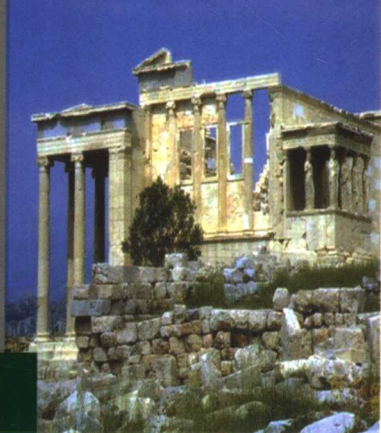


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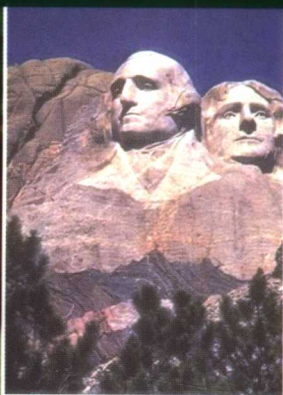
新视角英语文学与文化系列教材



20 世纪英国文学选读

READINGS IN 20TH CENTURY BRITISH LITERATURE

■ 王 虹 / 编



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Readings in 20th Century British Literature

王 虹 编

顾 问 何其莘 陈建平

总主编 刘 岩

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总 序

我们所处的时代是一个多元共生的时代。国际政治的多极化走向、经济的全球化趋势、社会的信息化局面以及文化的多元化态势正快速改变着我们的生活。科学技术的高速发展以及新兴学科的不断涌现加剧了世界各国文化的交流、碰撞和合作。如何培养适应新时代发展和需要的人才，这是我们这一代教育工作者面临的新的课题和挑战。

高等学校外语专业教学指导委员会英语组于 2000 年 3 月修订的《高等学校英语专业英语教学大纲》明确规定了高等学校英语专业的培养目标：“高等学校英语专业培养具有扎实的英语语言基础和广博的文化知识并能熟练地运用英语在外事、教育、经贸、文化、科技、军事等部门从事翻译、教学、管理、研究等工作的复合型英语人才。”这样的描述为我们编写英语专业教材和组织英语专业教学提供了重要依据。我校在长期的外语教学和研究实践中践行“明德尚行，学贯中西”的校训，着力推进外语与专业的融合，致力于培养一专多能、“双高”（思想素质高、专业水平高）、“两强”（外语实践能力强、信息技术运用能力强）、具有国际视野和创新意识的国际通用型人才。这要求全面提高学生的综合素质，包括拓宽人文学科知识，加强人文素质，培养创新精神，提高独立分析问题和解决问题的能力。

正是在这样的环境和背景下，我院精心策划并组织骨干教师编写了这套《新视角英语文学与文化系列教材》。这套教材可以用于英语专业高年级文学、文化、翻译等专业课和选修课的教学，也可



以为其他专业的学生提供必要的相关专业知识。我们期待这套教材能够以培养学生人文素质为根本原则，以加强学生人文修养、增强学生创新能力为目标，帮助学生批判地吸收世界文化精髓并弘扬中国优秀文化传统。

这套教材的策划和出版得到武汉大学出版社的积极推动和热情支持，没有他们的努力就不会有这套教材的问世。我院教师把多年教学经验积淀成书，每一本教材都凝结着他们的智慧和心血。还有我院一批渴求知识的学生，是他们的勤学好问让我们看到了工作的价值，也正是在教学相长的过程中我们的教材得到了不断的完善。在这套教材即将面世之际，让我们对所有参与教材编写和出版的人士表示衷心的感谢和敬意！也请同行专家对教材的缺憾不吝赐教。

广东外语外贸大学英语语言文化学院 刘岩博士

2006年4月于白云山校区



前 言

随着 21 世纪的到来, 20 世纪作为一个新的百年标记进入文学编年史。英美许多大学推出了以“20 世纪”为主题的各种文学选读课程, 学术出版社也纷纷推出以“20 世纪”为时间分界的英国文学选集; 英国剑桥大学出版社则在 2005 年出版了《剑桥 20 世纪英国文学史》, 以 900 页的篇幅对 20 世纪英国文学进行了全方位的概括。武汉大学出版社在“新视角英语文学与文化系列教材”中包括了《20 世纪英国文学选读》, 显示了系列教材的策划和主编在选材方面的敏感与前瞻意识。

一部好的教材在成书出版之前, 往往需要在教学实践上经过相当一段时间的打磨, 所谓“十年磨一剑”的说法, 对一部教材的形成特别贴切。《20 世纪英国文学选读》这部教材的雏形出现在 1990 年。当时广州外国语学院英语系的英国文学选读课分为两个学期, 第二个学期的内容是现当代英国文学。当时和我一起上“现当代英国文学”的是英国外教 Frank Pearson。Frank 的参与给我们带来了当时在国内还比较少接触的英国 1970 年代后期和 1980 年代的作品, 比如 Angela Carter 的 *The Company of Wolves*。几年后, 英国文学选读课压缩成一个学期的课程, 现当代部分随之取消。在 2002 年, 当广东外语外贸大学英文学院文学系开设专业课“20 世纪英国文学选读”的时候, 我在原来“现当代英国文学”教材的基础上编写了新的教材。经过四年的教学实践, 教材的设计和选材不断变化, 内容的覆盖面不断扩展。在武汉大学出版社决定出版这本教材之后, 我又对教材做了进一步修改, 使教材更具有系统性,



同时还增加了新的内容，希望能够在有限的篇幅里反映出 20 世纪英国文学的多元化特征。回顾这部教材形成的过程，我非常感谢我的同事和朋友 Frank，也很怀念我们一起工作的日子：分享我们喜爱的作品、研究如何让学生对文学产生兴趣，我们不时地为学生的进步而高兴，也为学生无法理解一些作品而沮丧。学生在课堂上和作业中的各种反应则是教材得到不断改进的动力和依据，为此，我也特别感谢所有上过这门课的学生。可以说没有我的学生在教学中的参与，也不会有现在这本教材。

既然是教材，当然要考虑学生的需要。这本教材的目标读者主要是本科英语专业高年级学生，同时也适合准备参加相关专业研究生考试的读者朋友。学生的就业方向主要是政府涉外部门、涉外企业或文化教育事业单位的翻译、文职、管理人员，还有一部分学生通过进一步深造，成为高等院校的老师。他们所需要的不仅仅是简单的英语听说读写技能，因为在将来工作中，他们需要进行高层次的跨语言、跨文化交流，应该具备高层次语言交流的能力，并对目的语文化有比较深入的了解和认识。文学选读课在提高学生语言运用能力，帮助学生了解和认识英国文化方面能够发挥重要的作用。首先，高层次语言交际能力要求学生在“听说读写”等基本技能的基础之上，进一步达到用英语“思维”的能力，将文学作品运用于语言教学中，是培养学生这种技能的重要途径。在教学中，文学作品既能在很大程度上提高学生高层次的阅读水平，还能为学生的思维想象和课堂讨论创造良好而真实的环境，进而培养学生用英语思维、分析推理和表达观点、态度的能力。其次，文学作品作为文化成品的重要组成部分，是帮助学生了解目的语国家及其人民的历史、习俗、信仰、思维方式和生活环境等文化背景的极好教材。

基于以上认识，我们在每个单元里都设计了与所学作品相关的练习和教学活动，旨在帮助学生通过交际、交流的方法理解和欣赏文学作品，同时也达到提高英语水平、掌握高层次语言运用能力的目的。此外，注重强化文学教学中的文化意识，通过每个单元的导读、作者简介和文学术语解释等，介绍历史与文化背景，帮助学生



通过文学来了解和认识英国当代社会文化的发展变化。在选材方面，既考虑到课堂教学的需要，也照顾到学生扩大阅读量的需要，因此除了附有练习和课堂活动的选读之外，在多数单元后面还有供学生课外阅读的补充材料。为了方便学生阅读，减少因词汇或者背景知识不足所带来的困难，对附有练习和教学活动的文本加入了注释。

本书分为 14 个单元，每个单元介绍一种题材的文学作品，大致按照时间的顺序先后编排。但是，有些题材在编排上未必能够完全按照时间顺序，比如，第一次世界大战时期的诗歌是 20 世纪初的作品，我们将其与第二次世界大战的诗歌创作放在一起，编排在 30 年代诗歌后面。在体裁方面，这部教材以诗歌和小说为主，同时包括了新编童话故事和游记。我们没有选取戏剧作品，主要是因为同一系列教材里另有一本《20 世纪英美戏剧文选》。由于教材篇幅所限，不可能全面涵盖 20 世纪英国文学，对不少在 20 世纪英国文学史上很有影响的作家我们只能忍痛割爱。

希望本书能够帮助学生进一步了解英国文学、文化，提高用英语进行思维、分析的能力，也希望读者对 20 世纪英国文学产生兴趣，以本书为起点，扩大阅读范围，在英国文学的百花丛中找到自己喜欢的一块园地。

王 虹

2006 年 6 月



作者简介

王虹 广东外语外贸大学副教授，硕士研究生导师，获广州外国语学院英语语言文学硕士学位、英国 Warwick 大学语言教学硕士学位、广东外语外贸大学语言学应用语言学博士学位。主要从事英语语言文学教学、研究和教材编写工作。所编教材《英国文学阅读与欣赏》由华南理工大学出版社出版，并任由上海外语教育出版社出版的《交际英语教程》（修订版）副主编（主编李筱菊），编著《当代英国社会与文化》（上海外语教育出版社），曾在《外语界》、《现代外语》等学术期刊上发表多篇论文。



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Unit 1

Modernist Poetry

Introduction

Modernism

As a term referring to the wide range of experimental and avant-garde trends in literature and other arts in the early 20th century, modernism defies simplified definitions. It is a complex and diverse movement distinguished by the emergence of new artistic and literary styles. While rejecting many assumptions of the 19th century cultural and literary traditions, it also inherits and transforms some of the most important legacies from that century: from Symbolism, it develops allusiveness in style and an interest in the inner world—an individual's mental states; from Realism, it takes over an interest in urban settings and a willingness to break taboos; from Romanticism, it inherits the central position occupied by the individual artist and an impending sense of crisis. The sense of crisis is intensified by the particular historical period in which Modernism emerges.

The historical and social background of Modernism is a scene of change which includes, as Peter Childs mentions in his book *Modernism*, the peak and the downturn of the British Empire, advances in science and technology which brought about unprecedented changes to



people's lives, and war in Africa, Europe and elsewhere. Profound changes also occurred in people's way of thinking, associated with such names as Charles Darwin, Karl Marx, Friedrich Nietzsche, and Sigmund Freud. Charles Darwin's theory of evolution overturned the belief in divine creation and revealed that humans evolved according to laws of nature like the rest of the natural world. Karl Marx's theory that ideology was based on material production, and western history and culture were governed by economic forces challenged the idealist philosophy of its time. Nietzsche's declaration of "the death of God" signaled the collapse of the very foundation of the Christian tradition, while Sigmund Freud's psychoanalytic theory illuminated the unconscious, calling into question the notion of rational free choice. The convergence of these changes prompted Virginia Woolf to make the memorable remark, "On or about December, 1910, human character changed". She went on to say, "All human relations have shifted—those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature." Although Woolf's remark is related to the rise of the modern novel, it is also relevant for our understanding of modernist literature as a whole.

Modernist writers generally positioned themselves against 19th century traditions and bourgeois values, and their experimental writing often created complex and difficult styles which disturbed their readers. For instance, the conventions of realism were abandoned by modernist novelists and by expressionist drama, while the poets turned away from traditional metre and adopted free verse. As modern society is increasingly becoming urbanized and industrialized, modernist writing is predominantly cosmopolitan, reflecting a sense of dislocation and alienation in urban culture. In *Marxism and Modernism*, Eugene Lunz identifies some of the most important features of modernist writing: aesthetic self-con-



sciousness; simultaneity, juxtaposition, or montage; paradox, ambiguity and uncertainty; and dehumanization. Most important of all, in modernist writing, subjectivity ceases to be unified, integrated, and self-consistent.

Modernist Poetry in English

The emergence of the modernist movement in English poetry is associated with the first appearance of the Imagist poets in the early years of the 20th century. In common with many other modernists, these poets were writing in reaction to what they saw as the excesses of the tradition of the 19th century Victorian poetry, with its emphasis on traditional poetic forms. In general, the modernists looked back to the practices of poets in earlier periods and other cultures for inspiration. These included ancient Greek literature, Chinese and Japanese poetry, French and Italian Medieval and early Renaissance poets and the English Metaphysical poets. Risking simplification, we might summarize the key elements of modernist poetry as experimentation, anti-realism, individualism and a stress on the intellectual rather than the emotive or sentimental aspects of human experience.

Modernist poetry is distinguished by the interconnection of the questioning of the self and the exploration of technical innovations. Typical of the modernist poetic techniques are fragmentations, juxtaposition of images from widely scattered times and cultures, complex intertextual allusions and patterning. The poet often strives for a personal style which is sometimes purposefully difficult and obscure.

In addition, modernist poetry abandoned the traditional aesthetics associated with Romantic poetry in its later phase of development, and no longer sought "beauty" as the highest achievement of verse. With the abandonment of the sublime and the sentimental, there was a turning away from pastoral poetry and from the natural world in the countryside.



Instead, the poets focused their attention on urban, mechanical, and industrial settings.

During the modernist period in the early 20th century, much British poetry remained traditional in form and subject matter. It was the three poets from outside of England that became the most important figures in modernist poetry in English: the Irish W. B. Yeats, and the Americans Ezra Pound and T. S. Eliot. Moreover, the early English modernist poets were mostly from America, such as Ezra Pound, Hilda Doolittle, Richard Aldington, Amy Lowell, Marianne Moore, William Carlos Williams, e. e. cummings, and T. S. Eliot. Although most of them are Americans, their literary career brought them to London or Paris, where they formed closely knit circles. Eventually these poets went their separate ways, some returned to America, some stayed in Europe, and T. S. Eliot, who went on to become one of the most influential of the modernists, remained in London and became a British citizen. Although Modernism as a literary movement seems to belong to the past, its influence is still felt today.

Literary Terms



Allusion: an implicit reference in a literary text to another work of literature or art, or to some person, place, or event. It can be seen as the writer's invitation to the reader to share some experience together. The function of an allusion is to enrich the work by association and give depth to the meaning. An allusion works when the reader and the writer share an established literary tradition and a body of common knowledge. When the reader is not aware of such a tradition or lacks the assumed knowledge, then the allusion cannot be picked up. This could result in obscurity of meaning. Part of the difficulty in understanding poems in another language or from another historical period comes from the lost