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The Oxford English Literary History  
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Vol.10 | 1910–1940

The Modern Movement

现代运动

Chris Baldick

外语教学与研究出版社

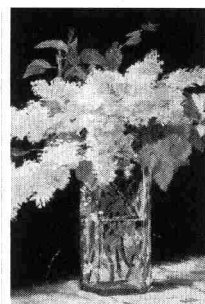
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# General Preface

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,专业教师和研究人员的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

进入21世纪，牛津大学出版社开始陆续推出他们重修的多卷本英国文学史。《现代运动》（2004）是其中第十卷，由伦敦大学的克里斯·鲍尔迪克（1954—）教授撰写。鲍尔迪克此前曾编过一本《牛津文学术语词典》，已由上海外语教育出版社于2000年引进出版，所以很多修习英语文学的中国师生对他的名字并不陌生。

旧版牛津英国文学史现代卷名为*Eight Modern Writers*（J. I. M. 斯图尔特著），是那套书的最后一部，成书却较早，最初出版于1963年（1992年重印）。该书写作时间距离被讨论的作家群创作活动期较近，主要聚焦于一些最触目的人物和现象，集中讨论了哈代、詹姆斯、萧伯纳、康拉德、吉卜林、叶芝、乔伊斯和劳伦斯八位名家。四五十年之后，上世纪初年的那一代文人已确确实实成了历史。时间见证了流行趣味和评判标准的演变，也给了文学史家更开阔的透视眼光。如今，在斯图尔特旧本中入选的那份八人名单肯定会引起强烈争议乃至抗议，更何况任何“点”式讲述本身都必然会遗漏掉许多丰富而紧要的内容。可以理解，鲍尔迪克的新书选择了彻底“改头换面”，为读者提供二次世界大战前约三十年间英国文学文化的全景图。

“全”首先体现于作者对社会历史文化背景的重视和兴趣。该书第一部分先交待了当时英国“文学市场”状况（涉及报刊业、出版业及销售流通等）、作家生存处境以及20世纪初英语语言的发展。同样，在接近结尾时作者又以四章篇幅着重探讨了一些风靡一时的话题，如“英国和英国人”、“世界大战”、“青少年”和“性”，等等。这些都与当时英国文学中的热点、变化和走向密切相关。其中有些，如第一次世界大战引起的反响和反思，是普通外国读者容易注意到并不难想象的；也有些，如对“英格兰”和“英国性”的关注，如果不是英国生活和英国文化的“个中人”，就未必会有这方面的敏感性。总之，文学史视野的扩展映现了近年来兴起的文化研究的深刻影响，使我们对那一时期英国文学的面貌有了更周全的了解。

广泛的文化关怀还体现在各章正文之前列出的相关新词语。西方的文学和学术著作常在每章卷首用异体字标引一段文字，或为题解，或为点睛。本书不摘名诗佳句却列举流行新词的做法可算是别出心裁，而且确实以独到方式传

达出了特定时期的氛围。比如，读者一翻开“引言”首先遇到的一批新词中有不少（如 old-hat, out-of-dateness, post-Victorian, update）都表达了一种今昔有别、“新老划断”的认识和感受。而这正是“引言”所力图揭示的作为“现代文学”起因和根由的社会心态。那些词大多至今通行，看到它们的“诞辰”被如此标出，使我们意识到今日对那时的承继，也提醒我们注意语言流变和文学发展息息相关的血肉联系。

讨论作家和作品的第二部分是全书的主体和重心，共十章，按文类或体裁（诗歌、戏剧、短篇小说、长篇小说等）划分。按照文类分章节是文学史的常规之一。就本书看，如此处理使每个文类的发展和状况都得到了全面的展示。比如“现代短篇小说”一章不仅陈说了当时英国短篇小说的主要成就，而且比较深入地讨论了短篇小说作为一种相对“新”的体裁在这一时期的兴起以及法国作家莫泊桑和俄国作家契诃夫的巨大影响。此外作者还特意说明，这一时期出版的最值得一读的文学书籍中有不少是短篇集，其中包括仅以短篇知名的曼斯菲尔德和萨基等人的佳作，也包括乔伊斯、劳伦斯、毛姆和鲍恩们以这种体裁写就的出色篇什——“短篇小说绝不是现代文学的次要支岔小径，相反，可以说它占据着一条精彩纷呈的繁忙主路。”

值得注意的是，作者没有用来自法文的genre（“文类”或“体裁”）命名这个部分，却把它们总称为forms（文学样式）。很可能因为后者意思更含糊，学院气也相对不那么重，可以给他更多的自由。于是，他除了一分章讲述诗歌、戏剧、短篇、讽刺文和散文等等之外，更用了约五章篇幅展示长篇小说写作的方方面面。这里，他的做法有点像当今英美书店里的分类，把传奇、寓言、历史小说、讽刺小说以及通常被视为通俗文学的情爱故事、惊悚故事和侦探小说等都列在novel之外另外讨论。不过，如果我们把长篇小说看作是一定长度的虚构散文叙事，那么这些其实都应该算在“长篇”的大范围里。所以，从篇幅配置看，作者显然认为长篇小说是这一时期的“重头戏”，占据半壁江山。至于他对通俗和畅销作品的适当关注，可能多少与他本人长期研究比较边缘并包含“通俗”因子的哥特文学有关。想来今天的多数读者都会赞同他的这一处理。因为，如果只提乔伊斯和劳伦斯，却完全无视深得读者大众喜爱的阿加莎·克里斯蒂们，怎么能算比较真切地呈现了那个时代的文学呢？

当然，按文类写史的一个必然后果是，某一具体作家的写作就被割裂了。比如在本书中，我们从一开篇就在“引言”里遇见了劳伦斯笔下的厄秀拉，此后，关于劳伦斯的介绍和议论散落在有关诗歌、长篇小说、散文、讽刺文等不同章节里。直到全书的结束语以最后一批四个“新词语”收局，读者和劳伦斯的断断续续的漫长“会见”才随之正式宣告结束。而有关这位作家创作的全景图就得由读者自己去拼凑了，恐怕需要费些力气。或多或少是为了弥补这种



割裂造成的破碎印象以及限于篇幅不得不作的大量省略，书后还列有两种附录，即主要作家的作品目录和为有兴趣进一步探究的读者提供的阅读建议。

全景式的眼光和写法决定了这部现代英国文学史和旧本有本质的差别。新书不是对旧本的取代，而是对它的补充和超越。旧书精华部分的价值无疑仍在，但新书可以提供迥然不同的向导图，引领我们去探索被前者忽略的广袤文学天地或重新打量那些已被反复言说分析的大家巨擘。

这本书另外一个最重要的特点是立论持中而又不失尖锐明快。这里应当主要谈谈作者对所谓“现代主义”的看法，因为这无疑是有关这一时期文学的最重要的问题。

鲍尔迪克说，最初请他担当本书写作任务时已有个草拟的书名，曰“现代主义时期”。迄今为止学术界常常如此概括这一时段的文学和文化。他否定了这一设计。原因如他在开篇“引言”中所说：首先，乔伊斯、艾略特、庞德和吴尔夫等现代主义先锋作家其实是“一小撮”——“虽然现代主义主导了我们绘制的有关那几十年文学状况的版图，但实际上在当时它却是个少数人的流派”；其次，即使那些先锋作家也和传统有千丝万缕的联系，最明显的例子是多萝西·理查森和劳伦斯。

基于这样的认识，作者在本书书名和章名中有意识回避使用1940年前很少出现的“现代主义”一词，却选择了含义较宽泛的“现代”（modern）的说法。“现代”一词的所指其实是很不明确的。由于人们通常公认17、18世纪以来英国已步入所谓“现代”社会，有不少学者把自那时以来的文学都称之为“现代”文学。而在本书中1910至1940年间的文学之所以被特别冠以“现代”这个定语，原因恰恰在于作者在“引言”中开宗明义强调指出的以“现代主义”思潮为典型代表的那种强烈的“断裂”感和推陈出新意识。在这个意义上，保留“现代”而回避“主义”，实际上是既承认现代派实验文学的重要性又兼顾其他种种倾向、流派和文学全景的折中做法。

作者指出，所谓现代（主义）派与19世纪末的唯美主义有一定的传承关系，是特别讲究艺术表达、趋向“高雅”（high-brow）的。他在各章各节中都注意说明这类实验文学的地位和影响：在诗歌中以庞德和艾略特等人代表的先锋派是少数；在戏剧和短篇写作中则基本不存在明显的现代派和保守派的分野。而在有关长篇小说的五章里，“正宗现代派”写作只出现在其中一章（现代心理小说）中，约十二页，侧重讨论了吴尔夫和乔伊斯的意识流小说。从篇幅看，这一节在专论novel的三章里占六分之一稍多，如果把传奇故事、历史小说乃至轻松读物等等都算进去，“现代派”们所占比重甚至还要下降。不仅如此，作者选用的词汇和细节也是经过考量的。比如，他充分肯定《尤利西斯》一书在运用意识流手法揭示人的内心等方面的成就，说它是“心理现实主

义的最多姿多彩的展台”；但在描述该书与荷马的《奥德赛》相对应的十八章结构时，称它是“匪夷所思的安排”，此外还告诉我们，有富裕商资助从而能够心高气傲地为艺术而艺术的乔伊斯“留心地把这个过分学究气的设计透露给了和他关系融洽的批评家和翻译家”，由后者再传达给读者。这里，outlandish schematism 和 extravagantly pedantic 之类用语都既生动恰切，又暧昧多义，很是耐人寻味。无论作何理解，鲍尔迪克的言说姿态显然并非顶礼膜拜。

我们不能就此说鲍尔迪克贬低现代派作家。如前面提到，有些作家在每章里都要露面，被列为“正宗现代派”的艾略特、乔伊斯或吴尔夫等等几乎都是如此。然而作者如此安排、如此讲述，也自有他“纠偏”的目的。他有意突出这一时期文学的驳杂和丰富，强调现代文学不是现代主义的一统天下；相反，所谓现代主义本身在很大程度上是“写实”的一种分化、变型或新尝试。花样翻新的写作“实验”一方面取得了可观的成果，给文学的发展带来了启示和动能，另一方面也有其自身局限，并包含不少值得推敲、商榷和质疑的成分。最后，鲍尔迪克在收尾时用“回顾：现代写实主义的三十年”来概括全书。

不知当今的中国文学爱好者们会如何接受这个结论。改革开放以来，我们的文化引进曾以惊人的速度更新换代。西方现代派独领风骚若干年后就让位给了“后现代”和其他种种“后”主义。在一个急剧变化的社会里，人们在很长一段时间里唯恐落伍，总觉得新的必是好的，值得趋之若鹜。到今天情况似乎多少有了改观，或许我们已经有可能冷静地听听鲍尔迪克们的一家之言。就笔者个人来说，对鲍氏的其他某些处理或判断我不是没有保留或异见，但在这一点上却基本赞同他的看法。我觉得，说法并非最重要，在一些书名或标题里以“现代主义”来标榜那个时期的文学也自有其道理，不必一概排斥。但是我们确实应该通过对当时西方文学文化的全景式回顾，认识到现代主义不过是有深刻影响的少数派运动，而且它与传统、与其他样式的文学乃至种种商业运作密切关联。在这个意义上，“现代主义”和其他各式各样的标签或多或少都是某种“皇帝的新衣”。当然，这里不是想说皇帝一丝不挂，而是说他的衣服其实未必那么“新”。

虽然鲍尔迪克的新书涵盖的内容大大扩展，涉及两百多位作家，篇幅相比旧本却压缩了许多——两者开本基本相同，旧本有704页，新书只477页，如除去附录，正文仅401页。在如此有限的空间里展示那么庞杂而多彩的文学景观，需要很强的驾驭能力和出色的剪裁功夫。作者自言八年辛苦，不是虚言。值得庆幸的是，作者在高度浓缩的行文中挤出了必要的篇幅，为读者提供了一些精彩的引文、举例和文本分析。

让我们举一个小例子吧。关于“现代诗歌”的第四章中全文录出了被视

为比较“传统”的诗人爱德华·托马斯的一首短诗《埃德尔斯特罗普》：

是的，我记得埃德尔斯特罗普——  
这个地名，因为有一次下午时分  
暑热中特快列车曾在那里停靠  
出人意外地。那时正是六月将尽。  
.....

紧凑绵密的史家言论戛然而止。读者突然被带到了那阒寂无人的英格兰乡间小站的站台，仿佛真的听到了悠远回荡的飞鸟啼鸣。之后，鲍尔迪克说，粗粗一读，这首诗似乎是在颂扬理想化的英国式乡村，然而“对其手法稍多加注意就能发现更多的东西：精妙的跨行（enjambment）技巧营造出自然的‘口’述效果，极简明的句法安排使我们像列车上的乘客那样等待并聆听，而且，十分关键地，由于不让任何事件出现，读者的注意力被导引转而指向自身”。不过寥寥数语，作者从艺术手段切入作了中肯的点评，显示出相当深湛的细读功夫。的确，走进这首朴素直白的小诗仿佛是在华兹华斯式世外桃源作了片刻勾留。那体验几乎成了对于阅读者的某种文学上乃至思想上的意味深长的提示。或许，在熙熙攘攘、暑气蒸腾的世态里，在各种“列车”喧嚣向“前”的进程中，人们真的需要短暂地停顿、静默、张望和倾听？

祝愿捧起这本书的读者不仅能获得有关英国文学的更多知识，能产生就某些问题和作者进一步切磋和争论的心思，而且还能在阅读的过程中不时放慢脚步，怀抱着意外的欣喜在书中提到的某个作品那里稍许“停靠”，萌发出日后仔细读读那首诗或那本书的心愿。

黄 梅

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现代运动

导 读

英美文学文库

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C. B.

*Goldsmiths' College, London*  
*April 2004*

## 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.<sup>1</sup> 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.

A further aim is to undertake a critical investigation of the very

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

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 of the most notable modern scholarship concerning them. In addition, there are suggestions for more general reading relevant to the literary history of the period. The bibliographies are intended as starting points for further study, not comprehensive listings of the kind found in the *Cambridge Bibliography of English Literature* and other sources (the majority of which are now published in electronic form). Whenever possible, the Author Bibliographies include recommended modern editions. An asterisk indicates the edition that has been used in the main body of the book.

Quotations in the texts from works written in the period are usually followed by a reference in parentheses. Where possible, these are given in a form that does not depend on access to a particular edition (e.g. chapter, or book and line number), but for works without convenient subdivision, the citation is of the page number of the edition asterisked in the relevant Author Bibliography. Where there is no modern edition, references are to the first edition, unless otherwise stated. Longer references, e.g. to secondary sources, are given in footnotes, but if a source is referred to more than once in a chapter, subsequent references appear in the text in parentheses.

Since the ellipsis ( . . . ) is a significant feature of prose style in this period, I have adopted the now common practice of indicating my own omission of any portion of a quotation by placing my ellipses in square brackets. Where an ellipsis appears without square brackets, it is to be found in the original passage quoted.

Different forms of surname will be found for two authors who are discussed in this book. Cecil Day-Lewis used the unhyphenated name 'C. Day Lewis' for his published work as a poet, translator, and critic; and the pen-name 'Nicholas Blake' for his detective novels. I refer to him by these names in the contexts of these works, but as Day-Lewis



otherwise, and I list him in the Author Bibliographies under Day-Lewis. Ford Madox Ford, as we now usually know him, was known as Ford Madox Hueffer before he changed his name in 1919, so he is referred to as Hueffer in pre-1919 contexts, but otherwise as Ford, under which name he is listed in the Author Bibliographies.

The dates given in this book for stage plays indicate the year in which they were first performed in Britain. In some cases this will differ from the date of the world premiere; in others it will differ from the date at which the script was published.