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The Oxford English Literary History
牛津英国文学史



Vol.12 | 1960–2000

The Last of England?

英国的没落？

Randall Stevenson

外语教学与研究出版社

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THE OXFORD ENGLISH
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General Preface

Among the most important developments in contemporary global culture is the arrival of Western literary criticism and literary theory in China. FLTRP is to be congratulated for its imagination and foresight in making these crucial texts available to teachers and students of literature throughout China. There is arguably no greater force in producing understanding between peoples than the transmission of literary traditions—the great heritage of narrative, lyric, and prose forms that give cultures their distinctive character. Literary criticism and theory stand at the crossroads of these transmissions. It is the body of writing that reflects on what a literature has meant to a culture. It investigates the moral, political, and experiential dimensions of literary traditions, linking form to content, literature to history, the sensuous love of literature to analytic understanding.

The availability of these important texts will greatly help students and teachers to become acquainted with recent criticism and major critical theories and movements. I am convinced that the series will make an important contribution to the literary education of China, increasing literacy in new fields and international understanding at the same time. It is an extraordinarily timely venture, at a time when comparative literary study in a global context has become increasingly important for professionals, and beyond that, for a general readership that seeks a deeper understanding of literature.

W. J. T. Mitchell

Gaylord Donnelley Distinguished Service Professor
English and Art History
University of Chicago
Editor, Critical Inquiry

出版说明

近年来,许多大专院校为英语专业的学生开设了英美文学课程,市场上也出现了各种版本的原版英美文学经典著作,它们基本上满足了高校对课堂阅读教材的需要。但是,英美文学教学中仍然严重缺少原版文学史、文学理论、文学评论和文学工具书等重要参考书,以至于许多学生写论文时收集资料成为一大难题,专业教师和研究人員业务水平的提高因此受到限制,在知识更新及学术研究上也难以与国际接轨,北京、上海等大城市以外的地方尤为如此。

据此,外研社组织了全国17所著名高校或研究院的44名英美文学领域的专家学者,经过仔细斟酌,决定引进一批与教学需要相适应,有学术价值,在国外最常用且被国际公认为优秀的文学评论、文学理论、文学史和文学工具书。这是一套开放型的系列图书,以原版加中文序言的形式分批出版。相信这套书的出版定可缓解国内大专院校中英美文学参考书匮乏的现象;同时,通过这种途径,可以有意识地引进国际知名学者的代表作,这无疑会推动和提高我国在英美文学领域的研究水平。

钱 青

北京外国语大学英语学院

早在上个世纪40年代,牛津大学出版社就曾计划推出一套英国文学史丛书(*The Oxford History of English Literature*),由F. P. Wilson和 Bonamy Dobrè担任主编。1963年出版的丛书第12卷*Eight Modern Writers*涵盖了哈代、詹姆斯、萧伯纳、康拉德、叶芝、吉卜林、乔伊斯、劳伦斯等20世纪初的几位作家。虽然这套丛书之中不乏经典之作,但在半个世纪之后再来评价,就不难看出这套丛书基本上没有涵盖半个多世纪以来最新的研究成果。

新近推出的“牛津英国文学史”(*The Oxford English Literary History*)则代表了21世纪在这一领域的最新研究成果。新丛书的主编 Jonathan Bate在总序中阐述了这套新丛书的宗旨:

我们的首要目的是探索文学活动的多重目标和昔日作家及读者多重的心灵世界。我们特别关注的是与文学活动紧密相联的机构和团体(教育界、出版业等等)、文学的表现形式(文学传统、文体、结构特点),以及文学与广义上历史的延续和变革之间的关系。文学史有别于政治史,但是,从历史的角度来理解文学离不开文化和思想的巨变、社会变革的影响和战争带来的动乱。

我们没有试图在综述中涵盖过去一千年中所有“主要”作家的作品,更不用说“次要”作家的了。所有的文学史注定是有缺憾的,正如20世纪下半叶重新发现了许多被遗忘了多年的早期女性作家一样。每部文学史都不得不有所选择,这样也就为经典作品文库作出了新的定位。……

更深层次的目的是对一个国家的文学传统这一观念进行批判的审议。“文学”这个词通常用来指诗歌、戏剧和小说。但是,从历史的角度来看,一批范围更加广阔的作品可以恰如其分地被称为是“文学作品”,或被认为属于过去所谓的“文学”这一范畴。在过去的几个世纪中,广义上的文学和狭义上英国文学史的分界线发生了变化。丛书中的每一卷分别根据所讨论的那个时代的观念来探讨这种区别。

从上述两套丛书的分卷情况就可以看出主编的不同理念。相比之下,第

一套丛书还是比较传统的:

- Vol.1 To 1350: The Literary Cultures of Early England
- Vol.2 1350-1547: Reform and Cultural Revolution
- Vol.3 1533-1603: The Elizabethans
- Vol.4 1603-1660: Literary Cultures of the Early Seventeenth Century
- Vol.5 1645-1714: The Later Seventeenth Century
- Vol.6 1709-1784: The Eighteenth Century
- Vol.7 1785-1832: The Romantic Period
- Vol.8 1830-1880: The Victorians
- Vol.9 1875-1914: From "Victorian" to "Edwardian"
- Vol.10 1910-1940: The Modern Movement
- Vol.11 1930-1970: Literature among the Wars
- Vol.12 1960-2000: The Last of England?
- Vol.13 1948-2000: The Internationalization of English Literature

第二套丛书的侧重点则是最近两百年的英国文学,而对早期英国文学的研究则更注重在大文化的框架下来探讨文学的演变:

- Vol.1 Pt. 1 English Literature before the Norman Conquest
- Vol.1 Pt. 2 Middle English Literature
- Vol.2 Pt. 1 Chaucer and the Fifteenth Century
- Vol.2 Pt. 2 English Literature at the Close of the Middle Ages
- Vol.3 English Literature in the Sixteenth Century Excluding Drama
- Vol.4 The English Drama, 1485-1642
- Vol.5 English Literature in the Earlier Seventeenth Century, 1600-1660
- Vol.6 English Literature of the Late Seventeenth Century
- Vol.7 English Literature in the Early Eighteenth Century, 1700-1740
- Vol.8 The Mid-Eighteenth Century
- Vol.9 English Literature, 1789-1815
- Vol.10 English Literature, 1815-1832
- Vol.11 English Literature, 1832-1890: Excluding the Novel
- Vol.12 Eight Modern Writers

《英国的没落?》的作者是英国爱丁堡大学英国文学、语言和文化系的兰德尔·史蒂文森(Randall Stevenson)教授。史蒂文森的主要研究方向是当代英国文学,特别是苏格兰文学。他的近作包括:《30年代以来的英国小说简介》(1986)、《现代主义小说简介》(1992)、《70年代以来的苏格兰小说》(1993)、《70年代以来的苏格兰戏剧》(1996)、《20世纪苏格兰戏剧选集》(2001)、《爱丁堡20世纪英语文学指南》(2006)。

与传统的文学史不同,《英国的没落?》关注的焦点是这一历史时期的文化背景。全书分为“历史”、“诗歌”、“戏剧”和“小说”四大部分。第一部分“历史”重点分析的是这一时期的历史背景,共149页,占去了全书正文29%的篇幅。这一部分有4个章节:

第1章:“闪光发亮的没落时代”:文学、文化和社会

第2章:后现代时期?文学、思想和传统

第3章:理论时代?评论家、读者和作者

第4章:黄金时代?读者、作者和出版业

这4章标题中最引人注目的是史蒂文森使用的三个问号。这一细节很容易使读者联想起书名中的另一个问号。其实,这一系列问号在很大程度上代表了英国民众对这一时代的总体评价:二次大战后,越来越多的英属殖民地相继获得独立,到了1962年,昔日的大英帝国已不复存在;英国在世界事务中的主导作用已逐渐被美国取代,特别是在埃及于1956年将苏伊士运河收归国有后引发的危机和60年代的一系列国际事务中,英国的国际影响更是直线下降;从40年代末至60年代,英镑贬值和英国国内的经济危机又进一步削弱了英国的整体国力。作为对以上社会现象的总结,作者引用了史学家罗伯特·科尔斯在《英国的特征》(2002)一书中的观点:二次大战结束后的15年内,“衰亡”就成了英国的一大特征;这一特征不仅融入国家的政治中心,也成为这一国家自我评价的核心。

然而,在史蒂文森的眼中,20世纪最后40年中的英国并不是完全丧失了希望,因为,在他看来,“衰亡了的东西并不值得留恋”。“在衰亡的同时,另一个英国正在慢慢地崛起:不为传统所束缚,因而在视野、文化和生活方式上更加开放。随着资源的不断丰富和教育水平的提高,这个新的政体在60年代发展的势头很好。……虽然,在70年代出现了经济危机,80年代由保守派执政,但是,社会和文化中的民主化进程慢慢地向前推进,并成为这个历史时期的一大特征。”作者的这番话基本上概括了他对这一历史时期的总体评价,而正是这些特点在更大程度上决定和影响了这一时期英国文学的视野和发展进程。

全书的其他3部分与传统的文学史相比也颇有特色。以“戏剧”部分为例：这个部分共121页，在篇幅上与“小说”部分的126页旗鼓相当。这在很大程度上也反映了20世纪最后40年间英国文学的一大特点：戏剧舞台多姿多彩，题材、风格不断推陈出新。这一部分的6个章节没有按照时间顺序来排列，也没有集中在少数几个剧作家的身上；史蒂文森更多考虑的是这40年中诞生的众多剧本所涉及的主题，以及这些主题与当时的文化背景、社会思潮之间的必然联系。

第11章重点讨论了舞台上对同性恋这一主题的描述。虽然奥斯本《愤怒的回顾》中的主人公吉米·帕特更关注的是社会各阶层之间的冷漠和隔阂，但他也提到了同性恋，认为“他们似乎也有一个目标，……他们当中的许多人有一种革命的激情，这点可比我们强多了。”在这章中，史蒂文森分析了60年代、70年代和八九十年代的一批作品中对同性恋，特别是女同性恋的不同表述方式：从60年代在舞台上明确地正面表述同性恋问题，到1975年成立同性恋剧团，再到八九十年代逐渐淡化这一主题。这种变化在很大程度上是与同性恋逐渐被世人认可同步的。

第12章“荒诞派思潮、后现代主义、个人创作的独特性”重点讨论了品特等几位剧作家在戏剧创作中的多重性，这样也就避免了把他们机械地归入一种流派，而完全忽视他们创作风格多样性的倾向。关于品特的讨论几乎出现在这一部分的每个章节之中，这大概也从一个侧面反映了这位2005年诺贝尔文学奖得主在英国评论界的良好声誉。

然而，这种近乎“跳跃式”的编排方式对于一般的中国读者来说还是很有挑战性的，因为中国的读者似乎更习惯传统文学史中按照时间顺序来描述的习惯写法。

《英国的没落？》出版之后，英国出版界和评论界的反响是积极的，普遍认可了这本书在研究方面的深度和广度，称它是对当代英国文学感兴趣的读者的首选读物。由于它及时地总结和归纳了20世纪最后40年英国文学的主要流派和特点，这本书更是中国的英国文学研究人员、教师和对英国文学感兴趣的读者不可多得的一本参考书。

何其莘

北京外国语大学

英国的没落？

导 读

英美文学文库

Acknowledgements

My memories of the period 1960–2000 reach back, just about, to early 1960, when I recall asking my father what the word ‘decade’ meant. For answers to that and many other demands—for introducing me, in every sense, to the late twentieth century—my gratitude extends across and throughout this period to memories of my father, William Stevenson, and to my mother, Helen Stevenson.

It probably wasn’t precocious interest in periodization that prompted that question about ‘decade’, but it did anticipate innumerable enquiries about later years, and much good fortune in finding help and advice in dealing with them, from many individuals and institutions. The Arts and Humanities Research Board funded academic leave in 2002; the British Academy, a grant towards the cost of permissions and illustrations; the University of Edinburgh, further sabbatical leave, teaching assistance, and help with research costs. I’m also grateful to the series editors in Oxford University Press—Sophie Goldsworthy, Frances Whistler, Sarah Hyland, and Elizabeth Prochaska—for their thoughtful, generous, expert support; to Rowena Anketell for her diligent, thoughtful copy-editing; and to the fathomlessly patient staff at the National Library of Scotland.

I’m especially indebted to the General Editor, Jonathan Bate, for much guidance with individual chapters and with the final draft of the whole text—also for the imaginative way the Oxford English Literary History project was conceived, allowing a flow of advice from other contributors, particularly my near-neighbours in twentieth-century volumes. Towards the end of a long career in the University of Edinburgh—distinguished throughout by such generosity, wisdom, and cultural omniscience—Roger Savage read and improved virtually every chapter. Alice Ferrebe proved an equally encouraging, incisive reader, as well as a thoroughly determined researcher: her work contributes to several sections throughout, and forms the basis for the Author Bibliographies at the end—carefully checked in

their final stages by Abigail Garrington. Individual chapters were read and improved by Clare Brennan, Ken Millard, and Rick Rylance. For advice with particular sections or problems, I'm also grateful to John Carpenter, Sarah Carpenter, William Christie, John Frow, Heather Johnson, Brian McHale, Drew Milne, Susan Manning, Caroline Root, and Peter Womack. For much direct help, as well as advice, many thanks to Cairns Craig; likewise to others, in the 1990s and beyond, who'll know who you are.

I'm also grateful to Michael Schmidt of Carcanet Press for allowing quotation from work by Donald Davie and other poets. The excerpt from 'Mr Bleaney', from *Collected Poems* by Philip Larkin (copyright © 1988, 1999 by the Estate of Philip Larkin), is reprinted by permission of Faber and Faber Ltd. and Farrar, Straus and Giroux, LLC. The poem at the start of Chapter 8 is reprinted by permission of PFD on behalf of Carol Rumens: © Carol Rumens 1987—as printed in the original volume. Acknowledgements for the use of illustrations appear in the List of Figures on pp. xiii–xiv. For additional advice and help with these illustrations, thanks also to Donald Carroll; Tom Phillips; James Scott; Judith Chernaik and 'Poems on the Underground'; and Jules Mann at the Poetry Society.

R. S.

General Editor's Preface

The Oxford English Literary History is the twenty-first-century successor to the Oxford History of English Literature, which appeared in fifteen volumes between 1945 and 1997. As in the previous series, each volume offers an individual scholar's vision of a discrete period of literary history.¹ Each has a distinctive emphasis and structure, determined by its author's considered view of the principal contours of the period. But all the volumes are written in the belief that literary history is a discipline necessary for the revelation of the power of imaginative writing to serve as a means of human understanding, past, present, and future.

Our primary aim is to explore the diverse purposes of literary activity and the varied mental worlds of writers and readers in the past. Particular attention is given to the institutions in which literary acts take place (educated communities, publishing networks and so forth), the forms in which literary works are presented (traditions, genres, structural conventions), and the relationship between literature and broader historical continuities and transformations. Literary history is distinct from political history, but a historical understanding of literature cannot be divorced from cultural and intellectual revolutions or the effects of social change and the upheaval of war.

We do not seek to offer a comprehensive survey of the works of all 'major', let alone 'minor', writers of the last thousand years. All literary histories are inevitably incomplete—as was seen from the rediscovery in the late twentieth century of many long-forgotten women writers of earlier eras. Every literary history has to select; in so doing, it reconfigures the 'canon'. We cast our nets very widely and make claims for many works not previously regarded as canonical, but we are fully conscious of our partiality. Detailed case studies are preferred to summary listings.

¹ Since Volume 1, to 1350, covers many centuries, it is co-written by two scholars.

A further aim is to undertake a critical investigation of the very notion of a national literary heritage. The word 'literature' is often taken to refer to poems, plays, and novels, but historically a much wider range of writing may properly be considered as 'literary' or as belonging within the realm of what used to be called 'letters'. The boundaries of the literary in general and of *English* literary history in particular have changed through the centuries. Each volume maps those boundaries in the terms of its own period.

For the sake of consistency and feasibility, however, two broad definitions of 'English Literary History' have been applied. First, save in the polyglot culture of the earliest era, we have confined ourselves to the English language—a body of important work written in Latin between the fourteenth and the seventeenth centuries has been excluded. And secondly, we have concentrated on works that come from, or bear upon, England. Most of the writing of other English-speaking countries, notably the United States of America, is excluded. We are not offering a world history of writing in the English language. Those Americans who lived and worked in England are, however, included.

So too with Scottish, Irish, Welsh writers, and those from countries that were once part of the British Empire: where their work was produced or significantly disseminated in England, they are included. Indeed, such figures are of special importance in many volumes, exactly because their non-English origins often placed them in an ambivalent relationship with England. Throughout the series, particular attention is paid to encounters between English and other traditions. But we have also recognized that Scottish, Welsh, Irish, African, Asian, Australasian, Canadian, and Caribbean literatures all have their own histories, which we have not sought to colonize.

It would be possible to argue endlessly about periodization. The arrangement of the Oxford English Literary History is both traditional and innovative. For instance, the period around the beginning of the nineteenth century has long been thought of as the 'Romantic' one; however we may wish to modify the nomenclature, people will go on reading and studying the Lake Poets and the 'Shelley circle' in relation to each other, so it would have been factitious to introduce a volume division at, say, 1810. On the other hand, it is still too soon for there to be broad agreement on the literary-historical shape of the

twentieth century: to propose a single break at, say, 1945 would be to fall in with the false assumption that literature moves strictly in tandem with events. Each volume argues the case for its own period as a period, but at the same time beginning and ending dates are treated flexibly, and in many cases—especially, with respect to the twentieth century—there is deliberate and considerable overlap between the temporal boundaries of adjacent volumes.

The voices of the last millennium are so various and vital that English literary history is always in the process of being rewritten. We seek both to chart and to contribute to that rewriting, for the benefit not just of students and scholars but of all serious readers.

Jonathan Bate

A Note on References

Brief biographical information on selected authors will be found at the end of the volume, together with bibliographies covering their major works and some recent criticism concerning them. In addition, there are suggestions for more general reading relevant to the history of the period. The bibliographies are intended as starting points for further study, not comprehensive listings. The Author Bibliographies include recommended editions: an asterisk indicates those used in the main body of the text.

Quotations in the text from prose works and plays written in the period are usually followed by a reference in parenthesis. Where possible, these are given in a form that does not depend on access to a particular edition (e.g. chapter or book number, or act or scene number), but for works without convenient subdivision, the citation is of the page number of the edition asterisked in the relevant Author Bibliography, and /or specified in Works Cited. Titles of plays, when first mentioned, are followed by a note of the theatre which originally produced them—in London unless otherwise specified—and the date of this production. Poem titles are generally followed by a date of their first publication in book form, and the editions used are asterisked in the relevant Author Bibliography and /or specified in Works Cited.

All quotations from primary and secondary material are keyed to the list of Works Cited at the end of the book. Anthologies appear in this section under the names of their editors. Footnotes are mostly used to refer readers to other relevant sections of the text, where such connections might not be apparent through judicious use of the index.