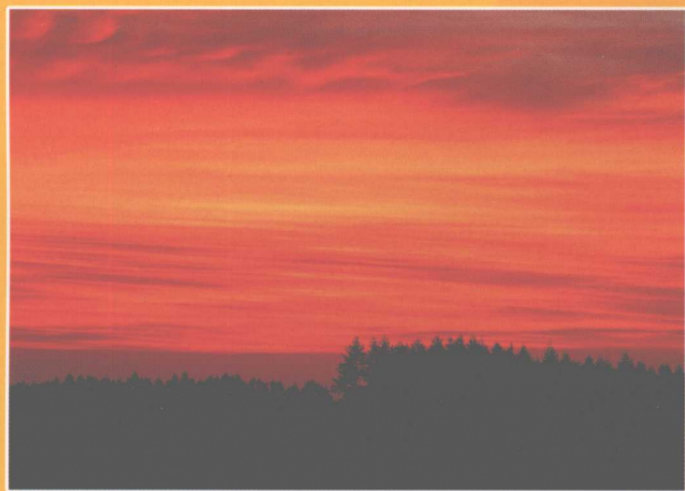


汉语言文学专业
(本科和研究生)

专业英语教材

刘 田 编选



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前 言

我校为提高学生专业外语(英语)水平,要求各系开设专业外语课程,这对学生在专业外语和专业素养两方面的学习都有很大益处。

本书是为中文系汉语言文学专业学生(本科和研究生)编写的专业外语教材。对于中文系学生来说,专业外语的学习有两个方向:文艺理论和文学作品。本教材偏重理论方向,着重编选了有关的专业理论知识(以外国文学为主),包括基本概念、各种文体、文学思潮流派、文学批评的概括评介等,使学生在进行专业外语学习的同时,提高专业理论素养。所选条目出自《不列颠百科全书》英文版(不列颠百科全书出版公司,1974至1998年版,以1998年版32卷为主)和《不列颠百科全书》国际中文版(20卷,中国大百科全书出版社,1999年版)。文学作品作为附录部分也作了一些编选,所选为英语文学作品中经典的篇、段(并配以编者译文),以供读者直观地感知、欣赏英文经典。

本教材也可用作外语系英语语言文学专业学生的学习参考书和中文系、外语系两系相关专业的教师参考书。自然,也可成为人们自学或作为资料参考的用书。

本书具有两大优点:

一是条目的详尽解释。学生对某些名词概念(尤其是文学思潮的概念)不是很清楚,或者只是有一个大概的了解,不是很完整,而条目详尽的解释非常便于学生以点带面地系统掌握知识,扎实地掌握知识。(掌握了这些名词,也就掌握了外国文学史中大部分的内容。)同时,因一些名词概念的详尽解释中又包含了一种主题(如田园诗)或一

种体裁(如十四行诗)的产生、流变及其流变中的重要作家等,也可为毕业生提供论文写作的丰富选题(如对某一问题感兴趣,即可探本求源、沿析下去)。

二是英汉对照的形式。这种形式非常易于学生两方面的学习,如英语方面,有些单词已非常熟悉,但碰到汉译英时学生往往感到陌生(没有具体运用的语境,没有真正掌握);在逐字逐句英汉的对照和延展中,单词和条目内容两方面的陌生化和感性力量渗入到心智和身魂之中,像戏曲声腔对字词的延展一样,可感的效果就出来了,不但印象深刻,而且不需要背诵就将单词和理性知识“感性”地掌握了;中文翻译有的虽然只有一点,但却如同眼睛和光亮一样,引人看进英文的内部,引人前行,克服了畏惧和困难(对于中文系学生来说,本书英文有些难),增添了信心和进行深入探索的勇气。

综观全书条目,是在系统阅读《不列颠百科全书》之后获得的有价值选择。在“New Criticism 新批评派”后附批评家“Olson, Elder (James) 奥尔森”。(与“新批评派”条目内容有关。该批评家与其他人一起“因对新批评派的反应而知名,主张根据亚里士多德的《诗学》原理,对文艺批评采取系统和全面的态度,攻击新批评派过分注意诗的措辞,认为文艺批评应当集中注意诗歌的整体。”这一内容可让学生更清楚地体会新批评派的特征与优劣及其与亚里士多德批评的不同,经过比较、参照,获取最全面的认知),在“parable 比喻(寓言)”后补充“parable”与“fable(寓言)”的区别等。修辞手法因在“辞格”(speech, figure of)中有统一介绍,故只对几个主要的手法作了选取。英语诗歌中的“节奏”、“格律”、“韵律分析”等也是英语语言文学中重要的内容,所选条目可帮助学生解除这方面的困惑。还有一些条目不常见,但因与其他条目的重要关联也被编选,如“Parnassian 帕尔纳斯派”(与“Symbolist movement 象征主义运动”有关)、“Sicilian school 西西里诗派”(与“sonnet 十四行诗”有关)等。

《不列颠百科全书》自 1768 ~ 1771 年问世以来,经过定期更新修订,已有二百多年历史。该书素以学术性强、权威性高著称。从 1960 年开始,该公司对原书体例进行革新,历时 15 年,组织各国专家 4 000 多人撰写,在 1974 年编成面目一新的第 15 版《不列颠百科全书》。1980 年 8 月中国大百科全书出版社和不列颠百科全书公司签订合作编译出版中文版《简明不列颠百科全书》的协议。协议规定由美方(20 世纪初该书版权转让给美国)向中方提供第 15 版的最新修订稿。中文编译的方针是,翻译以英文《简编》为主,对于其中只有提要而主要内容见于英文《详编》的条目,根据后者摘要翻译;社会科学条目释文平均删节约 30%。1996 年 9 月中美双方签署合作出版新版《不列颠百科全书》国际中文版的备忘录。双方同意,该书的编译方针仍遵照 1980 年 8 月协议书的原则。新版于 1999 年问世,在数量与质量上,较之《简明不列颠百科全书》有一些重大改进,①条目排列:全部条目按照英文版原书条目的字母顺序编排。②全面修订:请各学科专家对照英文版新版(95、97、98 年版)逐条修订,更新资料、增补内容和纠正差错。平均每个条目的字数增加 20%。尽管有增补,《不列颠百科全书》国际中文版部分中文条目相对于英文内容来说仍然是跳跃性极大,而且中文又或无段落分隔,或不按英文的段落分段(全译除外),一页中文可能包含了五六页英文,个别中文条目又为英文条目简编和详编内容的综合,加上年代(版本)的变更(《不列颠百科全书》国际中文版前言中虽然说明依照英文 1995、1997、1998 年版逐条修订,但英文 1995、1997、1998 年版已去掉的内容,中文版有的却还保留,对应的英文在 1974 年版上或其他版本如 1993 年版上),刚开始未发现这些情形,感到有些地方苦苦寻觅而不得。经过种种艰辛,最终基本找全中文所对应的英文内容。也是想,有些改动就像写作一样,最初的也未必不是好的,所以,为了照顾中英文对照的完整性,有些条目附录了英文 1974 年或者用了 1993 年版的内容。

书中错误和不足之处,恳请读者和专家批评指正。

感谢所有与此书有关的老师、朋友。首先要感谢校图书馆原采编部的小冯,通过他我知道了《不列颠百科全书》,感谢图书馆部分馆员和领导在假期图书馆工具书不开放的情况下(人员还不完备),给予我阅读过程中提供的帮助(将该套图书即图书馆仅有的1993年版《不列颠百科全书》放在流通部,并独立锁藏);在成书过程中,受到过单正平教授、方涛教授提供的书的启示,得到过黄保真教授、陈宗华教授提出的宝贵意见,还得到过徐庄厅长的帮助;而在北京国家图书馆查资料时,张丽丽女士不辞辛劳地搬回一册册往年版(直到最早的1974年版)《不列颠百科全书》(已收馆,并且一次只能由她本人——工具书组组长预约和借出五本),使我能够尽情查阅,在此一并向他们致以诚挚的感谢!最后特别感谢中国大百科全书出版社,是该社与美国不列颠百科全书出版公司良好的合作关系,促成了对于本书所用英文资料的授权。深深地祝愿给所有惠恩于此书的人们:天仪百福,地祥千安!

编者

2007年6月

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Absurd, Theatre of the, dramatic works of certain European and American dramatists of the 1950s and early '60s who agreed with the Existentialist philosopher Albert Camus's assessment, in his essay "The Myth of Sisyphus" (1942), that the human situation is essentially absurd, devoid of purpose. The term is also loosely applied to those dramatists and the production of those works. Though no formal Absurdist movement existed as such, dramatists as diverse as Samuel Beckett, Eugène Ionesco, Jean Genet, Arthur Adamov, Harold Pinter, and a few others shared a pessimistic vision of humanity struggling vainly to find a purpose and to control its fate. Humankind in this view is left feeling hopeless, bewildered, and anxious.

The ideas that inform the plays also dictate their structure. Absurdist playwrights, therefore, did away with most of the logical structures of traditional theatre. There is little dramatic action as conventionally understood; however frantically the characters perform, their busyness serves to underscore the fact that nothing happens to change their existence. In Beckett's *Waiting for Godot* (1953), plot is eliminated, and a timeless, circular quality emerges as two lost creatures, usually played as tramps, spend their days waiting—but without any certainty of whom they are waiting for or of whether he, or it, will ever come. Language in an

Absurdist play is often dislocated, full of clichés, puns, repetitions, and non sequiturs. The characters in Ionesco's *The Bald Soprano* (1950) sit and talk, repeating the obvious until it sounds like nonsense, thus revealing the inadequacies of verbal communication. The ridiculous, purposeless behaviour and talk give the plays a sometimes dazzling comic surface, but there is an underlying serious message of metaphysical distress. This reflects the influence of comic tradition drawn from such sources as *commedia dell'arte*, vaudeville, and music hall combined with such theatre arts as mime and acrobatics. At the same time, the impact of ideas as expressed by the Surrealist, Existentialist, and Expressionist schools and the writings of Franz Kafka is evident.

Originally shocking in its flouting of theatrical convention while popular for its apt expression of the preoccupations of the mid-20th century, the Theatre of the Absurd declined somewhat by the mid-1960s; some of its innovations had been absorbed into the mainstream of theatre even while serving to inspire further experiments. Some of the chief authors of the Absurd have sought new directions in their art, while others continue to work in the same vein.

Absurd, Theatre of the 荒诞派戏剧
20 世纪 50 年代到 60 年代初期欧洲和

美国某些剧作家的作品。这些作家赞同存在主义哲学家 A. 加缪在其 1942 年发表的评论《西绪福斯的神话》中所持的论点,认为人类的处境在本质上是荒诞的和缺乏目的的。这一术语大体上亦适用于下述这些剧作家及其作品。虽然没有正式的荒诞主义运动,但不同的剧作家如 S. 贝克特、E. 尤内斯库、J. 热内、A. 阿达莫夫、H. 品特以及其他一些剧作家均对人类持悲观观点,认为人类欲寻求其生存目标并掌握自己命运的努力是徒劳的。按照这种观点,人类处于一种自感无望和迷惑忧虑的状态之中。贯穿在戏剧中的思想决定了戏剧的结构,因此,荒诞派剧作家对传统戏剧的逻辑结构大都抛弃不用。几乎没有任何传统观念上的戏剧情节,不论人物表演得如何疯狂,他们的舞台动作和表情均用于强调没有什么能改变他们的存在这个事实。

1953 年首次演出的贝克特所作《等待戈多》一剧中,出现了既无时间又无情节的循环式安排,两个通常扮成流浪汉的迷惘的人,在等待中消磨时光,但他们既不知道在等待什么人,也不能肯定等待的他或她是否会来。荒诞剧中使用的语言常常互不连贯,充满陈词滥调和双关语,重复并且没有结论。1950 年第一次公演的尤内斯库所作《秃头歌女》一剧中的人物,只是坐在舞台上重复说一些不言而喻的话,最后发展为胡说八道,以显示语言上的无法沟通。

这种荒谬而无目的的行为和言语的混合,有时在表面上显得滑稽可笑,令人眼花缭乱,实际上却在严肃地传达一种隐晦的人类苦楚。从中我们可以看到来

自即兴喜剧、轻歌舞剧、歌舞杂耍表演以及哑剧、杂技结合而成的喜剧传统的影响。同时,超现实主义、存在主义、表现主义等流派以及 F. 卡夫卡的作品中所表现的思想也给予荒诞派戏剧明显的影响。

荒诞派戏剧在轻视传统戏剧手法方面令人震惊,在恰当表现 20 世纪中期公众关注的事物方面受人欢迎,至 60 年代中期有些没落。然而,该戏剧某些创新已为戏剧主流所吸收,并激发他们做进一步的实验。荒诞派戏剧的主要作家,有些在其艺术领域开始寻求新的方向,有些则仍一本初衷地继续创作和演出。

Aestheticism, movement in Europe in the late 19th century that centred on the doctrine that art exists for the sake of its beauty alone.

The movement began in reaction to prevailing utilitarian social philosophies and to what was perceived as the ugliness and philistinism of the industrial age. Its philosophical foundations were laid in the 18th century by Immanuel Kant, who postulated the autonomy of aesthetic standards from morality, utility, or pleasure. This idea was amplified by J. W. von Goethe, J. L. Tieck, and others in Germany and by Samuel Taylor Coleridge and Thomas Carlyle in England. The movement was popularized in France by Madame de Staël, Théophile Gautier, and the philosopher Victor Cousin, who coined the phrase *l'art pour l'art* ("art for

art's sake") in 1818.

In England, the artists of the Pre-Raphaelite Brotherhood, from 1848, had sown the seeds of Aestheticism, and the work of Dante Gabriel Rossetti, Edward Burne-Jones, and Algernon Charles Swinburne exemplified it in expressing a yearning for ideal beauty through conscious medievalism. The attitudes of the movement were also represented in the writings of Oscar Wilde and Walter Pater and the illustrations of Aubrey Beardsley in the periodical *The Yellow Book*. The painter James McNeill Whistler raised the movement's ideal of the cultivation of refined sensibility to perhaps its highest point.

Contemporary critics of Aestheticism included William Morris and John Ruskin and, in Russia, Leo Tolstoy, who questioned the value of art divorced from morality. Yet the movement focused attention on the formal aesthetics of art and contributed to the art criticism of Roger Fry and Bernard Berenson. It was unparochial in its affinities with the French Symbolist movement, fostered the Arts and Crafts Movement, and sponsored Art Nouveau, with its decisive impact on 20th-century art.

Aestheticism 唯美主义运动 19 世纪后期在欧洲兴起的运动,认为艺术只为本身之美而存在。这个运动是为了反对当时功利主义的社会哲学以及工业时代

的丑恶和市侩作风而开始的。唯美主义的哲学基础是康德在 18 世纪时奠定的。康德主张审美的标准应不受道德、功利和快乐观念的影响。歌德、席勒以及英国的 S. T. 柯尔律治和 T. 卡莱尔发展了这一观点。在法国,斯塔尔夫夫人、T. 戈蒂埃和哲学家 V. 库辛普及了这个运动。库辛还在 1818 年创造了“为艺术而艺术”这句名言。在英格兰,拉斐尔前派的艺术从 1848 年开始撒下了唯美主义的种子。D. G. 罗塞蒂、E. 伯恩-琼斯、A. C. 斯温伯恩的作品通过有意识的中世纪风格表现对于理想美的热望,是唯美主义的代表作。O. 王尔德和 W. 佩特的著作以及 A. 比尔兹利的绘画也表现了对唯美主义运动的态度。画家 J. M. 惠斯勒将这一运动培养优美的感受性的理想发展到最高点。唯美主义运动注重的是艺术的形式美。这个运动促进了 R. 弗赖和 B. 贝伦森的成熟的艺术批评。唯美主义运动与法国象征主义运动关系密切,促进了工艺美术运动,并且通过对 20 世纪艺术决定性的影响,倡导了新艺术派。

allegory, a work of written, oral, or artistic expression that uses symbolic fictional figures and actions to convey truths or generalizations about human conduct or experience.

Like metaphor, an allegory expresses spiritual, psychological, or abstract intellectual concepts in terms of material and concrete objects. In the 13th-century French didactic poem *Roman de la Rose*,

for example, most of the details of the garden have a fixed connotation in terms of courtly love; but what may seem the mechanical contrivance of the extended metaphor is redeemed by its imaginative rendering.

In allegorical fictions—especially European medieval morality plays—many of the characters are personifications. Personification is allegorical insofar as it endows a thing or abstraction with human attributes; but it differs from allegory in that the identity of the thing personified is always clearly proclaimed, be it Good Deeds, Gluttony, or Riches.

Allegory both conceals and reveals. When an author ventures into political allegory, he may protect himself by the element of disguise and, at the same time, make satirical revelations through the implied comparison. Thus, in the prologue of the 14th-century English poem *Piers Plowman*, the author, using the story of the mice who were afraid to bell the cat, states his views on the House of Commons' unsuccessful attempt to curb John of Gaunt's depredations. In *Absalom and Achitophel* (1681), John Dryden reveals, under scriptural disguise, the characters of politicians involved in an attempt to alter the succession to the English throne.

Several of these methods are combined by George Orwell in *Animal Farm* (1945), which, under the guise of a fa-

ble about domestic animals who take over a farm from their human oppressor, expresses the author's disillusionment with the outcome of the Bolshevik Revolution and shows how one tyrannical system of government in Russia was merely replaced by another. Perhaps the most original use of allegory in the 20th century is to be found in the works of Franz Kafka, whose enigmatic fantasies about the predicament of the individual in an incomprehensible environment are not susceptible of any single or precise interpretation.

allegory 讽喻 一种书面的、口头的或艺术的表现手法,利用象征性的虚构的人物及行动,表达关于人的行为或体验的实况或概括。讽喻就像隐喻一样,以有形具体的东西表现精神的、心理的或抽象的概念。如在13世纪法国教海诗《玫瑰传奇》中,花园中的多数细节都有典雅爱情的固定含义。在讽喻小说中,特别是欧洲中世纪道德剧中,许多人物是概念的化身。讽喻既有所掩饰也有所揭示。G.奥威尔在《兽园》(1945)中将上述数种方法结合起来。也许,在20世纪对讽喻最别出心裁的运用,可见于F.卡夫卡的作品。

antinovel, also called NOUVEAU ROMAN (French: "new novel"), avant-garde novel of the mid-20th century marking a radical departure from the conventions of the traditional novel. Starting from the premise that everything in the novel had been

done—that whole societies had been portrayed in panorama and individual psychologies probed minutely—the antinovelists sought new avenues of fictional exploration. In their efforts to overcome literary habits and to challenge the expectations of their readers, they deliberately frustrated conventional literary expectations, avoiding any expression of the author's personality, preferences, or values. They rejected the traditional elements of character, entertainment, dramatic progress, and dialogue that reveal character or further plot.

The term antinovel was first used by Jean-Paul Sartre in an introduction to Nathalie Sarraute's *Portrait d'un inconnu* (1948; *Portrait of a Man Unknown*, 1958). It is usually associated with the French *nouveau roman* of the 1950s and '60s, but works of other writers, such as the German novelist Uwe Johnson's *Mutmassungen über Jakob* (1959; *Speculations About Jakob*, 1963), also reveal vaguely identified characters, casual arrangement of events, and uncertainty of meaning.

antinovel 反小说 又称新小说(法语为 *nouveau roman*)。20 世纪中叶的先鋒派小说,标志着彻底背离传统小说的常规。反小说家从下列前提出发:在小说中一切已完成——整个社会已被全面描绘,人的心理已被细密地探讨。因此,他们力求探索出写小说的新路子。他们努力克服一些文学描写习惯,并向

读者的期望提出挑战。为此,他们有意识地破坏传统文学所期望的东西,完全避免表达作者的个性、爱好或准则。他们唾弃传统的特征、娱乐、戏剧性进展,以及揭示特征或下一步情节的对话等因素。萨特在为萨罗特的《无名氏的画像》(1948)写引言时首次使用该词。它通常与 20 世纪 50 年代和 60 年代的法语词 *nouveau roman*(新小说)相联系,但是其他作家的作品,如德国小说家约翰松的《对雅各布的种种揣测》(1959)也模糊地揭示了同样的特点,对事件的随便安排以及含意的不确定性。

apprenticeship novel, biographical novel that concentrates on an individual's youth and his social and moral initiation into adulthood. The class derives from Goethe's *Wilhelm Meisters Lehrjahre* (1795–96; *Wilhelm Meister's Apprenticeship*). It became a traditional novel form in German literature, where it is called *Bildungsroman* ("novel of educational formation"). An English example is Dickens' *David Copperfield* (1850). In the 20th century Thomas Wolfe's *Look Homeward, Angel* (1929) is an American example.

apprenticeship novel 学徒小说 传记式小说,集中描绘一个人的青年时代以及进入成年时所受的社会与道德教育。这类小说源于歌德的《威廉·迈斯特的学习时代》(1795 ~ 1796),并成为德国文学的一种传统小说形式,称为教育小说。英国学徒小说的典范是狄更斯的