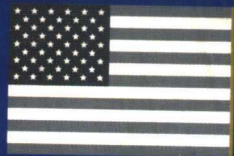


A HANDBOOK TO  
ENGLISH AND  
AMERICAN  
LITERATURE



王建会 / 主编



英美文学辞典

辽宁人民出版社

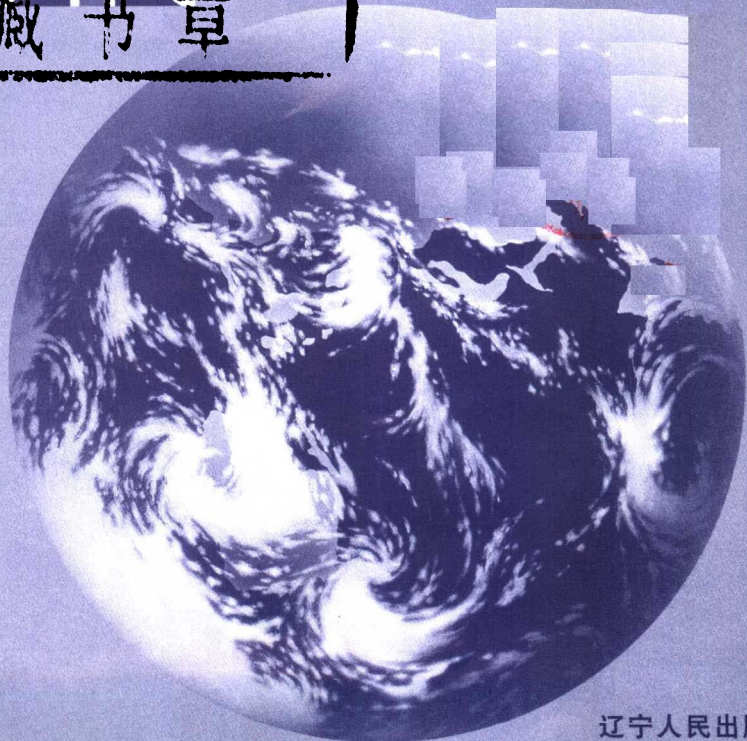
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江苏工业学院图书馆  
藏书章

英美文学辞典



辽宁人民出版社

## 图书在版编目(CIP)数据

英美文学辞典:英文/王建会主编. —沈阳:辽宁人民出版社,2001. 1

ISBN 7 - 205 - 04896 - 6

I. 英… II. 王… III. ①文学 - 英国 - 词典 - 英文  
②文学 - 美国 - 词典 - 英文 IV. I106 - 61

中国版本图书馆 CIP 数据核字(2000)第 73567 号

辽宁人民出版社出版、发行  
(沈阳市和平区十一纬路 25 号 邮政编码 110003)  
沈阳市第一印刷厂印刷

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开本:850×1168 毫米 1/32 字数:310 千字 印张:12.875  
印数:1-6,000 册

2001 年 1 月第 1 版 2001 年 1 月第 1 次印刷

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责任编辑:王桂山 责任校对:王远军  
封面设计:庄庆芳 版式设计:王珏菲

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定 价:22.00 元

## 前言

编写一部《英美文学辞典》的最初想法是由范革新教授提出来的，由我们三人负责这项工作。我们很高兴能有这样一次机会，但同时也很担心我们在这方面还缺乏经验。编写这部辞典的初衷是，我们在教学中发现，英语专业的学生在学习英美文学课程和在准备研究生考试时，被众多的文学术语、作家和作品所困扰。他们也很希望能有一部这样的辞典供他们学习时参考，并鼓励我们编写这部辞典。

《英美文学辞典》共分三编：第一编是对英美文学术语的界定，介绍英美文学术语的基本概念，总共收入英美文学术语 287 条；第二编是对英美主要作家的简介，这一编英美作家是分开的，介绍他们的主要创作思想、作品的主要特点及主要作品，共计收入英美作家 124 名；第三编介绍英美文学中的主要作品，我们把英美作品放在一起，(Br.) 代表英国文学作品，(Am.) 代表美国文学作品，一共收入作品 387 部。

该书由王建会主编，马军、王建会、李远三人共同编写。如果我们编写的这部辞典能够对学生和广大英美文学爱好者有所帮助的话，我们将会感到无限欣慰。由于缺乏经验，水平有限，这部辞典难免会有错误与不足之处，敬请广大读者批评匡正。

再次对范革新教授的鼓励和支持表示诚挚的谢意！

编者

2000 年 10 月 1 日

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英美文学辞典

第一编

英美文学

术语

## A

**Abbey Theatre 阿贝戏院** In Dublin, Ireland. A name associated with the drama of The Irish Literary Revival. The abbey Theatre was opened in 1904 by W. B. Yeats with the help of Lady Gregory.

In 1903 Miss A. E. Horniman, a friend and admirer of Yeats, had been brought by him into contact with the Fays' National Theatre Company, which had been producing Yeats's early plays, and decided to build a theatre in Dublin to serve as a permanent home for the company. She took over the hall of the Mechanics' Institute in Abbey Street and an adjoining building, and there erected the Abbey Theatre. Yeats and Lady Gregory were the initial directors.

The Fays, dissatisfied with the way the theatre was developing, left in 1908, and in 1910 Miss Horniman withdrew her subsidy, making the theatre over to the company. Many new playwrights appeared, such as Lennox Robinson, St. John Ervine, Sean O'Casey, Brinsley MacNamara and George Shiels. There were successful tours of England, Ireland and the United States. The Abbey received a grant from the new Government of Eire in 1924, so becoming the first State-subsidized theatre in the English-speaking world.

In 1951 the theatre was burnt down. While rebuilding was in progress the company played in the Queen's Theatre and the new Abbey opened on 18 July 1966.

**Abstract Expressionism 抽象表现派** A movement in American painting (since 1940), with its parallel in Europe. It based on the theory that color, line, form and texture, can be used freely in informal combination, which have greater power of expression and visual excitement than when they are used in accordance with prescribed formal concepts or represent objects.

**Abstract Painting 抽象艺术** A term used for nonfigurative painting, sculpture and art of related media in 20th century. The trends that modern art ran toward a diminished importance of the subject offered a chance to the purely abstract qualities of form, color, line, and surface. Abstract art is based on the concept that these formal attributes have sufficient intrinsic beauty and expressiveness. Abstract art is a complete rejection of subject, deliberately avoiding the use or concealing the identity of any recognizable form of reality. It totally relies on aesthetic elements.

**Abstract Poetry 抽象派诗歌** A term used by Dame Edith Sitwell to describe poetry analogous in its use of sounds to abstract painting in its use of colors and shapes. In abstract painting the meaning is obtained by the arrangement of colors and shapes without the representation of objects. For abstract poetry, words are chosen not to convey their customary meanings but for the effect produced by tonal qualities, rhymes, and rhythms, thus frequently sacrificing sense to aural effects.

**Absurd, The 荒诞** A term applied in contemporary literature and criticism to the sense that human beings are separated from their orig-



inal religious and metaphysical roots and live in meaningless isolation in an alien universe.

The literature of the absurd broadly employs the devices of expressionism and surrealism. One form of existentialism is its philosophical base, which considers human beings as moving from the nothingness, from which they came, to the nothingness, in which they will end, as an existence that is both anguished and absurd. It is believed that human beings live in a world where it is impossible to establish a significant relationship between them and their environment. The current movement emerged after World War II is a rebellion against the essential beliefs and values both of traditional culture and traditional literature.

Extreme forms of illogic, inconsistency, and nightmarish fantasy mark the literature expressing this concept. The idea of the absurd has been powerfully presented in drama and in the novel. Samuel Beckett, the writer of *Waiting for Godot* (1955) is the most eminent and influential of writers in this mode.

**Absurd, Theater of the 荒诞戏剧** A kind of drama that expounds an existential ideology and views its task as essentially metaphysical. It presents a view of the absurdity of the human condition by the abandoning of usual or rational devices and the use of nonrealistic form. The theater of the absurd is conceived in perplexity and spiritual anguish, and portrays not a series of connected incidents telling a story but a pattern of images presenting people as bewildered beings in an incomprehensible universe.

Martin Esslin, an American critic, invented the term. Its first true example was Eugene Ionesco's *The Bald Soprano* (1950). A widely acclaimed play of the school is Samuel Beckett's *Waiting for Godot*

(1953). Jean Genet, Arthur Adamov, Edward Albee, Arthur Kopit, and Harold Pinter are representatives of this school.

**Accentual Verse 重音诗** A kind of verse which is not measured by a regular alternation of accented and unaccented syllables but by a set number of accents (heavily stressed syllables) in each line. The unstressed syllables vary in number and placement from one line to the next. Anglo-Saxon poetry (for example, *Beowulf*) was not only accentual but also alliterative and provided the model for subsequent poetry that followed the same rhythmical pattern. Generally, accentual verse is unrhymed, but some Middle English examples employ rhyme in addition to alliteration, which shows the influence of French Literature. Gerald Manley Hopkins is perhaps the best among modern poets who have written accentual verse.

**Act 幕** A major device which divides drama into several parts. For Greek plays, its major parts were distinguished by the appearance of the chorus. They generally fell, as Aristotle implies, into five parts. The Latin tragedies of Seneca were divided into five acts. English dramatists in the Elizabethan Age began using act divisions. They followed their Roman models, the same as the modern European dramatists. The five main divisions of dramatic action are introduction, rising action, climax, falling action, and catastrophe. Such a correspondence structure was followed until the late nineteenth century. In the twentieth century, the standard form for serious drama has been three acts, (for Musical Comedy and Comic Opera usually two), but there is some variation that serious plays are often divided into Episodes or Scenes, without act-division. Late in the nineteenth century a shorter form, the One Act Play, appeared.

**Aesthetic Distance 审美距离** A term used to describe the effect produced when an emotion or an experience is so objectified by the proper use of form that it can be understood as being independent of the immediate experience of its maker. The term is also used to describe the readers or audience's awareness that art and reality are separate. In this sense it is sometimes called 'psychic distance'.

**Aestheticism 唯美主义** A movement in Europe in the late 19th century. It focused on the doctrine that art exists for the sake of its beauty alone. The movement objected the current Utilitarian social philosophies and the ugliness and philistinism of the industrial age. Immanuel Kant, who postulated the autonomy of aesthetic standards from morality, utility, or pleasure, laid its philosophical foundations in the 18th century. Goethe and Schiller amplified the idea, so did Samuel Taylor Coleridge and Thomas Carlyle in England.

In France, it was Madame de Stael, Theophile Gautier, and the philosopher Victor Cousin who popularized the movement. Victor Cousin coined a 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 writings of Oscar Wilde and Walter Pater and the illustrations of Aubrey Beardsley in the periodical *The Yellow Book* showed the idea of this movement. The painter James McNeill Whistler raised the movement's ideal of the cultivation of refined sensibility to perhaps its highest point.

William Morris and John Ruskin are contemporary critics of Aestheticism. The movement focussed attention on the formal aesthetics of art and contributed to the fully developed 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 influence on 20th century art.

**Aesthetics 美学** The study of beauty in nature, art, and literature. The aesthetics in literature concerns the sense of the beautiful rather than on moral, social, or practical considerations.

**Afro-American Literature 美国黑人文学** (also called Black Literature, both terms referring to writings by American Negroes.) The study of Afro-American Literature becomes more important in America. There are two main reasons: firstly, the recognition in the last half century of black people as a significant part of American culture is growing; secondly, the impressive scope and quality of Negro writings during the same period has been greatly developed.

The poetry of two Negro slaves, Jupiter Hammon and Phillis Wheatley in eighteenth century is the starting point of Afro-American Literature. The first half of the nineteenth century saw further efforts by slave poets, but the record of the slaves' terrible experiences was its main feature, known as slave narratives. The most famous writing is by Frederick Douglass. There was also a flood of polemical pamphlets and fiery sermons by Negroes. The first published novel of American Negroes (1853) is *Clotel, or the President's Daughter*, written by William Wells Brown, an escaped slave. In the twentieth century a number of skillful Negro writers appeared and have pro-

duced work of high quality in almost every field. There have been poets such as Paul Laurence Dunbar, James Weldon Johnson, Langston Hughes, Gwendolyn Brooks (who was in 1949 the first American Negro to receive the Pulitzer Prize), Countee Cullen, Don L. Lee, and Clarence Major. There have been so many Negro novelists in 20th century, including W. E. B. DuBois, Walter White, Jean Toomer, Claude McKay, Richard Wright and Ralph Ellison and so on.

These American black writers have broadened the range of American literary expression. Their most notable contribution is that they have changed the earlier American literary monolith of the white middle class.

**Age of Johnson in English Literature** (英国文学)约翰逊时代 A markedly transitional age in English Literature (1750—1798). During this period the dominating neoclassicism in the first half of the century yielded in many ways to the impulse toward romanticism. The novel continued to flourish, with sentimental attitudes and Gothic horrors becoming a significant part of its content. There were no great changes in drama except for the creation of 'laughing' comedy, which was in reaction against sentimental comedy. Burns, Gray, Cowper, Johnson, Crabbe and Samuel Johnson were the chief poets in this period.

**Age of Reason** 理性时代 The Neoclassical Period in English Literature and sometimes to the revolutionary and early national period in American Literature. These periods emphasized self-knowledge, self-control, rationalism, discipline, and the rule of law, order, and decorum in public and private life and in art.

**Age of Sensibility 感伤主义时代** A name frequently applied by contemporary critics and literary historians to the last half of the eighteenth century in England. The time was also called the Age of Johnson by older historians and critics. It is called Age of Sensibility for considering the interval between 1750 and 1798 as a seed field for emerging romantic qualities in literature, such as Primitivism, Sensibility, and the originality of the individual talent. The purpose to call it Age of Johnson is for emphasizing the strong continuing neoclassic qualities in the literature of the time.

**Allegory 寓言** A form of extended metaphor in which objects, persons, and actions in a narrative, either in prose or verse, all have its implied meanings outside the narrative itself. Thus, it represents one thing in the guise of another — an abstraction in that of a concrete image. In allegory the characters are usually personifications of abstract qualities, the action and the setting representative of the relationships among these abstractions. Allegory attempts to evoke a dual interest, one in the events, characters, and setting presented, and the other in the ideas they are intended to convey or the significance they bear. The characters, events, and setting may be historical, fictitious, or fabulous; the test is that these materials be so employed that they represent meanings independent of the action in the surface story. Such meaning may be religious, moral, political, personal, or satiric. Thus Spenser's *The Faerie Queene* is on one level a chivalric romance, but it embodies moral, religious, social, and political meanings. Bunyan's *Pilgrim's Progress* describes the efforts of a Christian to achieve a godly life by triumphing over inner obstacles to his faith, these obstacles being represented by outward objects such as the Slough of Despond and Vanity Fair.

It is important but by no means always easy to distinguish between allegory and symbolism, which attempts to suggest other levels of meaning without making a structure of ideas the controlling influence in the work, as it is in allegory.

Among the kinds of allegory, in addition to those suggested above, are parable, fable, exemplum, and beast epic.

**Alliteration 头韵** A figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated. It is a very old device indeed in English verse (older than rhyme) and is common in verse generally, occasionally in prose. A good example of consonantal alliteration is a line from Coleridge's poem:

Five miles meandering with a mazy motion

Old English versification rested in large measure on alliteration, as did much Middle English poetry. Alliteration verse becomes increasingly rare after the end of the 15th C. And alliteration — like assonance, consonance and onomatopoeia — tends more and more to be reserved for the achievement of the special effect. In modern verse, alliteration has usually been a secondary ornament.

**Alliterative Verse 头韵体诗** The unrhymed accentual verse, in which the metrical structure is based on some pattern of repetition of initial sounds within the lines. The most common form in English is Old English poetry and Middle English form between the twelfth and fourteenth centuries.

**Allusion 暗示** Loosely, any reference — direct or indirect; strictly, an allusion is an indirect reference to anything the writer feels should be well known in literature, history, and the arts. By tapping

the reader's memory, the writer or speaker brings the import of an experience — with all its associations — to bear upon a present meaning. Thus, much is said in few words, allusion being a striking device for economy. It is necessary that the audience recognize them. Allusions are truly successful only when the audience does share the knowledge.

**Ambivalence 矛盾心理** In Freudian psychology, it refers to simultaneous love and hate. In literature, especially fiction and drama, it means a pair of contradictory characteristics within a single character.

**Anachronism 时空错位** In writing the inconsistency with historical fact of any character, incident, or language at a time or place. The striking of a clock in Shakespeare's *Julius Caesar* is a case in point, since the Roman setting of the play antedates the invention of this kind of clock by hundreds of years. Such archaic language as 'thee', 'thou', 'thy' and similar words in would-be contemporary poetry is quite anachronistic. Most anachronisms are unintentional. Occasionally, anachronisms may be deliberate, as they are in *A Connecticut Yankee in King Arthur's Court*. Here the comic irony emerges to a large degree from Twain's deliberate joining of modern with medieval language, customs, and technologies.

**Analytical Criticism 分析评论** A term applied to criticism that views the work of art as an autonomous whole and believes that its meaning, nature, and significance can be discovered by applying rigorous and logical systems of analysis to its several parts and their organization. The work of the New Critics is often called analytical criti-



cism.

**Anapest 抑抑扬格** In poetry, a metrical foot comprising two unstressed syllables and one stressed.

**Anglo-Norman Literature 盎格鲁-诺曼文学** The writings in the French dialect of medieval England, also known as Norman French or Anglo French. Beginning effectively with the Norman Conquest (1066), it became the vernacular of the court, the law, the church, the schools and universities, parliament, and, later, of municipalities and trade. It was introduced into Wales and Ireland and was used to a limited extent in Scotland before and during the wars of independence.

**Anglo-Norman Period 盎格鲁-诺曼时期** (or Anglo-French period, as some scholars have called it) It designates the French language as spoken and written in the British Isles from the Norman Conquest until roughly the end of the 14th century. It was basically a Western type of French. Transplanted to Britain it developed characteristics of its own at an ever-increasing though not uniform rate.

**Angry Young Men 愤怒的青年** In the 1950s and 1960s there were a group of British playwrights and novelists who demonstrated a mood of restlessness, disorganization and frustration. Their thoughts were shared by young people throughout English society and expressed a particular bitterness in their attacks on outmoded social and political values. The phrase comes from the title of Leslie Paul's autobiography, *The Angry Young Man* (1951). The archetypal example of an