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新 编
简明英国文学史

A NEW CONCISE HISTORY
OF
ENGLISH LITERATURE



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前 言

英国文学源远流长,从8世纪的英雄史诗《贝尔沃夫》起始,其灿烂历史一直延续到20世纪60年代后期,在世界文学和文化史上有极其深刻的影响。英国人有理由为自己的文学成就感到自豪,因为他们在文学的各个领域中都拥有如此众多的世界级作家。莎士比亚的戏剧,培根的散文,华兹华斯的诗歌,狄更斯的小说,均为世界文学宝库中璀璨耀眼的明珠。70年代以后,英国文学虽然不再有往日的辉煌,但是,有影响的力作还是不少的。一些早有建树的老作家,如剧作家哈罗德·品特、小说家威廉·戈尔丁、女作家陶丽丝·莱辛,80年代后都不断有佳作问世。新一代剧作家中,汤姆·斯托帕德、卡莉·丘吉尔都有令世人瞩目的成就。

本书意欲带领读者浏览英国文学宝库中的主要作品,力图以规范的英语,浅易流畅的文句向读者介绍每位作家在英国文学史上的地位和影响,并力求在评述上具有新意:在以马克思文艺思想为指导的大前提下,强调借鉴西方最新文学批评理论。西方的文学批评在60年代以后有很大的发展,各种“主义”争领风骚。本以为这些都是“哗众取宠”之技法,不屑为之费神。静下心来读后,却发现这是一种偏见。当代西方文论的主要流派都有比较厚实的理论基础,与我们熟识的“新批评”流派相比,更重视文学作品中所隐含的哲理而不是它的结构或形式,它们提出意识多元,强调读者介入,打破权威垄断,注重挖掘名不见经传的小作家,特别是女性作家的作品;这些思想和做法对拓展批评视野、丰富批评语汇、创新批评手段都起到不可忽视的推动作用。本书第八章《十九世纪英国女性小说家》单成章节,意在肯定女性作家在英国文学史上的重要地位和成就,可以说是受了女权批评理论的影响。

本书的主要对象是英语专业学生,同时兼顾社会上部分自学

英语者的需要,可以用作教材,也可作为写作英国文学论文时的参考书。本书编排上打破以历史顺序逐一介绍作家的格局,采用主题线索、体裁线索、历史线索相结合的方式。这两种方式各有利弊:前者容易操作,容易单个记忆,缺点是作家与作家之间的有机联系被割断,由于不连贯,读来缺乏整体美感;后者操作比较困难,但是避免了前者的缺憾。为了做到简明扼要,线条清晰,易于阅读,本书在目录编排、章节结构上都费了一番心思。书后附有主要作家、作品编年目录,并有索引,以方便读者查阅。

全书共 18 章,上海外国语大学英语学院张定铨撰写其中 14 章(1、2、3、4、5、6、8、9、10、11、13、14、15、17 章);上海外国语大学英语学院吴刚撰写其中 4 章(7、12、16、18 章);第 7 章中有关 Robert Burns、第 18 章中有关 Iris Jean Murdoch 的介绍与评述由张定铨增补。张定铨负责本书结构设计并最后定稿。美国威诺那州立大学英语系资深教师 Don Gadow 审阅了本书的初稿,并提出不少宝贵意见,在此,遥致真诚谢意。另外,上海外国语大学英语学院何兆熊教授以及李维屏教授一直关心与支持本书编写工作,上海外国语大学虞建华教授、上海对外贸易学院黄源深教授对本书提出建设性意见,衷心感谢他们的帮助。

本书问世之际,颇感宽慰,三年劳作,终有结果;同时,也有几分惶恐,尽管我按契可夫之训喻,多次“让稿子躺下医治,”反复核校,但讹误疏漏一定不少,恭请各位读者、同仁批评指教。

上海外国语大学英语学院 张定铨
2001 年秋

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