个阶段:从霍桑到斯蒂芬·克莱恩(Stephen Crane)为第一阶段;托马斯·曼(Thomas Mann)到理查德·赖特(Richard Wright)为第二阶段,称为短篇小说的黄金时期;从尤多拉·韦尔蒂(Eudora Welty)到唐纳德·巴塞尔姆(Donald Barthelme)为第三阶段,称为当代阶段(其中可进一步分为两个阶段),以背离传统为主要特征。

关于短篇小说的历史沿革与变化更为专业的讨论, Ann Charters 有专文 "A Brief History of the Short Story"论述, 附于本书的末尾, 供有兴趣的读者参看。

在英美,短篇小说的创作、批评和教学都很繁荣。创作方面更是新人辈出,20世纪70年代以来较为著名的就有 Donald Barthelme, John Barth, Raymond Carver, Ann Beattie, Bobbi Ann Mason, Steven Millhauser, Robert Olen Butler, Stuart Dybek, Louise Erdrich, T. C. Boyle, David Foster Wallace, Kevin Brockmeier, Jacob Appel, George Saunders,等等。美国还设有两个专门的短篇小说奖: O' Henry Award 和 O'Connor Award for Short Fiction 来奖掖短篇小说创作的新人。研究和评论方面也是热闹非凡,有专门研究短篇小说的学术期刊,如 Studies in Short Fiction,更有大量的短篇小说研究专著,如Alfred C. Ward 的 Aspects of the Modern Short Fiction: English and American, Edward J. O'brien 的 The Advance of the American Short Story, Carl H. Grabo 的 The Art of the Short Story,以及 Charles E May 集各名家之言精心编选的 Short Story Theories,等等。各大学普遍开有短篇小说的课程,教材也很多,最为著名的有康涅狄格大学的 Ann Charters 编著的 The Story and Its Writer,和布朗大学的 R. V. Cassill 编著的 The Norton Anthology of Short Fiction。两本书都多次再版,被很多学校选为短篇小说的教材。

国内近年也出版了一些短篇小说的教材或者读本,如罗慕谦编译的《美国经典短篇小说选读》(英汉对照)、陈琳、但汉松主编的《美国名家短篇小说赏析》(初级、中级、高级三册)、李金云主编的《英美经典短篇小说赏析》、刘英、张建萍等主编的《英国短篇小说导读》、李文俊选译的《英语短篇小说精选读本》、马建军主编的《英语短篇小说选读》,等等,但很少有针对英语专业大学本科生的课程设置而编写的,同时短篇小说在高校英语系的开课率不高,愿意开短篇小说课的教师也少,短篇小说教学总体上还未形成气候,本书的编纂和出版旨在弥补教材上的这一不足,以期推动短篇小说的教学和课程建设。

二、本书特色

选材上兼顾英美, 所选的 16 位作家英美各占一半。每人的作品选各两篇, 共32 篇。

选文内容丰富,可读性强,既可作为文学教材使用,也可作为语言训练 的阅读教材。

每篇小说都附有阅读思考题, 便于教师上课使用或者学生自学。

生难单词有注释,免除查阅词典的麻烦。

突出经典,选文全是英美短篇小说大师的作品,有的作品几乎是所有短篇小说集必不可少的选文,特别适合英语专业大学生初涉文学的学习。

注重通过小说文本表现出短篇小说的发展脉络,按照历时的顺序从英国 短篇小说的开山鼻祖司各特开始,至美国短篇小说大师福克纳结束,通过文 本的时间排序将一百多年间英美短篇小说的流变脉络呈现在读者眼前。

作家介绍部分尽量涉及作家在短篇小说发展史上的贡献,从理论上强化读者阅读小说时所获得的关于短篇小说发展脉络的感性认识。

三、本书使用说明

本书设定的阅读对象为全日制英语专业大学二、三年级学生,英语专业自考生,已经通过大学英语四级考试的非英语专业学生,以及相当程度的其他英语文学爱好者。

本书是为大学英语专业二、三年级"英语小说选读"课程和英语系学士 双学位班"英语短篇小说"课程而设计的教材。全书共 16 单元,每周上一个单元,每周 2~4 小时,16 周上完。每单元的两篇小说,一篇较短,当堂阅读,当堂讨论,培养学生对文学作品的快速阅读和反应能力;一篇较长,用于课外阅读,给学生更多思考的时间和空间,下次上课的开头 10~20 分钟就文章后的思考题展开讨论。课堂活动应包括教师讲解和答疑、学生分组讨论、学生结合思考题就小说作评述性发言。三部分内容应各占 1/3 的时间。

教师可根据需要布置学生就所讨论的问题写出文学赏析或者文学批评小 论文,初步培养学生的文学赏析与批评能力。

> 编 者 2009-05-01



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Sir Walter Scott

I. Brief Introduction to the Author

Walter Scott was born in Edinburgh, Scotland, on August 15, 1771. His father was a solicitor and his mother was Anne Rutherford Scott, daughter of a professor of medicine. Scott entered Edinburgh University in 1783, and three years later signed an indenture as his father's apprentice. In 1792, he was admitted to the Bar. In 1797 he married Charlotte Carpenter, with whom he had two girls and two boys. In 1798 he was appointed sheriff of Selkirkshire. After becoming a successful poet, Scott purchased an estate and built a fake medieval castle, pouring so much money into its building that he had to spend the rest of his life turning out book after book to get out of financial difficulties at a terrible cost to his health. In May 1826 his wife Charlotte died and in 1830 he suffered a stroke, yet he continued to write and travel. During his travels, however, he had another stroke, and quickly returned home to Abbotsford, where he died at age sixty-one, on September 21, 1832.

Scott read widely in English and Continental literatures, particularly medieval and Renaissance chivalric romances, German romantic poetry and fiction, and the ballads. He came under the sway of the German Sturm and Drang movement, and translated poems and plays by Goethe, such as Götz von Berlichingen. He travelled a good deal as a young man in the Border counties, gathering folk ballads. His first publication, Minstrelsy of the Scottish Border, was of the ballads he had been collecting over the years. He published in 1805 his own version of ballads The Lay of the Last Minstrel. His publication of The Lady of the Lake in 1810 established

his first literary reputation as a poet of the romantic school. In 1814 he published anonymously the novel Waverley, which was an instant success. Finding that the mask of anonymity had stimulated public interest, Scott signed his subsequent novels "by the Author of Waverley." These novels focused initially on Scottish themes and history and exercised enormous fascination not only for Scots and Englishmen but also throughout the Continent. Scott was fascinated with the lore and lure of bygone ages all his life and his works are imbued with this antiquarian passion; always present in his work is the tension between the benefits of civilization and the sacrifice of heroic and chivalric values of another age which had to be made to attain such progress.

Scott was learning the craft of novel-writing as he went along. He followed models such as Henry Fielding, Tobias Smollett, Daniel Defoe, and Samuel Richardson, borrowing a bit from each. Like Fielding, Scott used an omniscient third person narrator; he also relied upon "picaresque adventures" to illustrate his themes, and employed characters as "representative social types." Scott's work is flawed by sentimentality and rhetoric, and many inconsistencies and organizational problems inherent in his sprawling romances. E. M. Forster declared that Scott displayed "a trivial mind and a heavy style." However, it is generally accepted that Scott contributed greatly to the development of the historical novel and the depiction of regional characteristics such as dialect and class differences. Virginia Woolf concluded that Scott "is perhaps the last novelist to practice the great, the Shakespearean art, of making people reveal themselves in speech." Walter Allen. in The English Novel: A Short Critical History, observed that Scott "made the European novel" and "revolutionized the writing of history." John Lauber concluded that "Scott enormously widened the range of fiction-certainly no other writer would deserve a longer chapter in any history of the English or world novel."

Scott wrote relatively few short stories, yet has been credited with originating the form of the contemporary short story. In 1827 he published the first modern short story in England, "The Two Drovers." His horror story "Wandering Willie's Tale" has been called "a perfect example of the short story." Three other horror stories of note are "The Tapestried Chamber," "The Tale of the Mysterious Mirror" and "The Fortunes of Martin Waldeck." Many of his stories contain the Gothic elements or are based on the supernatural and fantastic legends of Scotland. Most

of his short stories are in Chronicles of the Canongate: First Series. (Edinburgh, Cadell, 1827)

Scott is a conscientious artist. He realizes that "although poetry and painting both address themselves to the same object of exciting the human imagination, by presenting to it pleasing or sublime images of ideal scenes—yet the one conveying itself through the ears to the understanding, and the other applying itself only to the eyes, the subjects which are best suited to the bard or tale-teller are often totally unfit for painting, where the artist must present in a single glance all that his art has power to tell us. The artist can neither recapitulate the past nor intimate the future. The single NOW is all which he can present; and hence, unquestionably, many subjects which delight us in poetry or in narrative, whether real or fictitious, cannot with advantage be transferred to the canvas." But very often he tries to capture and represent the "single NOW" of painting in his stories to give them a quality of immediacy. This is perhaps why he is regarded as the father of the modern short story.

II. Selected Reading

1. Death of the Laird^①'s Jock

[The manner in which this trifle was introduced at the time to Mr. F. M. Reynolds, editor of *The Keepsake of* 1828, leaves no occasion for a preface.]

AUGUST 1831.

To The Editor of The Keepsake.

You have asked me, sir, to point out a subject for the pencil, and I feel the difficulty of complying with your request, although I am not certainly unaccustomed to literary composition, or a total stranger to the stores of history and tradition, which afford the best copies for the painter's art. But although SICUT PICTURA POESIS^② is an ancient and undisputed axiom—although poetry and painting both address themselves to the same object of exciting the human imagination, by presenting to it pleasing or sublime images of ideal scenes—yet the one conveying

① Laird: (苏格兰)地主

② SICUT PICTURA POESIS: (拉丁语)诗画一律

itself through the ears to the understanding, and the other applying itself only to the eyes, the subjects which are best suited to the bard or tale-teller are often totally unfit for painting, where the artist must present in a single glance all that his art has power to tell us. The artist can neither recapitulate^① the past nor intimate^② the future. The single NOW is all which he can present; and hence, unquestionably, many subjects which delight us in poetry or in narrative, whether real or fictitious, cannot with advantage be transferred to the canvas.

Being in some degree aware of these difficulties, though doubtless unacquainted both with their extent and the means by which they may be modified or surmounted[®], I have, nevertheless, ventured to draw up the following traditional narrative as a story in which, when the general details are known, the interest is so much concentrated in one strong moment of agonizing passion, that it can be understood and sympathized with at a single glance. I therefore presume that it may be acceptable as a hint to some one among the numerous artists who have of late years distinguished themselves as rearing up and supporting the British school.

Enough has been said and sung about

"The well-contested ground,

The warlike Border-land,"

to render the habits of the tribes who inhabited it before the union of England and Scotland familiar to most of your readers. The rougher and sterner features of their character were softened by their attachment to the fine arts, from which has arisen the saying that on the frontiers every dale had its battle, and every river its song. A rude species of chivalry was in constant use, and single combats were practised as the amusement of the few intervals of truce which suspended the exercise of war. The inveteracy of this custom may be inferred from the following incident:—

Bernard Gilpin, the apostle of the north, the first who undertook to preach the Protestant doctrines to the Border dalesmen, was surprised, on entering one of

① recapitulate: 扼要重述

② intimate: 宣告

③ surmount: 胜过, 超越

④ inveteracy: 积习

their churches, to see a gauntlet[®] or mail-glove hanging above the altar. Upon inquiring; the meaning of a symbol so indecorous[®] being displayed in that sacred place, he was informed by the clerk that the glove was that of a famous swordsman, who hung it there as an emblem of a general challenge and gage[®] of battle to any who should dare to take the fatal token down. "Reach it to me," said the reverend churchman. The clerk and the sexton[®] equally declined the perilous office, and the good Bernard Gilpin was obliged to remove the glove with his own hands, desiring those who were present to inform the champion that he, and no other, had possessed himself of the gage of defiance. But the champion was as much ashamed to face Bernard Gilpin as the officials of the church had been to displace his pledge of combat.

The date of the following story is about the latter years of Queen Elizabeth's reign; and the events took place in Liddesdale, a hilly and pastoral district of Roxburghshire, which, on a part of its boundary, is divided from England only by a small river.

During the good old times of RUGGING AND RIVING—that is, tugging and tearing—under which term the disorderly doings of the warlike age are affectionately remembered, this valley was principally cultivated by the sept or clan of the Armstrongs. The chief of this warlike race was the Laird of Mangerton. At the period of which I speak, the estate of Mangerton, with the power and dignity of chief, was possessed by John Armstrong, a man of great size, strength, and courage. While his father was alive, he was distinguished from others of his clan who bore the same name, by the epithet^⑤ of the LAIRD'S JOCK—that is to say, the Laird's son Jock, or Jack. This name he distinguished by so many bold and desperate achievements, that he retained it even after his father's death, and is mentioned under it both in authentic records and in tradition. Some of his feats are recorded in the minstrelsy of the Scottish Border, and others are mentioned in contemporary chronicles.

① gauntlet: (中世纪武士铠甲的)金属手套

② indecorous: 不合礼节的

③ gage: 象征挑战的物品

④ sexton: 教堂司事

⑤ epithet: 称号

At the species of singular combat which we have described the Laird's Jock was unrivalled, and no champion of Cumberland, Westmoreland, or Northumberland could endure the sway of the huge two-handed sword which he wielded, and which few others could even lift. This "awful sword," as the common people term it, was as dear to him as Durindana or Fushberta to their respective masters, and was nearly as formidable to his enemies as those renowned falchions proved to the foes of Christendom. The weapon had been bequeathed to him by a celebrated English outlaw named Hobbie Noble, who, having committed some deed for which he was in danger from justice, fled to Liddesdale, and became a follower, or rather a brother-in-arms, to the renowned Laird's Jock; till, venturing into England with a small escort, a faithless guide, and with a light single-handed sword instead of his ponderous brand, Hobbie Noble, attacked by superior numbers, was made prisoner and executed.

With this weapon, and by means of his own strength and address, the Laird's Jock maintained the reputation of the best swordsman on the Border side, and defeated or slew many who ventured to dispute with him the formidable title.

But years pass on with the strong and the brave as with the feeble and the timid. In process of time the Laird's Jock grew incapable of wielding his weapons, and finally of all active exertion, even of the most ordinary kind. The disabled champion became at length totally bedridden, and entirely dependent for his comfort on the pious duties of an only daughter, his perpetual attendant and companion.

Besides this dutiful child, the Laird's Jock had an only son, upon whom devolved the perilous task of leading the clan to battle, and maintaining the warlike renown of his native country, which was now disputed by the English upon many occasions. The young Armstrong was active, brave, and strong, and brought home from dangerous adventures many tokens of decided success. Still, the ancient chief conceived, as it would seem, that his son was scarce yet entitled by

① Durindana: 骑士 Roland 的宝剑

② Fushberta: 宝剑名, 主人不详

③ falchion: 弯形大刀

④ bequeath: 遗赠

⑤ devolve: 传递