

英语文学分类描写 阅读教程

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前 言

描写,是以语言为媒介的最基本的表现方法。如果能将语言这一媒介运用得出神入化,就能体现出高超的描写艺术,随之呈现鲜明、优美、真实、感人的画面。

优秀文学作品的语言具有神奇的力量,能用鲜明、生动、精妙的词句刻画人物形象和人物特征,描述世间万象,映现人生图画,形象逼真地反映生活场景和生活逻辑,揭示生活真谛。

描写不仅是指写人状物的手法,还具有主观评判作用。好的描写都不是纯客观的,它们反映了作者的立场与视角,包含了作者的情感倾向。感人的描述往往褒贬分明,思想深刻。

生动形象的描写作用于感官,可以激发读者的想象力和创造力。作者的见解融入描写当中,则会令描写意蕴含蓄,内涵丰富。

描画世间万象,还需要掌握相关知识、专门术语和特殊词汇。

现代社会传媒发达,不仅纸质出版物大量发行,随着电子产品性能的不断提升,网络平台大量涌现,以电子阅读为代表的新兴阅读方式也蓬勃兴起。但是,网络时代的电子读物鱼龙混杂,人们穿梭于网站、微信公众号和微博之间,浅阅读、碎片化的阅读方式渐成风尚,消耗了大多数读者的时间和精力。

畅销小说的流行则使时尚阅读成为大学生的阅读潮流。很多大学生认为阅读经典名著既不能迅速提高分数,又不能令人精神放松,因而经常把经典束之高阁,转而选择具有消遣性、娱乐性的流行读物。然而,文学经典阅读不可或缺。法国艺术理论家丹纳指出文学经典作品的两个最主要的思想特征:一个是最高尚的心灵达到了其时代的最高真理,另一个是表现了人类共同的感情与典型。而描写是文学经典的思想性的重要表现方法。现实世

界的准确描摹,内心世界的细腻刻画,决定了作品思想的深刻与情感的厚重,使作品具有巨大且永恒的艺术魅力。

因此,本书把不同时期、不同风格的英美文学名家的主要作品的精彩描写段落摘录下来,分门别类并标明出处,以引导学生熟悉优秀作家的英语文学作品,进而激发其进行完整阅读的兴趣和动力。为帮助读者掌握相关单词,编者运用了语料库检索软件 AntConc 3.5.8.0,通过其词表(word list)功能,对本书所涉及文学作品中的人物、情感、地理等六个章节的主题词进行了文本字词统计和词表检索,生成以名词、形容词、动词为主的、以频数顺序排列的、有代表性的词语列表,附于书后。本书附录中的语料来源则相当于一份书单,其中不少书籍皆可从学校图书馆或公共图书馆借阅,是广大英语学习者非常容易得到的学习资源。

本书将相关语料分为人物篇、情感篇、天文篇、地理篇、社会篇、生物篇六章来整理。吴慧坚负责全书编写的统筹工作并编写第一章;张珊珊、华海婷分别编写第二章和第四章;郑卓蕙编写第三章,并与曹广涛共同编写第五章;陈慕羽负责编写第六章及全书的校对;刘欢负责运用语料库软件进行文本字词统计和词表检索。

目 录

前言

* 第一章 人物篇 *

一、人物形象	002	18. 主客观结合的综合描述	048
1. 体格	002	19. 多个形象描述	057
2. 容貌	003	20. 群体形象描述	063
3. 神情	007	21. 形象的变化	065
4. 穿戴	009		
5. 体格与容貌	014	二、人物性情	066
6. 体格与神情	019	1. 含褒义的描述	066
7. 体格与穿戴	020	2. 含贬义的描述	070
8. 容貌与神情	020	3. 偏中性的描述	073
9. 容貌与穿戴	025	4. 复杂性情的描述	076
10. 容貌与举止	026	5. 多人对照描述	078
11. 容貌与情境	027	三、人物情境	080
12. 穿戴与发型	027	1. 艰难困顿	080
13. 穿戴与神情	028	2. 疲累虚弱	084
14. 病弱的形象描述	029	3. 孤寂苦闷	088
15. 怪异的形象描述	032	4. 舒适安宁	094
16. 偏外形的综合描述	034		
17. 偏主观的综合描述	041		

5. 兴奋激动	102	3. 分析式描写	130
6. 烦乱不安	104	4. 行动表现	133
7. 紧张恐惧	109	5. 环境衬托	138
8. 消沉沮丧	112	6. 幻觉展现	142
9. 嫌憎厌烦	114	7. 综合式描写	144
10. 震惊困惑	115		
11. 特殊情境	117	五、人物动作	146
12. 其他生活情境	117	1. 工作场合	146
		2. 社交场合	149
四、人物心理	120	3. 户外活动	151
1. 直接描写	121	4. 家居生活	156
2. 梦境描绘	127	5. 其他场合	161

*** 第二章 情感篇 ***

一、爱情	166	3. 兄弟姐妹	204
1. 萌发爱意	166		
2. 表达爱意	172	三、友情	206
3. 流露爱意	174	1. 初建的友情	206
4. 感受爱意	176	2. 稳固的友情	208
5. 描述爱意	183		
6. 抑制爱意	185	四、其他情感	210
7. 失恋	187	1. 仰慕	210
8. 对婚姻失望	190	2. 赞美	211
9. 嫉妒	193	3. 厌恶和厌烦	214
		4. 沮丧悲观	215
二、亲情	194	5. 讥讽	219
1. 祖辈长者	195	6. 愤怒和恐惧	221
2. 父亲母亲	198		

* 第三章 天文篇 *

一、四季	226	三、气候及天气	251
1. 春	226	1. 风	251
2. 夏	231	2. 云	253
3. 秋	237	3. 雨	255
4. 冬	239	4. 雷电	258
		5. 雪	259
二、天象	245	四、时光	260
1. 天空	245	1. 清晨	260
2. 阳光	246	2. 白昼	264
3. 日	247	3. 黄昏	267
4. 月	249	4. 夜晚	270
5. 星	250		

* 第四章 地理篇 *

一、自然风光	276	4. 街道	313
1. 山川	276	5. 港口	316
2. 江河湖海	280	6. 灯塔	318
3. 原野	292	7. 花园	319
4. 岛屿	295	8. 墓地	325
		9. 市场	326
二、人文景观	297	10. 建筑外观外景	328
1. 城镇	297	11. 建筑内观内饰	340
2. 乡村	309	12. 建筑的整体描述	355
3. 广场	312		

*** 第五章 社会篇 ***

一、衣食住行	360	3. 其他场所	390
1. 衣	360	三、社会生活	392
2. 食	364	1. 学习活动	392
3. 住	375	2. 艺术活动	397
4. 行	378	3. 日常生活场景	402
二、社会活动场所	384	4. 工作场景	423
1. 生活场所	384	5. 战争场景	426
2. 社交场所	388	6. 社会习俗	431

*** 第六章 生物篇 ***

一、植物	436	1. 哺乳类	447
1. 蔬果	436	2. 爬行类	454
2. 花草	437	3. 昆虫类	455
3. 树木	440	4. 鸟类	458
二、动物	447	5. 鱼类	463
		6. 多种动物	468
附录一：词语列表	471		
附录二：语料来源	479		

人物篇 ◀



文学是人学，描写的中心对象永远是人，因而文学作品中有着丰富多姿的、与人联系在一起的炫丽符号。本章从人物形象、人物性情、人物情境、人物心理和人物动作这五个方面分类整理文学作品中相关的精彩描述，希望能够帮助读者欣赏文学，并让大家了解如何从不同的角度对人物进行出神入化的描写，从而提高自身的写作水平。



一、人物形象

描写人物形象,大都会从人物的体格、容貌、神情、穿戴等方面着手,或者结合以上一些因素来描写,如描述容貌与神情、体格与穿戴,等等,而体格与容貌应该是最常见的着眼点。有时人物形象比较特别,如病人的形象描写或怪异人物的形象描写,所用的词汇也比较特别。综合描述一个人物形象时,可侧重人物的外在因素,做偏外形的综合描述;也可以阐发对人物的主观看法,进行偏主观的综合描述;还可以在客观地描述了人物形象后,再表达主观的看法。有时作家还会同时描写两个以上的形象,以起到对比或映衬的作用;或将同一类人作为一个群体来写,突出其共性,以加深读者对相应群体的认识。

1. 体格

1 He [Robert Kincaid] was lithe, that was the word she [Francesca] had thought of while watching him. At fifty-two his body was all lean muscle, muscle that moved with the kind of intensity and power that comes only to men who work hard and take care of themselves.

(Robert James Waller, *The Bridges of Maddison County*)

2 Gerald was a small man, little more than five feet tall, but so heavy of barrel and thick of neck that his appearance, when seated, led strangers to think him a larger man. His thickset torso was supported by short sturdy legs, always encased in the finest leather boots procurable and always planted wide apart like a swaggering small boy's.

(Margaret Mitchell, *Gone with the Wind*)

3 ... She [Ellen O'Hara] was a tall woman, standing a head higher than her fiery little husband, but she moved with such quiet grace in her swaying hoops that her height attracted no attention to itself. Her neck, rising from the black taffeta sheath of her basque, was creamy-skinned, rounded and slender, and it seemed always tilted slightly backward by the weight of her luxuriant hair in its net at the back of her head.

(*ibid*)

4 At a court ball, when he [Bismark] was in his twenties, his stature elicited the admiration of his first master. Emperors of the French and of the Russians, kings, princes, and princesses — all were impressed to see him stoop as he came through the door and then draw himself up again to his full height. Generals and politicians, most of them his opponents for one reason or another, were often astounded, and even terrified by his build.

(Emil Ludwig, *Bismarck*, in *Freshman Readings in English*)

2. 容貌

1 Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along with the body of an imp.

(O. Henry, *A Short Story Collection of O. Henry, The Last Leaf*)

2 The man [Bob] in the doorway struck a match and lit his cigar. The light showed a pale, square-jaw face with keen eyes, and a little white scar near his right eyebrow.

(*ibid*, *After Twenty Years*)

3 The first was a tall lady [Miss Temple] with dark hair, dark eyes, and

a pale and large forehead; her figure was partly enveloped in a shawl, her countenance was grave, her bearing erect.

(Charlotte Brontë, *Jane Eyre*)

4 ... She [Mrs. Strickland] was by this time a woman of hard on sixty, but she bore her years well, and no one would have taken her for more than fifty. Her face, thin and not much lined, was of the sort that ages gracefully, so that you thought in youth she must have been a much handsomer woman than in fact she was. Her hair, not yet very grey, was becomingly arranged, and her black gown was modish.

(W. Somerset Maugham, *The Moon and Sixpence*)

5 The man [Farrington] entered Mr. Alleyne's room. Simultaneously Mr. Alleyne, a little man wearing gold-rimmed glasses on a cleanshaven face, shot his head up over a pile of documents. The head itself was so pink and hairless it seemed like a large egg reposing on the papers.

(James Joyce, *The Dubliners*, *Counterparts*)

6 ... His [Mr. Duffy] face, which carried the entire tale of his years, was of the brown tint of Dublin streets. On his long and rather large head grew dry black hair and a tawny moustache did not quite cover an unamiable mouth. His cheekbones also gave his face a harsh character; but there was no harshness in the eyes which, looking at the world from under their tawny eyebrows, gave the impression of a man ever alert to greet a redeeming instinct in others but often disappointed.

(James Joyce, *The Dubliners*, *A Painful Case*)

7 At intervals she [Tess] stands up to rest, and to retie her disarranged apron, or to pull her bonnet straight. Then one can see the oval face of a handsome young woman with deep dark eyes and long heavy clinging

tresses, which seem to clasp in a beseeching way anything they fall against. The cheeks are paler, the teeth more regular, the red lips thinner than is usual in a country-bred girls.

(Thomas Hardy, *Tess of the D'Urbervilles*)

8 ... We have spoken of Pearl's rich and luxuriant beauty; a beauty that shone with deep and vivid tints; a bright complexion, eyes possessing intensity both of depth and glow, and hair already of a deep, glossy brown, and which, in after years, would be nearly akin to black.

(Nathaniel Hawthorne, *The Scarlet Letter*)

9 Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were. In her face were sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father. But it was an arresting face, pointed of chin, square of jaw. Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at ends. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin — that skin so prized by Southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia suns.

(Margaret Mitchell, *Gone with the Wind*)

10 He [Gerald O'Hara] was sixty years old and his crisp curly hair was silver-white, but his shrewed face was unlined and his hard little blue eyes were young with the unworried youthfulness of one who has never taxed his brain with problems more abstract than how many cards to draw in a poker game. His was as Irish a face as could be found in the length and breadth of the homeland he had left so long ago — round, high-coloured, short-nosed, wide-mouthed and belligerent.

(ibid)

11 In the plate-glass window of the picture shop his image stood and looked at him [Soames].

His sleek hair under the brim of the tall hat had a sheen like the hat itself; his cheeks, pale and flat, the line of his clean-shaven lips, his firm chin with its greyish shaven tinge, and the buttoned strictness of his black cut-away coat, conveyed an appearance of reserve and secrecy, of imperturbable, enforced composure; but his eyes, cold, grey, strained-looking with a line in the brow between them, examined him wistfully, as if they knew of a secret weakness.

(John Galsworthy, *The Forsyte Saga*[1])

12 ... A little way off he [Dr. Macphail] saw his wife in a long chair talking with the Davidsons, and he strolled over to her. When he sat down under the light and took off his hat you saw that he had very red hair, with a bald patch on the crown, and the red, freckled skin which accompanies red hair; he was a man of forty, thin, with a pinched face, precise and rather pedantic; and he spoke with a Scots accent in a very low, quiet voice.

(W. Somerset Maugham, *Collected Short Stories*[1])

13 ... Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites.

(Charles Dickens, *Great Expectations*)

14 ... a large hard-breathing middle-aged slow man [Mr. Pumblechook] with a mouth like a fish, dull staring eyes, and sandy hair standing upright on his head, so that he looked as if he had just been all but choked.

(ibid)

15 ... I welcomed the opportunity to examine him [Charles Strickland] at

my ease. I certainly should never have known him. In the first place his red beard, ragged and untrimmed, hid much of his face, and his hair was long; but the most surprising change in him was his extreme thinness. It made his great nose protrude more arrogantly; it emphasized his cheek-bones; it made his eyes seem larger. There were deep hollows at his temples.

(W. Somerset Maugham, *The Moon and Sixpence*)

16 Ignatius Gallaher took off his hat and displayed a large closely cropped head. His face was heavy, pale and clean-shaven. His eyes, which were of bluish slate-colour, relieved his unhealthy pallor and shone out plainly above the vivid orange tie he wore. Between these rival features the lips appeared very long and shapeless and colourless. He bent his head and felt with two sympathetic fingers the thin hair at the crown.

(James Joyce, *Dubliners*, *A Little Cloud*)

3. 神情

1 She [Ellen O'Hara] would have been a strikingly beautiful woman had there been any glow in her eyes, any responsive warmth in her smile or any spontaneity in her voice that fell with gentle melody on the ears of her family and her servants.

(Margaret Mitchell, *Gone with the Wind*)

2 On the porch steps stood John Wilkes, silver-haired, erect, radiating the quiet charm and hospitality that was as warm and never-failing as the sun of Georgia summer.

(ibid)

3 He [Charles Hamilton] was a nice-looking boy with a riot of soft

brown curls on his white forehead and eyes as deep brown, as clean and as gentle as a collie dog's.

(ibid)

4 He [Old Jolyon] stepped out, his bearing extremely composed; his massive head, with its drooping moustache and wings of white hair, very upright, under an excessively large top hat; his glance firm, a little angry. He had been driven into this!

(John Galsworthy, *The Forsyte Saga*[1])

5 Everything about him [Santiago] was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

(Ernest Miller Hemingway, *The Old Man and the Sea*)

6 Gladys proceeded toward the avenue. Her eyes now sparkled like jagerfonteins(林中泉水). A rosy bloom visited her cheeks; a triumphant, subtle, vivifying smile transfigured her face.

(O. Henry, *A Short Story Collection of O. Henry, A Newspaper Story*)

7 ... On her face and in her eyes, remorseless type-seeker, is the typical shop-girl expression. It is a look of silent but contemptuous revolt against cheated womanhood; of sad prophecy of the vengeance to come. When she [Nancy] laughs her loudest the look is still there.

(ibid, *The Trimmed Lamp*)

8 Phases of her childhood lurked in her aspect still. As she [Tess] walked along to-day, for all her bouncing handsome womanliness, you could sometimes see her twelfth year in her cheeks, or her ninth sparkling from her eyes; and even her fifth would flit over the curves of her mouth now and then.

Yet few knew, and still fewer considered this. A small minority,