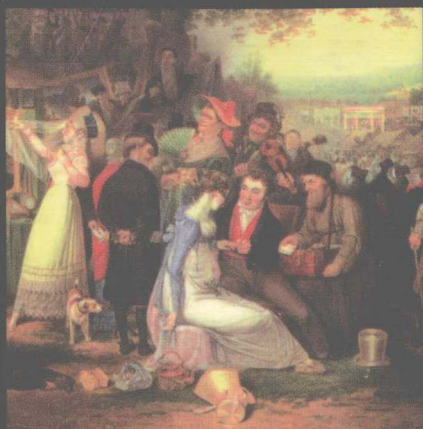


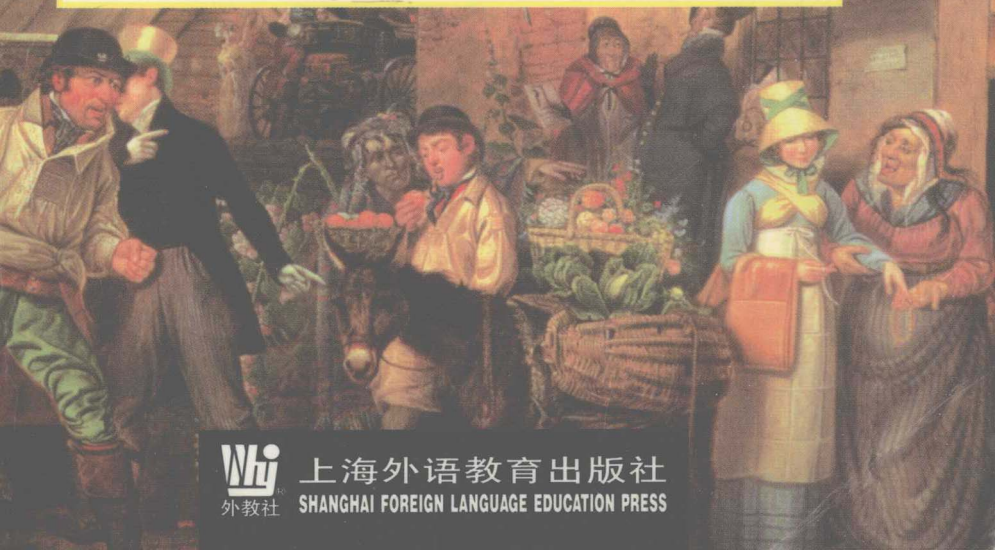
THE CAMBRIDGE COMPANION TO



JANE AUSTEN

简·奥斯丁

EDWARD COPELAND 编
JULIET MCMASTER



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COMPANION TO
JANE AUSTEN

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出版前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。作者均为在该领域有着较深造诣的专家、学者。

《简·奥斯丁》是该丛书中的一本。

奥斯丁是长期以来为我国读者所喜爱和推崇的一位英国女作家，她在短短的 41 年的生命中，写出了 6 部小说和一部未完成的作品。她在《傲慢与偏见》、《理智与伤感》、《爱玛》等小说中，细致而略带幽默讽刺地描写了她那个时代的中产阶级的生活，生动逼真地反映了当时的阶级关系，风俗习惯和社会伦理。她在描写人们日常生活、内心感情以及许多错综复杂的琐事方面，具有不同凡响的才能，其笔触之细致，其刻画凡人凡事的惟妙惟肖，令许多同时代作家自叹弗如，司各特便是其中的一位。

本书是一本奥斯丁研究文集，论文作者都是在奥斯丁研究或英国文学研究领域内声名卓著的专家。他们的论文为我们提供了一个当代文学批评的语境，将奥斯丁的作品置于她所处的时代背景中，给读者提供一个全面而又新颖的导论。本书除了讨

论奥斯丁的小说和书信外,还收录了有关奥斯丁的宗教观、政治观、阶级观、金钱观,以及她小说风格的论述。另有两篇论文分别对她的《诺桑觉寺》、《理智与伤感》、《傲慢与偏见》和《曼斯菲尔德花园》、《爱玛》、《规劝》进行了重点分析和探讨。对她的短篇小说也有专文进行研究。奥斯丁的传记作者和书信编纂者 Deirdre Le Faye 还专门撰写了奥斯丁生平年表,置于本书的篇首,为读者提供丰富的史料。本书的最后一篇,简要地介绍并评价了几部重要的奥斯丁传记,以及回顾了自 1811 年以来的奥斯丁批评史,对于奥斯丁研究者有着极其重要的参考价值。

本书的读者对象为大学外语教师,外国文学研究人员,外国文学专业的研究生、博士生,以及具备了较高英语阅读能力的外国文学爱好者。

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PREFACE

The problem for anyone who addresses readers of Jane Austen is always the same: *Which* readers of Jane Austen? They come uniquely self-defined. The old division between Janeites and anti-Janeites is now replaced by new divisions, perhaps not so hostile as the old ones, but sufficiently distinct to make general introductions a moot question. The new Janeites, energetic members of the Austen societies, for example, have eager feelings for Austen, but limited tolerance for bookish harangues; and the academics, also with energy in abundance, are bookish enough about Austen, but have few feelings of the Janeite kind. Generational divisions prevail as well: older readers who are jealously protective of Austen, their cultural icon, and younger readers who are equally enthusiastic for Austen, their new-found subversive. Meanwhile, first-time readers arrive at the novels with conflicting motives: 'I'm reading Jane Austen for graduate school', or, 'I read Jane Austen because I want to understand my mother.'

One approach, however, addresses an issue that Austen readers of all stripes embrace with equal enthusiasm, the contextual setting of Austen's works. Students first encountering her works and old hands reading her novels both sense that Austen's culture is receding from them at an unsettling speed. Novels that once seemed so accessible to readers now produce a growing consciousness that profound differences between Austen's culture and today's must be addressed. North American students in particular find themselves mystified, for example, by the economics of Austen's novels, by her class distinctions, by the role of the church. They are startled to find that Austen's works possess political resonance. Readers mystified by 'Sir', 'Lady', and 'Reverend' now want more than a simple key to the players. The old Janeite question, 'How do they make whip't syllabub?' has altered almost universally to 'Why do they make whip't syllabub?'

Jane Austen's stock in the literary marketplace has never been higher than late in our twentieth century, when even Hollywood has seen fit to attach

itself to her rapid rise in popularity, and adaptations on stage, screen, and television are emerging in such quick succession that the newsmedia can hardly keep pace. Faced within the same few months with a Hollywood adaptation of *Emma* as the teenage fashion movie *Clueless*, full-scale screen versions of *Persuasion* and *Sense and Sensibility*, and the second BBC television serial of *Pride and Prejudice* in ten years, journalists have been feverishly turning to literary critics to ask which Austen novel they should read first and fastest in order to catch up with the culture. The pace has certainly picked up since the classic movie of 1939, starring Greer Garson and Laurence Olivier as Elizabeth and Darcy.

A *Cambridge Companion to Jane Austen* can't hope, any more than the journalists, to capture the burgeoning Austen boom on the wing. This collection seeks rather to recover and illuminate elements of *her* culture, so that her novels may speak the more lucidly to ours.

Essays in the *Companion*, by a group of contributors who have already distinguished themselves in Austen studies and elsewhere, cover a broad range. Deirdre Le Faye, Austen's biographer and the editor of her letters, provides a chronology of Austen's life, as a map of the life and career by which the student and scholar can locate other historical events. Jan Fergus fills this in with detailed guidance on the 'professional writer', and Austen's engagement in the publishing practices of her day. The six published novels, Austen's major works, are discussed in two swathes, as she composed them: the first three, *Northanger Abbey*, *Sense and Sensibility*, and *Pride and Prejudice* – all drafted in the 1790s – receive group treatment in Rachel Brownstein's searching essay on irony and romance. The last three, *Mansfield Park*, *Emma*, and *Persuasion*, all composed in the ripe Chawton years, are John Wiltshire's subject. This division allows for a fresh approach to the major works, which have been examined often enough individually, but which reveal new themes and motifs when so grouped.

Austen's other works, the ones not designed for publication, receive separate treatment. Margaret Anne Doody's essay on the short fiction presents a provocative glimpse of the other kind of writer Austen might have become, but for her necessary adaptation to the new values of the Regency; and Carol Houlihan Flynn examines the letters as literary productions, and as documents that register Austen's marginalized position as a woman writer.

The subsequent essays address aspects of Austen's cultural context, and her reception in our own culture today. Juliet McMaster examines class and class consciousness in the novels; Edward Copeland presents an informed guide to money, income, and material culture; and Gary Kelly discusses Austen's development of the Anglican novel, the genre she developed to

PREFACE

articulate her own and her immediate society's mediated middle-of-the-road position in religion and politics. John Burrows examines Austen's style in relation to that of her contemporaries, and Isobel Grundy, in a far-reaching essay, demonstrates the multiple literary sources, influences, and light allusions that inform Austen's writing in her letters and fiction.

In our own day, Austen has become not just an author, but a 'figure', a writer avidly claimed by readers lay and academic, by critics of different stripes and schools. Claudia Johnson examines the Janeites and anti-Janeites, the 'cults and cultures' that have grown to surround this retiring country spinster and her 'little bits ... of ivory'; and finally Bruce Stovel provides a guide to the burgeoning critical tradition from her time to our own.

ACKNOWLEDGEMENTS

The Cambridge Companion to Jane Austen draws on the talents of a number of outstanding scholars, and the first debt we would like to acknowledge is that to our contributors, for their patience under our editorial onslaughts as well as for their scholarly expertise. We are grateful too for the skilled research assistance of Erika Rothwell and Nicholette Walker, of the English Department at the University of Alberta. A version of Margaret Anne Doody's paper on the short fiction appeared in *Persuasions*, the annual journal of the Jane Austen Society of North America (number 16, 1994); and Deirdre Le Faye's 'Chronology' of Jane Austen's life appears in longer form in *Jane Austen: A Family Record* (London: The British Library, 1989). We are grateful to the publishers for permission to reprint. Thanks are also due to John Murray, for permission granted to Jan Fergus to quote from the Murray Archives in her essay on 'The professional woman writer'.

TEXTS AND ABBREVIATIONS

References to Jane Austen's works are to these editions:

The Novels of Jane Austen, ed. R. W. Chapman, 5 vols., 3rd edition (London: Oxford University Press, 1933), reprinted with revisions, 1969.

Minor Works, ed. R. W. Chapman (London: Oxford University Press, 1954), reprinted with revisions by B. C. Southam, 1969.

Jane Austen's Letters, collected and edited by Deirdre Le Faye (Oxford: Oxford University Press, 1995).

Catharine and Other Writings, ed. Margaret Anne Doody and Douglas Murray (Oxford: Oxford University Press, 1993).

Abbreviations:

C&OW *Catharine and Other Writings*

E *Emma*

L *Jane Austen's Letters*

MP *Mansfield Park*

MW *Minor Works*

NA *Northanger Abbey*

P *Persuasion*

PP *Pride and Prejudice*

SS *Sense and Sensibility*

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1

DEIRDRE LE FAYE

Chronology of Jane Austen's life

- 1764 *April 26* Marriage of Rev. George Austen and Cassandra Leigh.
 October 9 Marriage of James Leigh-Perrot (Mrs. Austen's brother) and Jane Cholmeley.
- 1765 *February 13* James Austen born at Deane.
 Summer Mr. and Mrs. Hancock (Mr. Austen's sister) and their daughter Eliza return from India.
- 1766 *August 26* George Austen the younger born at Deane.
- 1767 *October 7* Edward Austen born at Deane.
- 1768 *July/August* Austen family move to Steventon.
 ?Autumn Mr. Hancock returns alone to India.
 ?Winter Marriage of Jane Leigh (Mrs. Austen's sister) and Rev. Dr. Edward Cooper.
- 1770 *July 1* Edward Cooper the younger born in London.
- 1771 *June 8* Henry-Thomas Austen (hereafter 'HTA') born at Steventon.
 June 27 Jane Cooper born at Southcote, near Reading.
 ?Autumn Cooper family move to Bath, 12 Royal Crescent.
- 1773 *January 9* Cassandra-Elizabeth Austen (hereafter 'CEA') born at Steventon.
 March 23 Mr. Austen becomes Rector of Deane as well as Steventon. Pupils live at Steventon from now until 1796.
- 1774 *April 23* Francis-William Austen (hereafter 'FWA') born at Steventon.