

英国文学名家导读丛书（影印本）
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乔伊斯导读



A Preface to

Joyce

〔英〕 Sydney Bolt 著

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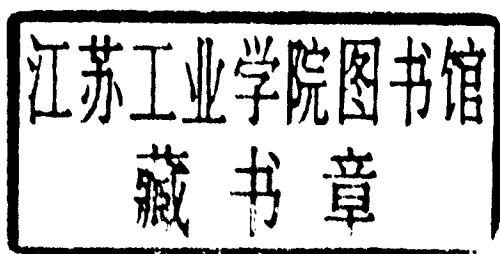
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总 序

1970年英国朗文出版集团 Pearson 教育出版社出版了《华兹华斯导读》，作者是华兹华斯研究专家约翰·珀金斯。该书首先提供华兹华斯的基本信息，介绍诗人的教育背景、哲学和宗教思想，特别强调了他与英国当时经济发展的关系，随后对华兹华斯各个时期代表作品进行深入细致的解读，分析其诗歌创作的成就及其特点，最后提供相关资料，如华兹华斯圈子内的人、阅读书目等信息。《华兹华斯导读》是一部学习和研究华兹华斯诗歌极为有用的参考书，深受学生、教师和研究工作者欢迎。时隔多年，Pearson 教育出版社又推出《华兹华斯导读》修订版，原作者对该书内容作了调整，并增加对自传体长诗《序曲》的论述。《华兹华斯导读》是 Pearson 教育出版社出版的“英国文学名家导读丛书”第一册，入选该丛书的其他名家有莎士比亚、弥尔顿、邓恩、斯威夫特、蒲柏、约翰逊、雪莱、济慈、奥斯丁、狄更斯、勃朗特姐妹、霍普金斯、王尔德、哈代、康拉德、H. G. 威尔斯、E. M. 福斯特、欧文、劳伦斯、庞德、T. S. 艾略特、乔伊斯、奥威尔、格林等，在时间上涵盖文艺复兴、新古典主义、浪漫主义、现实主义、现代主义及战后等不同历史阶段，在文体上包括小说、诗歌、戏剧等文学样式。

“英国文学名家导读丛书”作为一套“学术与研究丛书”，旨在向英国名家作品的读者提供“现代和权威的导引”，帮助他们克服在阅读时遇到的特有的困难，达到“智性理解和艺术欣赏”之目的。一如《华兹华斯导读》，该丛书各册的结构一般分为三个部分，第一部分是关于作家的生平经历，所处的历史时代背景，所受到的文学、文化、宗教、哲学思潮的影响。第二部分是评论研究，以文本分析为主，涉及作家的代表性作品、创作思想、艺术手法，同时展示各种研究视角。第三部分是参考信息，包括对作家有重要影响或与作家关系密切的人物的简介、较为完备的研究书目等内容。

“英国文学名家导读丛书”各册的作者均为学有所成的专家学者，他们学术研究功底深厚，对英语文学文化传统以及当代西方文学理论有深入了解，注意将作家及其作品置于历史和社会文化背景之下，对文本进行深度解读，论证充分，剖析精辟，有不少独到的见解，形成了鲜明特色。例如，《莎士比亚喜剧导读》从研究笑的社会功能入手，分析莎剧中的幽默和丑角，将伊丽莎白时代观众对喜剧的期待与二十世纪读者对莎士比亚喜剧的接受进行区别。《莎士比亚悲剧导读》研究莎士比亚四大悲剧，对莎士比亚的语言有精当的论述。《弥尔顿导读》精选诗人不同时期的诗篇进行细读，有效帮助现代读者理解弥尔顿作品中所包含的清教主义思想以及他的诗歌艺术。《奥斯丁导读》对奥斯丁与十八世纪文学的关系进行梳理，详尽分析了她的人物塑造和小说结构，并专门讨论《爱玛》中的两位男性人物。《王尔德导读》按照王尔德的创作轨迹评析他的诗歌、小说、社会喜剧和自传，试图解开他经久不衰的魅力之谜，对王尔德的性倾向问题也有专门论述。《哈代导读》展示了哈代在小说中描写悲剧情感和普遍人性时所表现出来的深度和力度，并有专门章节讨论他的短篇小说和诗歌创作成就。《康拉德导读》揭示了康拉德复杂的欧洲文化思想背景，关于《诺斯特罗摩》的解读成为全书的亮点。《劳伦斯导读》将劳伦斯的生平经历、时代背景与文学创作结合起来考察，对《儿子与情人》和《虹》的评析清晰明了，令人信服。《庞德导读》以较多的篇幅介绍庞德这位有争议的诗人的生活 and 文学、文化、政治背景，对其鸿篇巨制《诗章》内容的复杂性以及诗人在二十世纪诗歌中的地位进行较为客观中肯的评析论述。《艾略特导读》强调了历史文化传统在艾略特生活和文学创作中的重要性，对他的代表作品诗歌《荒原》、《四个四重奏》和诗剧《大教堂谋杀案》作了现代阐释。《乔伊斯导读》分析了乔伊斯作品中的爱尔兰文学意识和现代主义特征，对《一个青年艺术家的画像》、《尤利西斯》和《芬尼根的苏醒》文本的分析解读起到了解惑释疑的功能，是学习乔伊斯小说的良师益友。

“英国文学名家导读丛书”各册均由相关领域的专家学者一人独撰，这保证了书中内容结构的系统性和连贯性。该丛书注重学术严谨性，考证细致，阐释得当，同时，论述力求深入浅出，体现导读的特点，既有综合介绍，又有重点分析，可读性强。丛书的作者把作家的文本适当地穿引在评述之中，从而使得论证有理有据，没有脱离文本。书中采用各种研究视角，对一般读者具有启迪作用。作为教学与研究参考书，该丛书的资料不仅丰富全面，而且准确可靠。参考文献汇总了该领域的研究成果，很有针

对性,是查询相关材料的好助手。分类索引便于读者快捷地了解到所需信息在书中的位置。另外,书中附有珍贵的人物照片、历史地图、插图等,图文并茂成为该丛书的一个特点。

Pearson 教育出版社在上世纪七十年代推出“英国文学名家导读丛书”后,受到读者好评。为使该丛书及时反映学术研究最新进展,扩大其规模 and 影响,Pearson 教育出版社对已出版的导读进行修订再版,并继续出版新的导读。长期以来,我国高校英语文学教学与研究原版书刊匮乏,学生写论文时收集资料成为一大难题,教师和研究人员开展学术研究也受资料不足的制约,影响了研究工作的质量和水平。北京大学出版社决定引进 Pearson 教育出版社的“英国文学名家导读丛书”,将有助于改变这种状况。惠普尔说:“书籍是屹立在时间的汪洋上的灯塔。”对于在英国文学海洋中畅游的众多学子来说,该丛书如同灯塔一样,可以起到指引作用。

“英国文学名家导读丛书”在中国出版,将促进我们国家的英国文学教学和研究工作。

王守仁

南京大学外国语学院教授

2005 年 1 月



James Joyce in Zürich

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Foreword

One of the most attractive topics presented in this book is Joyce's dedication, though a perpetual exile, to his old Irish life. Epic books, like football teams, need homecomings, and a study of this writer has to acknowledge his tenacious memory and disciplined imagination which kept a firm grip on every street of his native city, sending the reader to a city map as on p. 194 to substantiate the author's massive narrations and meditation.

Many of our readers will turn first to Mr Bolt's elegant discussion of *A Portrait*, Joyce's most widely appreciated book. Clear topic outlines and a wealth of significant detail mark the explications below and must prompt the reader towards an appreciation of the aesthetic and linguistic forms created by Joyce's massive wit. Formidable though the later work of Joyce is, the adventurous reader is drawn towards *Ulysses* and will then explore the appropriate section of this critique organised again under similar headings, its material codified in accordance with the intriguing categories which Joyce himself offered as a help to readers. Indeed, as far as I am aware most of the material in this book is unsurpassed in any other introductory monograph of this size and scope.

Paradoxically, Joyce's books are the work of a master of the modern movement and an heir of medieval traditions at the same time. In fact, he seems to have synthesised in them the Irish literary consciousness as a whole. I'm not thinking only of the admired Irish Renaissance with its tiny dynamic Abbey Theatre but of the comic spirit that Swift, Sheridan, Wilde and Shaw exploited in different ways. Further back too I am thinking of Celtic legend and the country's medieval heritage of medieval manuscripts whose skilled penmanship created the free-ranging design and fantasy embodied in the Book of Kells in Dublin's Trinity College. Joyce's pages may be interpreted as the creation of a series of central issues packed in between the lines and interlaced with all manner of bizarre materials in much the same way. Medieval readers were accustomed to universal and encyclopaedic scholars. Isn't this what we have in Joyce also? Having identified, for instance, the Homeric parallels in *Ulysses* we should find it entirely natural to discover other hidden schemes built into the text. Medieval scholars delighted in the hidden web of correspondences that encircles all known aspects of reality and emanates from God the Creator. Such thinking was a most acceptable precursor for Joyce's own, and the Irish literary tradition provided it for him.



To start reading Joyce as he himself wanted is a task that never quite leaves off, and this book has been designed for this series in a learned and quietly persuasive manner by Sydney Bolt, a guide who has long learned how to identify and evaluate both the wood and the trees in the forest of Joyce's unique sensibility.

The second edition of this book takes account of recent developments in Joyce studies, and in particular the clarification of the issues raised by *Finnegans Wake*.

MAURICE HUSSEY
General Editor

Maurice Hussey died suddenly in June 1991. The Publishers and author would like to pay tribute to his wisdom, inspiration and friendship as Editor of Preface Books. He will be sadly missed.



Introduction

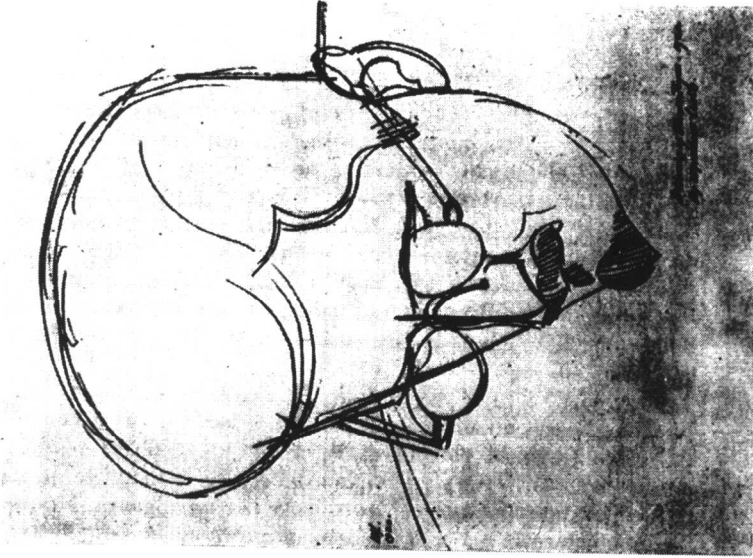
During the years between the two world wars, for most of which he was living in Paris, James Joyce was an international symbol of modernity. The reputation of his novel *Ulysses* – at that time unobtainable in most countries where it was admired – ensured him that status. Even those who had read the book were not quite certain where its modernity lay but one thing was certain. Considered as a product of technology it challenged comparison with the latest developments in engineering. Only specialists could understand how it was constructed. It was a triumph of remote expertise.

The image of Joyce as the infallible inventor is unequivocally presented in Wyndham Lewis's portrait of him (p. xii). Compare this with a typical portrait of W. B. Yeats, and the peculiar impersonality of Joyce's art is immediately made manifest. Yeats personifies the artist as seer: Joyce looks like an engineer. He has the inhuman look of a man whose glances are not to be returned, because his eyes are devoted to the examination of mechanisms. Indeed, his eyes are not even represented. The direction of his spectacle lenses tells us all we need to know about vision. They are not aimed outwards, at us, but focussed intently downwards, as if upon some technical problem, laid out for solution on a drawing-board or work bench. The expression of the face is concentrated but in no way tense. On the contrary, there is an air of comfort, almost of complacency, as of the star performer whose appreciation of the difficulty of his task serves only to enhance his sense of mastery.

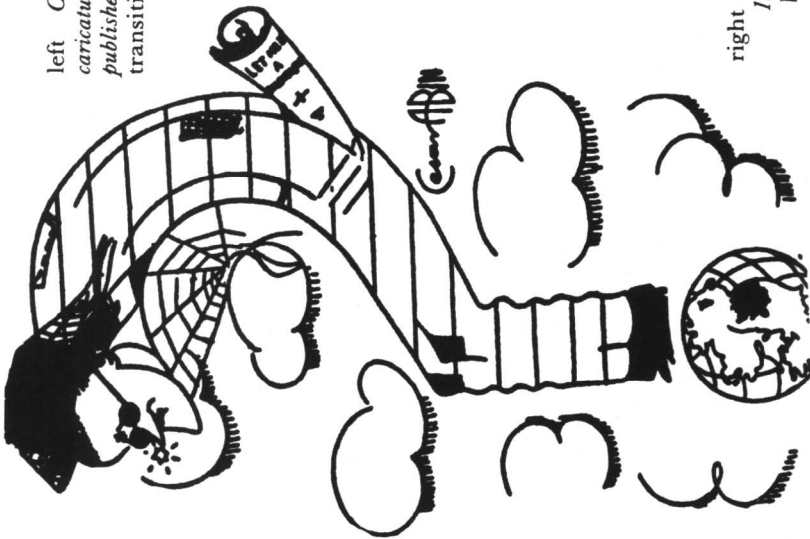
This is the face of the master, whom a young man stopped in the street, requesting permission to kiss the hand that wrote *Ulysses*. It is not, however, the face of the man who advised against kissing that hand, because it had done other things too. James Joyce was not merely the vehicle of his art, and was capable of distinguishing his powers as an artist from his weaknesses as a man. *Ulysses*, he once stated, was a wise book written by a foolish man. In so far as the foolish man was a great artist he was uncompromising, firm and patient – as well as prickly, vain, suspicious, stuffy and unscrupulous. But the foolish man was also many other things – playful, high-spirited, imprudent, improvident and silly, a boon companion and above all else a family man.

It was this foolish man who provided the material for the infallible artist to scrutinise, and the older he grew the more scrutiny revealed this material to be comic and commonplace. To celebrate his fiftieth

birthday he arranged for a caricature to be published, in which he appeared as a clown, as is symbolised by the star stuck on his nose (p. xii). The only allusion to art is the song sheet in his pocket, 'Let Me Like A Soldier Fall'. Appropriately this is a piece bristling with tests of the singer's technique (as Browne mentions in 'The Dead'), and its theme of the falling hero is that of *Finnegans Wake*, which he was then at work on. The song's heroic proclamation, however, serves only to mock the unheroic, harassed and shabby genteel condition of the clown who carries it. He stoops and wavers, so that his doubtful figure forms an agitated question-mark. The impenetrable spectacles this time suggest not impersonality but blindness, while festoons of cobwebs imply obsolescence, not modern technical efficiency. Parochialism is indicated by the globe: Ireland is the whole world for this pathetic creature, who, as his black hat shows, has also suffered a bereavement. He is in mourning for his father, for, to repeat, the foolish man was above all a family man.



left César Abin's
caricature of Joyce,
published in
transition, 1932



right James Joyce in
1920, drawing by
Wyndham Lewis



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Note

Two page references are given for quotations from *Dubliners* and *A Portrait of the Artist*, e.g. 229/224, referring respectively to page 229 of the edition named in the bibliography and page 224 of the Penguin edition. Only one page reference is given in the case of *Ulysses* and *Finnegans Wake*, since the pagination of the Penguin editions corresponds to that of the editions named in the bibliography. In these cases the number which, after a full stop, follows the page number is the number of the line where the quotation starts. The Penguin edition of *Ulysses* referred to is the Student Edition.



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A Preface to

Joyce



乔伊斯
导读 ·

Part One

The Writer and His Setting