

高等院校英语语言文学专业研究生系列教材

总主编 戴炜栋

An Introduction to
Literature

文学导论

邵锦娣 白劲鹏 编著

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《高等院校英语语言文学专业研究生系列教材》是我国首套英语语言文学专业研究生教材。该系列教材汇聚了全国英语语言文学专业各领域的百余位知名专家学者，旨在集各校学术之长，优势互补，形成合力，以推动研究生教材建设，使我国英语语言文学专业研究生的培养走上一个新台阶。

本系列教材紧密结合研究生教学实际和需要，强调科学性、系统性、先进性和实用性，力求每本教材都能反映出该领域的新理论、新方法和新成果。该系列由50余种教材组成，内容涵盖语言学、语言教学、文学理论、原著选读等领域，教材内容翔实、规模宏大、体系科学、编排规范，堪称21世纪研究生教材建设的一大景观。

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高等院校英语语言文学专业研究生系列教材

总 序

近年来,随着我国经济的飞速发展,社会对以研究生为主体的高层次人才的需求日益增长,我国英语语言文学专业的研究生教学规模也在不断扩大。各高校在研究生培养方面,形成了各自的特色,涌现出一批学科带头人,开设出自己的强项课程。但同时我们也认识到,要使研究生教育持续健康地发展,要培养学生创新思维能力和独立研究与应用能力,必须全面系统地加强基础理论与基本方法方面的训练。而要实现这一目标,就必须有一套符合我国国情的、系统正规的英语语言文学专业研究生主干教材。

基于这一认识,我们邀请了全国英语语言文学专业各研究领域中的知名专家学者,编写了这套《英语语言文学专业研究生系列教材》,旨在集各高校之所长,优势互补,形成合力,在教材建设方面,将我国英语语言文学专业的研究生培养工作推上一个新的台阶。我们希望通过这套教材的出版,来规范我国的英语语言文学专业的研究生课程,培养出更多基础扎实、知识面广、富有开拓精神、符合社会需要的高质量研究生。

在内容上,本套系列教材覆盖了英语语言文学专业各学科的主要课程。我们总的编写指导思想是:结合我国英语语言文学专业研究生教学的实际情况与需要,强调科学性、系统性、先进性和实用性。力求做到理论与应用相结合,介绍与研究相结合,中与外相结合,史与论相结合,广泛搜集资料,全面融会贯通,使每一本教材都能够反映出该研究领域的新理论、新方法和新成果。本套教材的这些特点,使其有别于单纯引进的国外同类原版教材,是国外教材所不可取代的,两者的作用是相辅相成的。也正是由于这些特点,本套教材不仅可以作为我国英语语言文学专业研究生的主干教材,也可作为中国语言文学专业的教师与学生的参考用书。

在编写体例上,我们参照了国家标准局的有关标准以及国际上的通行做

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法,制定了统一的规范。每章后面,都列出了思考题和深入阅读书目,以便启发学生思考和进一步深入研究。

教材建设是学科建设的一项重要基本建设,对学科发展有着深远的影响。我们相信,正如国外剑桥和牛津大学出版社出版的语言学和应用语言学教材和丛书对推动国际语言学和应用语言学的发展起了巨大作用一样,在世纪之交推出的这套系列教材,也必将大大推动我国 21 世纪英语语言文学专业研究生教育事业的发展,促进我国英语语言文学研究水平的提高。

戴炜栋

2000 年 9 月

PREFACE

The idea of having a book published bearing the title of *An Introduction to Literature* is inspired by the needs of our graduate students, who over the years have taken the course of the same name as a prerequisite for earning an MA degree in the English Department of Heilongjiang University either as a linguistics major or a literature one. In the process of getting the materials ready to finally shape the look, it has become more and more apparent to us that such a book should also serve the interest of our undergraduates and would, hopefully, benefit general readers, who want to learn how to understand and enjoy works of literature.

It is a general belief that a grasp of genre is necessary in reading literary works. Basic elements and techniques, pertaining to and evolving with the development of the major genres of fictitious literature, namely, novels, short stories, poems, and plays, are what elevate literature from life. Thus knowledge of the fundamental aspects of the three forms, namely, Fiction, Poetry, and Drama, would help us become qualified readers, who would see literature as art and approach it accordingly.

The present edition is composed as guides to understand each of the forms. It is based on lecture notes prepared for the teaching of the course to first-year graduate students for the time of one semester beginning from 1989. Much more information was added as the course lengthened into one year. References include books of the same title or of similar nature published in the United States over the past twenty or more years. We rely quite heavily on these materials in introducing items like definitions, histories, and concepts such as plot, character, point of view.

The book is at the same time an anthology of works of literature that appear frequently in collections. *The Great Gatsby*, a novel by F. Scott Fitzgerald, is provided as a sample of the genre and is followed by ample questions designed to assist readers to read actively. Also included are 22 short stories, by world masters such as Chekhov, new talents like Raymond Carver, and women authors, for instance, Charlotte Perkins Gilman. What merits attention is the introduction to works of post-modernism as seen in the metafiction section, originally printed in *Elements*

of *Literature* by Robert Scholes, et al (1982). Aside from various citations from classic poems used for illustration, there are 8 poems listed for reading and critical thinking in the light of poetic elements and techniques discussed in the chapter. Texts of four whole American plays are presented, each followed by questions prepared to stimulate discrimination. The chapter about film is relatively brief. Material on writing about literature is selected according to instructions from *MLA Handbook for Writers of Research Papers* (1988), and there is a short summary of approaches in literary criticism. Although books of the same kind do not always include introduction to Novel, ours contains a section about the novel, which may discuss quite the same elements and techniques as those mentioned in the section about the short story, but is equipped with different examples, mostly of novels.

The compiling of such a book would have been unthinkable without a relatively large number of sources that keep coming out in the US, some of them appearing in successive editions and expanding gradually in both volume and vision. When I started to prepare for the teaching of the course ten years ago, I had in hand, among others, the 1974 version of *An Introduction to Literature: Fiction, Poetry, and Drama* edited by Sylvan Barnet, Morton Berman, and William Burto, published by Little, Brown in Boston. What has come to help now is a hardcover expanded version of the tenth edition having the same title and by the same group of people, published by HarperCollins in New York in 1994. Besides, it is matched by another book named *Teaching An Introduction to Literature: Fiction, Poetry, and Drama*, Expanded Edition by the same authors. Similarly, the 3rd edition of X. J. Kennedy's *Literature: An Introduction to Fiction, Poetry, and Drama* published in 1983 grew into its 6th version by Kennedy and two more authors in 1995. Again it is accompanied by *Instructor's Manual* printed in the same year.

Such a steady output is naturally related to the fact that the Introduction to Literature class, as I recently learned, is usually taken in sophomore year in the US. The course is required for all English majors and is also taken by non-majors. It stresses introduction to the genres, critical approaches and literary terms and is regarded as a tool kit for those interested in literature. To university professors in the States it is hard to imagine a good English curriculum without a course like this. Thus, we sincerely hope the introductory course will also become mandatory in universities in China, and our book will provide some apparatus for such a course, as it is written in a language geared to present-day literary students, both graduate and undergraduate, though instructors may use different parts at discretion.

The major source from which the book is edited includes publications as recent as 1996 and 1997, and even electronic publications are consulted and utilized, as seen in the two chapters my co-editor Bai, Jin Peng prepares — Novel and Poetry. My essay on understanding fiction through context of situation reflects application of achievements in a branch of linguistics — pragmatics to literary criticism. Included

as a sample research paper, the essay by Eleanor Porter, Professor of English, HongKong Baptist University, is a piece of ecocriticism on some of Faulkner's works. The essay, which she gladly allows me to use, is also a speech delivered at Faulkner International Conference held in Beijing in November 1997. This is a book meant for the late 1990s.

Aid of kinds other than printed matter comes from people in China and friends abroad. Both Bai, Jin Peng and I have received tremendous encouragement from the university leadership downward. The English Department has given enormous support, with its constant emphasis on the importance of quality teaching and research as well as its valuable supply of reference books and academic journals. The university library has been watchful over the needs of the faculty, and Ms Liu Ying has given me priority of using the most recent resources available. My gratitude goes to Dr. Artem Lozynsky, whose influence on the study and appreciation of literature among our students is immeasurable due to his long-time teaching in the department. His attitudes and ideas in criticism naturally have found their way into the book, as one more evidence of my debts to the conversations and discussions with him over the years.

To my former instructors in the United States I owe much of my understanding of literature and my confidence in writing. Among those who have kept in touch are Professor Judith Everson, Chairman of the English Department of University of Illinois at Springfield, Professor Michael Lennon, Vice President for Academic Affairs at Wilkes University in Pennsylvania, and Judith Roof, Professor of English at the University of Indiana. Especially over the past year the treasured contact has been facilitated by the Internet, which sends support of many kinds. I also wish to thank Dr. Lucrecia S. Pollard, Dr. Dean Mills Robertson, and Mr. Harold Goldin for their initiation into the realm of literature and the encouragement I had received at the time of their teaching in Heilongjiang University in the late 70s and early 80s, prior to my further study and research in the graduate programs at Sangamon State University (now UIS) and Illinois State University from 1985 to 1988.

Shao, Jin Di

March 1998

English Department

Heilongjiang University

Harbin

My first-year graduate English majors at Harbin Institute of Technology had the opportunity to be among the first classes to use your new text, *An Introduction to Literature*, in their fall 1998 Literary Analysis and Critical Writing course. What an exciting critical anthology for them to study and for me to teach. Your text is superior in so many ways that I would like to detail for you our recognition of its worth and our appreciation of your efforts.

Foremost is the collection of authors and the selection from their works. In any limited anthology great care and hard decisions determine the quality of the volume. You have selected superbly well! At no time did I feel I was teaching an inferior, somewhat banal piece by an author who writes well but has little depth of insight, a too frequent teaching experience with many anthologies. Instead, your selections exemplified good writing by fine writers who presented subtle and complex perspectives on the human experience. Students found these works provocative and demanding, eliciting their very best abilities as analysts and interpreters of literature. Our time was never wasted; great energy and enthusiasm for the course prevailed; we shared an intense and intellectually invigorating experience. Much credit is due to your text for it provided our solid foundation. We could, of course, and did ask for more. More poems, for example, more plays by non-American playwrights, and those suggestions might lead you to a second volume sometime in the future.

The second great virtue of this text is its exposition of analytical terms and approaches. Your introductions to each of the six sections of the text, The Novel, The Short Story, Poetry, Drama, Film, and Writing, contain essential information on genres and forms, approaches to analysis, technical terminology, and useful examples of the application of analytic approaches to selected works. Without this instructive information on theoretical analysis my students would have needed a second text or several texts to guide them in their analytical approach to the author's art and craft. Or I would have had to spend hours in lecture and board work or in preparation of written notes for students. Neither a second text nor my lectures or notes would implicitly convey the pertinence of this information as your text did, nor would they provide such efficient, easy access to this material. Your all-in-one approach with clear, concise, well organized, useful and interesting commentaries added significantly to the superiority of this text.

Our Literary Analysis and Critical Writing course at HIT met for six hours a week which provided sufficient time for us to cover the entire text in one semester and for students to write four major critical papers. I hope to be able to share the excellence of those papers with you for we anticipate printing a collection of the best

student writing from this class in the spring of 1999. In their writing you will see the fruits of your labors; I trust you will be gratified by their accomplishments.

As a related note, I believe your text is also applicable to upper-level undergraduate courses which would probably span two semesters with somewhat lighter writing requirements. It is really an ideal text for undergraduates in any program with a serious focus on literature.

My compliments on your fine work and my deepest appreciation to Prof. Jia at HIT who referred me to this text which I might otherwise not have discovered. August 21, 1998 dates my arrival in China. This is my first visit to your country and, while not inexperienced as a teacher, it is my first teaching experience in China. Much of my pleasure and success this past fall is due to the diligence and enthusiasm of the students which your most comprehensive text stimulated.

I applaud your work, recommend it to others, and believe it is most deserving of wide recognition and use in college classrooms throughout China.

Justine Fitzgerald Juarez

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