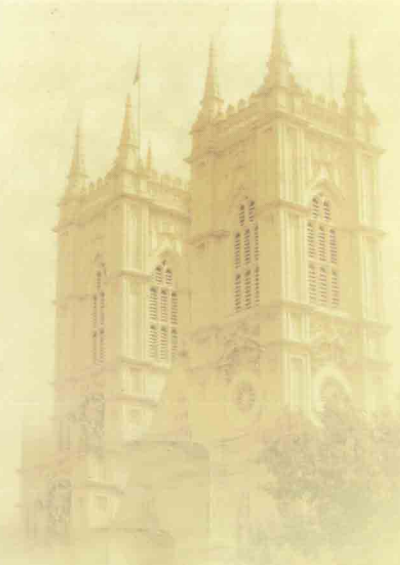




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世纪英美小说流变与选读

宋岳礼 王晓燕 主编



西北农林科技大学出版社

Twentieth Century English and American Fiction Trends and Anthology

20 世纪英美小说流变与选读

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前 言

二十世纪世界风云变幻,可谓多事之秋。在这样一个大背景下,文学世界也风起云涌,激起无数惊涛骇浪。英美小说经过几个世纪的发展,已逐渐由原先备受歧视的“无名小辈”跻身“资深”文学形式之列:作品层出不穷,作家代代不减,理论更是名目繁多、令人眼花缭乱。二十世纪还是一个传统根基动摇并最终被“颠覆”的时代,英美小说也发生了天翻地覆的变化。

我国上世纪介绍英美文学概况的书籍大多截止于二战前,有些虽然提及战后文学,但却只是寥寥几笔带过。近年来,也有一些著述涵盖整个二十世纪文学,但是因用中文写成,不利于英语专业学生学习。而且许多此类书籍很少将小说这一空前繁荣的文学形式独立加以介绍。加之二十世纪小说流派纷呈、数量众多、扑朔迷离,较难捕捉其发展脉络。为此,本书对二十世纪英美小说进行了全面梳理和系统介绍,希望有助于读者初步了解二十世纪英美小说的概况。

本书分为上下两编,上编为二十世纪英国小说,下编为二十世纪美国小说。上下两编均包括三个部分:背景知识介绍、小说发展趋势、作品选读。选读部分包括作家生平与创作简介、选读作品简介、选文、作品分析评论。

本书可供高校英语专业英美文学史和文学作品选读

的教学用书或参考书,也可供广大英语自学者和英美文学爱好者作为参考读物。

本书上编的主审人为西北农林科技大学外语系李丽霞教授,下编主审人为西北农林科技大学外语系窦琴教授。在审稿期间,她们提出了许多宝贵意见,我们在此对她们表示衷心的感谢。

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由于编者水平所限,书中错误和不妥之处在所难免,恳切希望批评指正。

编者

2009年5月

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上 编

英 国 部 分

Section A

English Fiction Trends and Anthology During the First Half of the Twentieth Century

Chapter 1 Social Background

1.1 Early twentieth century : partition of Ireland

In 1912, a further Home Rule bill was passed by the House of Commons but was defeated in the House of Lords, but the House of Lords had lost its veto on legislation and could only delay the bill by two years — until 1914. During these two years the threat of civil war existed in Ireland with the creation of the Unionist Ulster Volunteers and their nationalist counterparts, the Irish Volunteers. These two groups armed themselves by importing rifles and bullets and carried out drills openly. In 1914 World War I broke out. The Unionist and Nationalist volunteer forces joined the British army in their thousands and suffered enormous losses in the war.

A unilaterally declared “Irish Republic” was proclaimed in Dublin in 1916 during the Easter Rising. The uprising was crushed after six days of fighting and most of its leaders were taken to court and executed swiftly by British forces. An Anglo-Irish War was fought be-

tween Crown forces and the Army of the Irish Republic between January 1919 and June 1921.

The Anglo-Irish Treaty of 1921 established the Irish Free State, which was initially a British Empire Dominion, but subsequently left the British Commonwealth and became a republic after World War II, without constitutional ties with the United Kingdom. Six northern, mainly Protestant, Irish counties (Northern Ireland) have remained part of the United Kingdom.

The United Kingdom of Great Britain and Ireland kept the name until 1927 when it was renamed as the United Kingdom of Great Britain and Northern Ireland by the Royal and Parliamentary Titles Act 1927. Despite increasing political independence from each other from 1922, and complete political independence since 1949, the union left the two countries intertwined with each other in many respects. Ireland used the Irish Pound from 1928 until 2001 when it was replaced by the Euro. Until it joined the ERM in 1979, the Irish Pound was directly linked to the Pound Sterling. Decimalisation of both currencies occurred simultaneously on Decimal Day in 1971. Irish Citizens in the UK have a status almost equivalent to British Citizens. They can vote in all elections and even stand for parliament. British Citizens have similar rights to Irish Citizens in the Republic of Ireland and can vote in all elections apart from presidential elections and referendums. People from Northern Ireland can have dual nationality by applying for an Irish passport in addition to, or instead of a British one.

Northern Ireland was created by the Government of Ireland Act 1920, enacted by the United Kingdom of Great Britain and Ireland parliament in 1921. Faced with different demands from Irish nationalists and Unionists over the future of the island of Ireland (the former wanted an all-Irish home rule parliament to govern the entire island, the latter no home rule at all), and the fear of civil war between both

groups, the British Government under David Lloyd George passed the Act, creating two home rule Irelands, Northern Ireland and Southern Ireland. Southern Ireland never existed as a real state and was replaced by the Irish Free State in 1922. That state is now known as the Republic of Ireland.

1.2 The period between the two World Wars: Great Depression

The period between the two World Wars was dominated by economic weakness known as the “Great Depression” or the “Great Slump”. A short post-war boom soon led to a depression that would be felt worldwide. The most serious regions were the north of England and Wales, where unemployment reached 70% in some areas. The General Strike was held during 1926 for the miners, but little improved. The downturn continued and the Strike was often seen as the start of the slow decline of the British coal industry. In 1936, 200 unemployed men walked from Jarrow to London to show the plight of the industrial poor, but the Jarrow March, or the “Jarrow Crusade”, had little impact and it would not be until the coming war that industrial prospects improved. George Orwell’s book *The Road to Wigan Pier* gives a discouraging overview of the hardships of the time.

Chapter 2 Trends of Fiction

2.1 The fiction trends between 1900-1930

Between 1900-1930 revolutionary developments took place in the English novel. These developments involved new subject matter, style and technique, and led to a radical rethinking of the relationship between fiction and reality. This era in the history of the novel, like the corresponding periods in the history of drama, poetry, and other arts, is now widely known as modernism. The roots of modernism are diverse, because it is a result of cross-fertilization between cultures, between art forms and between disciplines.

2.1.1 Culture and reality: James and Conrad

Joseph Conrad (1857-1924) and Henry James (1843-1916), both of whom first published in the 19th century, are the earliest of the great modernist novelists. One form of cross-fertilization is that James was born in America and Conrad in Poland. Both of them chose to settle in England and to become Englishmen, and the collision of different cultures was an important theme for them. The relation of America to Europe is a central concern of James's fiction, such as in *The Portrait of a Lady* (1881), *The Wings of the Dove* (1902), and novellas *Daisy Miller* (1879). In these works, the moral consequences of the meeting of American innocence and enthusiasm with a sophisticated but corrupt European culture are explored by means of irony, much attention to the slight differences of individual consciousness, and a prose style of increasing subtlety and complexity. During

this period, Jane Austen, George Eliot, Nathaniel Hawthorne, Balzac, and Turgenev ever influenced his work.

Conrad's life as a merchant seaman, and his life in Poland and Russia, makes him experience different cultures. His prose style is influenced by the 19th-century French writers Maupassant and Flaubert. He explores what is to become a major concern of the 20th-century English novel: the experience of the European in Asia, Africa or South America. In *Heart of Darkness* (1902) a supposedly enlightened colonial programme is revealed as cruel commercial exploitation, and a journey to Congo becomes symbolic of an exploration of the darkness. This work contains many features of modernist fiction: the need to confront violence, nihilism and despair; the fascination with, but fear of, the unconscious; the centrality of a dramatized narrator; a symbolic richness which invites multiple interpretations. Conrad's work influences E. M. Forster's *A Passage to India* (1924), George Orwell's *Burmese Days* (1934), Graham Greene's *The Heart of the Matter* (1948), and the Indian novels of Ruth Praver Jhabvala. Of the novelists, the techniques of James and Conrad are most revolutionary.

Modernist novelists seek radical redefinitions of the reality. Since the individual perceives reality through his or her own consciousness, modernist novelists think that the contents and structure of consciousness should represent the only accessible reality. These modernist novelists are greatly influenced by some philosophers' thoughts, such as William James's "pure experience", Sigmund Freud's "psychoanalysis", and Henri Bergson's "scientific time" and "real duration".

2.1.2 History and art: Lawrence and Woolf

The relationship between history and novel may be in two ways. On the one hand, history is regarded as an objective series of public e-

vents, and the novel as an art form which may represent, ignore, or fictionalize them. On the other hand, history itself is regarded as a narrative. Our sense of nature influences our sense of historical pattern and meaning, and vice versa. The sense of living in a period of historical crisis is an important aspect of much modernist fiction. D. H. Lawrence's *The Rainbow* and *Women in Love* contains the apocalyptic world view. *The Rainbow* describes the life of three generations in the English Midlands, and *Women in Love* continues the story of the third generation. In both novels there is no extensive reference to historical events in the conventional sense, but the reader can feel the effect on rural life of progressive industrialization. What Lawrence writes is a history of the development of human consciousness and the unconscious life. The individual's relation with partner, family, work, and the natural and man-made environment reflect the cultural changes.

One of the features of modernist narratives is to arrange the material by symbol, pattern or metaphor. The patterns for Lawrence are apocalyptic and typological, and the patterns for Virginia Woolf are artistic, and sensible to human beings. Woolf's *To The Lighthouse* (1927) uses the stream of consciousness technique to present the thought sequences of the Ramsay family and their guests, moving freely in time and space. Woolf's *To The Lighthouse* was described by her husband, Leonard Woolf, as a "psychological poem". In Woolf's *The Waves* (1931), the close interaction of the characters' consciousness is symbolically associated with a pattern of waves on the sea, separate yet part of a greater whole. Woolf is also a feminist writer with her radical view. Feminists have increasingly seen the self as a social and political one and have drawn inspiration towards deconstruction of the idea of unchangeable gender identity. Woolf's interest in androgyny, her sense of the social protest which madness can represent and her satire on repressive psychiatric practices in *Mrs.*