

吴笛 编著

The World Literature Reader

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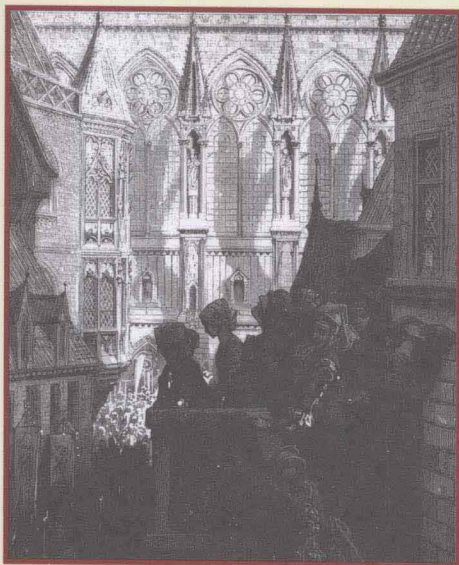
点不像太阳；珊瑚比她的嘴唇还要红。

得多。雪若算白，她的胸就暗褐无

光。发若是铁丝，她头上铁丝婆婆

我见过红白的玫瑰，轻纱一般；她颊

上却找不到这样的玫瑰。有许多芳香



世界文学读本

吴 笛 编著

The World Literature Reader

Edited by Wu Di



浙江工商大学出版社
ZHEJIANG GONGSHANG UNIVERSITY PRESS

图书在版编目(CIP)数据

世界文学读本 / 吴笛编著. — 杭州:
浙江工商大学出版社, 2012. 8

ISBN 978-7-81140-550-7

I. ①世… II. ①吴… III. ①英语—汉语—对照读物
②世界文学—文学史 IV. ①H319.4:I

中国版本图书馆 CIP 数据核字(2012)第 152212 号

世界文学读本

吴 笛 编著

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出版发行 浙江工商大学出版社

(杭州市教工路 198 号 邮政编码 310012)

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(网址: <http://www.zjgsupress.com>)

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排 版 杭州朝曦图文设计有限公司

印 刷 杭州恒力通印务有限公司

开 本 787mm×1092mm 1/16

印 张 19.25

字 数 500 千

版 次 2012 年 8 月第 1 版 2012 年 8 月第 1 次印刷

书 号 ISBN 978-7-81140-550-7

定 价 65.00 元

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浙江工商大学出版社营销部邮购电话 0571-88804227

前 言

10年前,为适应中国语言文学专业本科教学的需要,我们在浙江大学开设了双语课程《世界文学名著选读》,并且编写了适应该课程需要的讲义。此后,又对讲义进行过多次修订。而且,所编讲义也陆续被其他院校开设世界文学类双语课程所采用。2007年,该课程获得了“浙江大学双语教学课程建设项目”的立项支持,并在2009年结题验收时,获得优秀项目的称号。现在,在浙江工商大学出版社的大力支持下,编者在原讲义和教学课件进行认真修订的基础上,得以公开出版。

本书的基本框架按照世界文学史的发展脉搏而定。全书共分十章,每章既有文学发展和作家作品的概述,也选择重要作品供学习者研读,概述内容以及所选作品兼顾世界文学史各个发展时期的重要作家和思潮流派。

就文本选读而言,本书力图选择既在世界文学史上占据重要地位又有艺术鉴赏价值的英文作品,以及西方学者从其他语种翻译成英文的著名作品。所选作品,均为世界文学各个发展时期的具有代表性的经典著作。在编写过程中,注重突出各个时期的创作成就,评介各个时期以及重点作家的研究现状,以帮助学习者进行深入的研读和鉴赏。由于受到篇幅的限制,对于抒情诗和短篇小说之类的作品,尽可能保持原貌,对于史诗、戏剧、中长篇小说等文本,则为节选,但力图选择原著精彩之处。

为了帮助学习者更好地理解英文文本,绝大多数所选作品的中文译文均附在书的后部,供学习者参考。需要说明的是,所附中文译文大多是得到公认的佳译,为了保持译文的风貌,编者只对少量排印错误或典型错译进行了校订,其中非英文国家的作品的译文,并非译自英文,而是选自我国各个语种的翻译家从原语种翻译的佳作。这样,在研读过程中,不必拘泥词语的对应。譬如,由于民族语言文化的限定以及译者翻译风格和审美观念的差异,同样译自古希腊语的英文译文和中文译文,有着各自不同的审美特性和艺术特质,更何况同一个文本在不同语言的翻译过程中的处理,也是一种文化财富,将这些文本同英文译文进行比较研究,对于探讨文学翻译艺术无疑具有重要的文献价值。

本书主要为世界文学类课程的双语教学而编写,可以作为《外国文学史》以及《外国文学作品选》等世界文学类课程的教材或参考书籍,也可为英文水平较高的文学爱好者研读和鉴赏。希望读者通过该书的学习,能够对各类英文作品的基本形式要素、修辞手法、艺术技巧等方面有一定的认知,对世界文学史上的重要作家作品有深入的理解,领悟英文作品的内涵和艺术魅力,并熟知一些文学评论类专业术语,为进一步研读、鉴赏和研究英文文学原著以及英文批评论著奠定良好的扎实的基础,并为进一步深造以及借鉴西方文化而探寻理想的发展方向。

吴 笛

2010年夏

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Chapter One Ancient Literature

I . Introduction

The ancient literature is the precious cultural heritage of mankind. It could be divided into ancient Greco-Roman literature and ancient Eastern literature.

The time span of ancient Greco-Roman literature extends from the eleventh century BC to the early fifth century AD, a period of some 1,500 years. Ancient Greek literature undergone roughly three periods; the first period is the archaic period. It is from the eleventh century up to the end of the ninth century BC, and the main literary achievements of this period are mythology and epics. The second period is from about the eighth century BC to the fifth century BC, of which the literary achievements are plays and literary theories. The third period is called the Hellenistic Age, lasting from Alexander to the beginning of the Roman Empire. The development of ancient Roman literature can be also divided into three periods; the first period from about the third century BC to the second century BC is famous for comedies. The second period is the Golden Age of Roman literature, lasting from the first century BC to the first century AD, and it is famous for poetry; the great Roman poets Virgil, Horace and Catullus belong to this period. The last period is from the first century AD to the Roman Empire, and it is the declining period of Roman literature, and in this period, the only achievement perhaps is the “new comedy”.

Ancient Greece and Rome are generally considered as the two cultural well-springs of the Western world. In poetry, tragedy, and comedy, Greek writers created masterpieces that have inspired, influenced, and challenged generations to the present day. The headstream of all kinds of Western literary forms can be traced in ancient Greece and Rome.

The basic forms of ancient literature include the following three types:

1. Epic. An epic is a long poem which tells the story of a hero, often extending to thousands of lines. The epic remained central and stood at the peak of the generic hierarchy in the history of ancient literature.

The Greek blind poet Homer wrote two connected epics, the *Iliad* and the *Odyssey*, retelling intermingled history and myth of the Mycenaean Age. These two grand epics, standing at the beginning of Greek literature, established most of the literary conventions

of the epic poem. The later epic poems are almost composed in the meter which Homer used, a long and swiftly moving line known as the dactylic hexameter in a dignified, self-consciously elevated style.

A kind of epic from Western Asia, written in about 2500 BC, is the Epic of Gilgamesh, a famous epic of ancient Babylon in Mesopotamia on the Euphrates River, and it is considered as the first epic poem of the humankind ever found.

Another important epic is from Rome in 19 BC. It is the great Latin poet Virgil's *Aeneid*. The epic can be divided into two parts based on the disparate subject matter. From Book 1 to Book 6, the author of the epic discusses Aeneas' journey to Italy and from Book 7 to Book 12, the author narrates the war in Italy. These two parts are commonly regarded as reflecting Virgil's ambition to rival Homer by treating both the *Odyssey*'s wandering theme and the *Iliad*'s warfare themes.

2. Lyrical poetry. There are a number of shorter poems written by such lyrical poets as Sappho in Greece and Catullus in Rome. Sappho is regarded as the greatest female poet of antiquity, and her ancient admirers praised her as "the tenth Muse", or even "the female Homer". Catullus is famous for his "Lesbia poems", in which several stages of love relationship are described: initial euphoria, doubts, separation and feelings of loss.

The basic poetical form of the lyric was created in the ancient world, and the traditions of Greek lyric were rooted in oral poetry. Originally, the Greek lyric was a song to be sung to the accompaniment of the lyre.

The lyrical poetry in ancient Greece and Rome and the little collections of lyrical poems known as the Lamentations and the Song of Songs in the Hebrew Bible can be regarded as the early and typical achievements of this literary form.

3. Plays. It is likely that Greek plays emerged from a form which consisted solely of choral songs, possibly song including narrative or praise of Dionysus, a god of wine and of an orgiastic religion celebrating the power and fertility of nature.

Plays are divided into tragedies and comedies. Besides tragedies and comedies, the Greek dramatists regularly wrote satyr-plays, usually as a shorter tailpiece after the tragic trilogy.

Tragedies are generally sad, while comedies are funny with happy endings. Greek tragedies often deal with the mythical events, following the lead of epic. Plato called Homer the pathfinder of tragedy, and subjects connected with the Trojan wars remained particularly prominent.

The oldest tragedies that we still have ever found were written by Aeschylus around 500 BC. We also have tragedies written by Sophocles (around 450 BC) and Euripides (around 425 BC). They are regarded as the three great tragedians in the history of ancient Greek literature. Among the most renowned Greek tragedies are Sophocles' *Oedipus the King* and Aeschylus' *Prometheus Bound*.

The oldest comedies that we still have are by Aristophanes, and were also written

around 425 BC. The comedies of Aristophanes are highly political, and frequently constantly allude to the Athens of that time. But, at the same time they are fantastic. In these comedies, reality and imaginative absurdity are closely intertwined.

In ancient Greece and Rome, plays were also written in verse, like lyrical poems or epics, though some comedists made very occasional use of prose passages: "Poetry was older and in some ways more prestigious; the poet had the advantage of elevated and sensuous language, variety of metrical forms, greater freedom in vocabulary and syntax."^①

II . Greek Mythology

Greek mythology is a group of oral stories in ancient Greece. In terms of theme it can be divided into two parts: the stories about gods, and the heroic tales.

The stories about gods relate to the creation of the universe, the birth of gods and their lives, the nature of the world and the origins of humankind.

The heroic tales are a collection about the heroes and the leaders of the tribe or the founders of the city-states.

The typical characteristics of Greek mythology are as follows:

1. All the chief gods took human forms of beauty and grace and shared the human feelings. Driven by human desires, they frequently gave way to anger and jealousy. They put themselves into ceaseless battles, struggling for power. In the human world they not only experienced competitions and difficulties. but also enjoyed earthly friendship and love.

2. Greek mythology is full of splendid imagination and lively characters, in this way making every story interesting and vivid.

Greek mythology had an enormous influence upon Greek literature "ranging in period and genre from eighth-century BC oral poetry to encyclopedic prose compilations of the early centuries AD"^②.

Greek mythology also has an extensive influence on the Western literature. Poets and artists from ancient times to the present day have derived inspiration from Greek mythology and have discovered contemporary significance in these mythological themes.

① Richard Rutherford: *Classical Literature: A Concise History*, Blackwell Publishing Ltd. 2005, p. 9.

② Roger D. Woodard ed. *The Cambridge Companion to Greek Mythology*, Cambridge University Press, 2007, p. 1.

The Creation of the World

In the beginning there was only chaos^①. Then out of the void appeared Erebus^②, the unknowable place where death dwells, and Night. All else was empty, silent, endless darkness. Then somehow Love was born bringing a start of order. From Love came Light and Day. Once there was Light and Day, Gaea^③, the earth appeared.

Then Erebus slept with Night, who gave birth to Ether^④, the heavenly light, and to Day, the earthly light. Then Night alone produced Doom, Fate, Death, Sleep, Dreams, Nemesis, and others that come to man out of darkness.

Meanwhile Gaea alone gave birth to Uranus^⑤, the heavens. Uranus became Gaea's mate covering her on all sides. Together they produced the three Cyclopes^⑥, the three Hecatonchires^⑦, and twelve Titans^⑧.

However, Uranus was a bad father and husband. He hated the Hecatonchires. He imprisoned them by pushing them into the hidden places of the earth, Gaea's womb. This angered Gaea and she plotted against Uranus. She made a flint sickle and tried to get her children to attack Uranus. All were too afraid except the youngest Titan, Cronus^⑨.

Gaea and Cronus set up an ambush of Uranus as he lay with Gaea at night. Cronus grabbed his father and castrated him, with the stone sickle, throwing the severed genitals into the ocean. The fate of Uranus is not clear. He either died, withdrawing from the earth, or exiled himself to Italy. As he departed he promised that Cronus and the Titans would be punished. From his spilt blood came the Giants, the Ash Tree Nymphs, and the Erinyes. From the sea foam where his genital organ fell came Aphrodite.

① chaos ['keɪɒs] *n.* the disordered state of unformed matter and infinite space supposed in some cosmogonic views to have existed before the ordered universe (混沌)。

② Erebus ['erɪbəs] *n.* the dark region of the underworld through which the dead must pass before they reach Hades (厄瑞波斯, 阳间与阴间当中的黑暗区域)。

③ Gaea ['dʒi:ə] *n.* the goddess of the earth, who bore and married Uranus and became the mother of the Titans and the Cyclopes (盖亚)。

④ Ether ['i:θə] *n.* the regions of space beyond the earth's atmosphere (苍天; 以太)。

⑤ Uranus ['ju:ərənəs] *n.* the earliest supreme god, a personification of the sky, who was the son and consort of Gaea and the father of the Cyclopes and the Titans (乌拉诺斯天神); the seventh planet from the sun (天王星)。

⑥ Cyclopes ['saɪkləpəz]: Cyclops 的复数形式。Cyclops ['saɪklɒps] *n.* one-eyed giants, include Arges, Brontes, and Sterops (独眼巨人)。

⑦ Hecatonchires ['hekətən'kaɪrɪz] *n.* 赫卡同刻伊瑞斯, 百手三巨人。

⑧ Titan ['taɪt(ə)n] *n.* 提坦巨神。

⑨ Cronus ['krəʊnəs] *n.* a Titan who ruled the universe until dethroned by his son Zeus (克罗诺斯, 提坦巨神之一)。

Cronus became the next ruler. He imprisoned the Cyclopes and the Hecatonchires in Tartarus^①. He married his sister Rhea. Under his rule the Titans had many offspring. He ruled for many ages. However, Gaea and Uranus both had prophesied that he would be overthrown by a son. To avoid this Cronus swallowed each of his children as they were born. Rhea was angry at the treatment of the children and plotted against Cronus. When it came time to give birth to her sixth child, Rhea hid herself, then she left the child to be raised by Nymphs. To conceal her act she wrapped a stone in swaddling cloths and passed it off as the baby to Cronus, who swallowed it.

This child was Zeus^②. He grew into a handsome youth on Crete^③. He consulted Metis on how to defeat Cronus. She prepared a drink for Cronus designing to make him vomit^④ up the other children. Rhea convinced Cronus to accept his son and Zeus was allowed to return to Mount Olympus as Cronus's cupbearer. This gave Zeus the opportunity to slip Cronus the specially prepared drink. This worked as planned and the other five children were vomited up. Being gods they were unharmed. They were thankful to Zeus and made him their leader.

Cronus was yet to be defeated. He and the Titans, except Prometheus, Epimetheus, and Oceanus, fought to retain their power. Atlas became their leader in battle and it looked for some time as though they would win and put the young gods down. However, Zeus was cunning. He went down to Tartarus and freed the Cyclopes and the Hecatonchires. Prometheus joined Zeus as well. He returned to battle with his new allies. The Cyclopes provided Zeus with lighting bolts for weapons. The Hecatonchires he set in ambush armed with boulders. With the time right, Zeus retreated, drawing the Titans into the Hecatonchires' ambush. The Hecatonchires rained down hundreds of boulders with such a fury the Titans thought the mountains were falling on them. They broke and ran, giving Zeus victory.

Zeus exiled the Titans who had fought against him into Tartarus. Except for Atlas, who was singled out for the special punishment of holding the world on his shoulders.

However, even after this victory Zeus was not safe. Gaea was angry that her children had been imprisoned, and gave birth to a last offspring, Typhoeus^⑤. Typhoeus was so fearsome that most of the gods fled. However, Zeus faced the monster and flung his lighting bolts that was able to kill it. Typhoeus was buried under Mount Etna in Sicily.

Much later a final challenge to Zeus' rule was made by the Giants. They went so far

① Tartarus ['tɑ:tərəs] *n.* the abysmal regions below Hades where the Titans were confined; an infernal region (地狱底下暗无天日之深渊)。

② Zeus ['zju:s] *n.* the principal god of the Greek pantheon and ruler of the heavens (宙斯)。

③ Crete ['kri:t] *n.* 克利特岛。

④ vomit ['vɒmɪt] *v.* to eject (contents of the stomach) through the mouth (呕吐)。

⑤ Typhoeus ['taɪfəʊju:s] *n.* 百头巨怪。

as to attempt to invade Mount Olympus, piling mountain upon mountain in an effort to reach the top. But, the gods had grown strong and with the help of Heracles^① the Giants were subdued or killed.

Io

Zeus fell in love with Io^② and seduced her. To try to keep Hera from noticing, he covered the world with a thick blanket of clouds. This backfired, arousing Hera's suspicions. She came down from Mount Olympus and began dispersing the clouds. Zeus did some quick thinking and changed Io's form from being a lovely maiden. So as the clouds dispersed Hera found Zeus standing next to a white heifer^③. He then swore that he had never seen the cow before, and it had just sprang right out of the earth. Seeing right through this, Hera complimented the cow and asked to have it as a present. As turning such a reasonable request down would have given the whole thing away, Zeus presented her with the cow.

She sent the cow away and arranged Argus^④ to watch over it. Since Argus had a hundred eyes and could have some of them sleep while others were awake he made a fine watchman. Desperate, Zeus sent Hermes^⑤ to fetch Io. Disguised as a shepherd, Hermes had to employ all his skill as a musician and story teller to gain Argus' confidence and lull him to sleep. Once Argus fell asleep, Hermes killed him. As a memorial, Hera took his eyes and set them into the tail of her favorite bird, the peacock.

While Io was now free, Hera sent the mother of all gad-flies to sting the still bovine Io. This pushed her near madness, trying to escape she wandered the world. During her wanderings she came across Prometheus^⑥ while chained. He gave her hope. He predicted that she would have to wander for many years. But, she would eventually be changed back into human form and would bear a child. He predicted that a descendant of this child would be a great hero and set him free.

His predictions came true. During her wanderings many geographical features were named after her including the Ionian Sea, and the Bosphorus^⑦ (which means ford of the

① Heracles ['herəkliz] *n.* the son of Zeus and Alcmena, a hero of extraordinary strength (赫拉克勒斯)。

② Io ['aiəu] *n.* a maiden who was loved by Zeus and transformed by Hera into a cow (伊娥)。

③ heifer ['hefə] *n.* a young cow, especially one that has not yet given birth to a calf (小母牛)。

④ Argus ['ɑ:gəs] *n.* a giant with a hundred eyes (阿耳戈斯, 百眼巨人)。

⑤ Hermes ['hɜ:miz] *n.* the god of commerce, invention, cunning, and theft, who also served as messenger (赫耳墨斯)。

⑥ Prometheus [prə'miθju:s] *n.* a Titan who stole fire from Olympus and gave it to humankind, for which Zeus chained him to a rock and sent an eagle to eat his liver, which grew back daily (普罗米修斯)。

⑦ Bosphorus ['bɒspərəs] *n.* a narrow strait separating European and Asian Turkey and joining the Black Sea with the Sea of Marmara (博斯普鲁斯海峡)。

cow). She eventually reached the Nile where Zeus did restore her to human form. She bore Apis^① and eleven generations later her descendant Heracles would set Prometheus free.

III. Homer

Homer was a legendary ancient Greek blind poet, the author of the great epic poems, the *Iliad* and the *Odyssey*.

The ancient Greeks generally believed that Homer was a historical individual, but modern scholars are skeptical. Some depict Homer as a wandering minstrel who collected and composed the epic poems from oral works. Some modern scholars even tend to be affected by the so-called “Homeric question”, an expression which refers to the disputes over the authorship and composition of the two epics. It is generally accepted that *Iliad* and *Odyssey* draw on and probably form part of a long tradition of oral poetry, an inherited body of material repeatedly re-worked and re-performed over many generations, so that the precise date of “composition” is theoretically difficult and practically impossible to define.

The great epic the *Iliad* deals with the war against the city of Troy, while the *Odyssey* deals with the return of Odysseus after the Trojan War to his home island of Ithaca. Rather than recounting the Trojan War from start to finish, Homer narrates a short episode in the *Iliad*. It describes the events of last 51 days of the ten-year siege of Troy. It begins with Achilles' anger and ends with Hector's funeral.

Iliad^②

(Excerpt)

Athena^③ went after Hector in the form and with the voice of Deiphobus^④. She came close up to him and said, “Dear brother, I see you are hard pressed by Achilles who is chasing you at full speed round the city of Priam^⑤, let us await his onset and stand on our defence.”

And Hector answered, “Deiphobus, you have always been dearest to me of all my

① Apis [ˈeɪpɪs] *n.* the son of Zeus and Io and a king of Egypt (埃皮斯, 神牛)。

② 译文参见本书第 225 至 226 页。

③ Athena [əˈθiːnə] *n.* the goddess of wisdom and the arts (雅典娜)。

④ Deiphobus a son of Priam and Hecuba and the prince of Troy, became leader of the Trojan army following the death of Hector (得伊福波斯)。

⑤ Priam [ˈpraɪəm] *n.* the father of Paris, Hector, and Cassandra and king of Troy, who was killed when his city fell to the Greeks (普里阿摩斯)。

brothers, children of Hecuba^① and Priam, but henceforth I shall rate you yet more highly, inasmuch as you have ventured outside the wall for my sake when all the others remain inside.”

Then Athena said, “Dear brother, my father and mother went down on their knees and implored me, as did all my comrades, to remain inside. So great a fear has fallen upon them all; but I was in an agony of grief when I beheld you; now, therefore, let us two make a stand and fight, and let there be no keeping our spears in reserve, that we may learn whether Achilles^② shall kill us and bear off our spoils to the ships, or whether he shall fall before you.”

Thus did Athena inveigle^③ him by her cunning, and when the two were now close to one another, great Hector was the first to speak. “I will no longer fly you, son of Peleus^④,” said he, “as I have been doing hitherto, three times have I fled round the mighty city of Priam, without daring to withstand you, but now, let me either slay or be slain, for I am in the mind to face you. Let us, then, give pledges to one another by our gods, who are the fittest witnesses and guardians of all covenants^⑤; let it be agreed between us that if Zeus vouchsafes me the longer stay and I take your life, I am not to treat your dead body in any unseemly fashion, but when I have stripped you of your armour, I am to give up your body to the Achaeans^⑥, and do you likewise.”

Achilles glared at him and answered, “Fool, prate^⑦ not to me about covenants. There can be no covenants between men and lions, wolves and lambs can never be of one mind, but hate each other out and out an through. Therefore there can be no understanding between you and me, nor may there be any covenants between us, till one or other shall fall and glut grim Mars^⑧ with his life’s blood. Put forth all your strength; you have need now to prove yourself indeed a bold soldier and man of war. You have no more chance, and Pallas Athena will forthwith vanquish you by my spear; you shall now pay me in full for the grief you have caused me on account of my comrades whom you have killed in battle.”

He poised his spear as he spoke and hurled it. Hector saw it coming and avoided it; he watched it and crouched down so that it flew over his head and stuck in the ground beyond; Athena then snatched it up and gave it back to Achilles without Hector’s seeing

① Hecuba [ˈhekjuba] *n.* the wife of Priam and mother of Hector, Paris, and Cassandra in Homer’s Iliad (赫卡柏, 普里阿摩斯的妻子, 赫克托耳、帕里斯和卡桑德拉的母亲)。

② Achilles [ˈækɪlɪz] *n.* the hero of Homer’s Iliad, the son of Peleus and Thetis (阿喀琉斯)。

③ inveigle [ɪnˈvi:ɡl] *vt.* to obtain by cajolery (诱骗)。

④ Peleus [ˈpeɪləs] *n.* a son of Aeacus and the father of Achilles (珀琉斯, 阿喀琉斯之父)。

⑤ covenant [ˈkʌvɪnənt] *n.* a binding agreement; a compact (盟约; 契约)。

⑥ Achaean [ˈæki:ən] *n.* 阿开亚人; 希腊人。

⑦ prate [preɪt] *v. / n.* to utter idly or to little purpose; idle chatter (空谈)。

⑧ Mars [mɑ:z] *n.* 战神。

her; Hector thereon said to the son of Peleus, "You have missed your aim, Achilles, peer of the gods, and Zeus has not yet revealed to you the hour of my doom, though you made sure that he had done so. You were a false-tongued liar when you deemed that I should forget my valour and quail before you. You shall not drive spear into the back of a runaway — drive it, should heaven so grant you power, drive it into me as I make straight towards you; and now for your own part avoid my spear if you can — would that you might receive the whole of it into your body; if you were once dead the Trojans would find the war an easier matter, for it is you who have harmed them most."

He poised his spear as he spoke and hurled it. His aim was true for he hit the middle of Achilles' shield, but the spear rebounded^① from it, and did not pierce it. Hector was angry when he saw that the weapon had sped from his hand in vain, and stood there in dismay for he had no second spear. With a loud cry he called Deiphobus and asked him for one, but there was no man; then he saw the truth and said to himself, "Alas! the gods have lured me on to my destruction. I deemed that the hero Deiphobus was by my side, but he is within the wall, and Athena has inveigled me; death is now indeed exceedingly^② near at hand and there is no way out of it — for so Zeus and his son Apollo, the far-darter have willed it, though heretofore they have been ever ready to protect me. My doom has come upon me; let me not then die ingloriously and without a struggle, but let me first do some great thing that shall be told among men hereafter."

As he spoke he drew the keen blade that hung so great and strong by his side, and gathering himself together he sprang on Achilles like a soaring eagle which swoops^③ down from the clouds on to some lamb or timid hare — even so did Hector brandish his sword and spring upon Achilles. Achilles mad with rage darted towards him, with his wondrous shield before his breast, and his gleaming helmet^④, made with four layers of metal, nodding fiercely forward. The thick tresses of gold which Hephaestus^⑤ had crested the helmet floated round it, and as the evening star that shines brighter than all others through the stillness of night, even such was the gleam of the spear which Achilles poised in his right hand, fraught with the death of noble Hector.

He eyed his fair flesh over and over to see where he could best wound it, but all was protected by the goodly armour of which Hector had spoiled Patroclus^⑥ after he had slain him, save only the throat where the collar-bones divide the neck from the shoulders, and this is a most deadly place: here then did Achilles strike him as he was coming on towards

① rebound [rɪˈbaʊnd] *v.* to spring or bounce back after hitting or colliding with something (回弹)。

② exceedingly [ɪkˈsiːdɪŋli] *adv.* extremely (非常地; 极度地)。

③ swoop [swu:p] *v. / n.* to move in a sudden sweep; the act or an instance of swooping (猛扑)。

④ helmet ['helmit] *n.* a head covering of hard material (头盔; 钢盔)。

⑤ Hephaestus [hɪˈfɪstəs] *n.* the god of fire and metalworking (赫菲斯托斯; 火和锻冶之神)。

⑥ Patroclus [pəˈtrɒkləs] *n.* a Greek warrior, attendant, and friend to Achilles, who was killed by Hector in the Trojan War (普特洛克勒斯)。

him, and the point of his spear went right through the fleshy part of the neck, but it did not sever his windpipe^① so that he could still speak. Hector fell headlong, and Achilles vaunted over him saying, "Hector, you deemed that you should come off scatheless when you were spoiling Patroclus, and recked not of myself who was not with him. Fool that you were; for I, his comrade, mightier far than he, was still left behind him at the ships, and now I have laid you low. The Achaeans shall give him all due funeral rites, while dogs and vultures^② shall work their will upon yourself."

IV. Sappho

Sappho (610 BC~580 BC) was a great Greek poetess, whose poetry was so renowned that Greek philosopher Plato referred to her two centuries after her death as the "tenth muse". Sappho was born on the island of Lesbos, a cultural center at that time. Although the details of her life are deficient, it appears that she was born to an aristocratic family and was a contemporary of Greek lyric poet Alcaeus. According to tradition, Alcaeus was Sappho's lover. According to another legend, Sappho's death was consistent with her passionate personality. It is because of her unrequited love for a beautiful young boatman named Phaon that she jumped from the steep cliffs on the island of Leucas into the sea. Perhaps it is only an invention, but many people believe it is a true event.

Sappho wrote nine books of odes and a number of wedding songs, elegies, and hymns, but most of her poetry was destroyed centuries later by church authorities, and only a few fragments still exist. The fragmentary remains of Sappho's poems indicate that she taught her art to a group of young women, to whom she was devotedly attached and whose bridal odes she composed when they left her to be married.

Sappho's poems are marked by beauty of diction, simplicity of form, and intensity of emotion. She invented the verse form known as Sapphic, a four-line stanza in which the first three lines are each 11 syllables long and the fourth is 5 syllables long. This form influenced many later Greek poets.

Blest as the Immortal Gods Is He^③

Blest as the immortal gods is he,
The youth who fondly sits by thee^④,
And hears and sees thee all the while

① windpipe [ˈwɪndpaɪp] *n.* 气管。

② vulture [ˈvʌltʃə(r)] *n.* 秃鹰;贪婪的人。

③ 译文参见本书第226页。

④ thee; you (古英语 thee 是 thou 的宾格)。