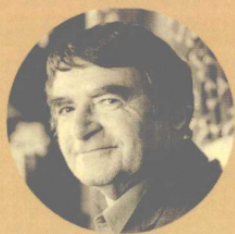


王菊丽  
著



Construction Through Dialogues

对话中的  
建构之旅

戴维·洛奇校园小说的建构模式研究

A Study of the Constructional Mode of David Lodge's Campus Novels



北京大学出版社  
PEKING UNIVERSITY PRESS

本书得到鲁东大学校出版基金资助

# Construction Through Dialogues

A Study of the Constructional Mode of David Lodge's Campus Novels

ISBN 978-7-301-14790-0



9 787301 147900 >

定价: 26.00元

# 对话中的建构之旅：

戴维·洛奇校园小说的建构模式研究

Construction Through Dialogues:

A Study of the Constructional Mode  
of David Lodge's Campus Novels

王菊丽 著



北京大学出版社  
PEKING UNIVERSITY PRESS

## 图书在版编目(CIP)数据

对话中的建构之旅:戴维·洛奇校园小说的建构模式研究/王菊丽著. —北京:北京大学出版社,2008.12

ISBN 978-7-301-14790-0

I. 对… II. 王… III. 洛奇, D. —小说—文学研究 IV. I561.074

中国版本图书馆 CIP 数据核字(2008)第 197036 号

Photo of David Lodge by J. Foley/Opeal.

书 名: 对话中的建构之旅:戴维·洛奇校园小说的建构模式研究

著作责任者: 王菊丽 著

责任编辑: 黄敏劼

标准书号: ISBN 978-7-301-14790-0/I · 2080

出版发行: 北京大学出版社

地 址: 北京市海淀区成府路 205 号 100871

网 址: <http://www.pup.cn>

电 话: 邮购部 62752015 发行部 62750672 编辑部 62750112

出版部 62754962

电子邮箱: [pw@pup.pku.edu.cn](mailto:pw@pup.pku.edu.cn)

印刷者: 北京大学印刷厂

经 销 者: 新华书店

890 毫米×1240 毫米 A5 9.875 印张 260 千字

2008 年 12 月第 1 版 2008 年 12 月第 1 次印刷

定 价: 26.00 元

---

未经许可,不得以任何方式复制或抄袭本书之部分或全部内容。

版权所有,侵权必究 举报电话: 010—62752024

电子邮箱: [fd@pup.pku.edu.cn](mailto:fd@pup.pku.edu.cn)

## 序

王菊丽关于戴维·洛奇研究的专著付梓出版,要我写序。看到自己指导的博士所取得的学术成就,我内心感到由衷的高兴。王菊丽对洛奇的研究肇始于她的博士论文选题,我本人也是洛奇的仰慕者。

首先,我对戴维·洛奇比较熟悉,也相当喜欢。他既是小说家、文学批评家,也是英国伯明翰大学讲授文学课程的教授。我在撰写自己关于英国作家伊芙琳·沃的小说艺术的博士论文时曾经读过他写的一部评论伊夫林·沃的著作,感受到了他的文学素养和睿智,同时也引发了我对他所创作的天主教小说和校园学者生活小说的兴趣。1998年我在剑桥大学做访问学者时,在国王学院的一次国际学术讨论会上有幸与洛奇先生结识。他看上去与其说是个英国人,不如说更像我国的新疆人。他的谈吐十分幽默,尤其喜欢自嘲。洛奇先生在他的小说中所表现出的对生活的深刻体验以及非常风格化的表述方式,对同样身处大学校园从事文学研究的我来说,有着足够引起共鸣的空间。从1960年进入伯明翰大学任教并于同年出版第一部小说开始,洛奇一直笔耕不辍。甚至在1987年从教职上引退,转而专事写作,他还是接连不断地有作品和论著问世,不仅继续着对大学学者生活和天主教徒个人生活的思考,还把自己在文学观念上的形式主义情结向纵深延展,直至在巴赫金的对话理论中找到所钟爱的形式话语与后现代时代话语的对接。洛奇的小说曾数次获布克奖提名,本人也曾担任过布克奖的评委,并因其文学成就而荣获英帝国三等勋位爵士勋章。

从1992年开始,洛奇所创作的小说大多已经有了中文译本,其中《小世界》等名篇还有了两种译本。由罗贻荣翻译、我国著名学者

王逢振作序的《小世界》早期译本标志着我国戴维·洛奇研究的发轫,译者罗贻荣本人也是国内开启对洛奇的研究并颇有建树的学者。由上海译文出版社邀请我国著名翻译家王家湘翻译的《小世界》的最新译本,标志着我国戴维·洛奇研究的深入和发展。洛奇所编写的*20th-Century Literary Criticism: A Reader* (1972)在我国高校英语专业文学方向的研究生课程教学中也被广泛使用。我本人读过他的大部分小说,也使用他编写的文学批评理论教程给研究生上过课。

虽然洛奇的大部分小说都被译成了中文,学术刊物上所发表的对他小说文本和批评理论的评论性文章也日渐丰富,但从整体而言,国内还没有对戴维·洛奇的小说创作如校园小说和天主教小说进行总体观照并开展深入而系统的研究,而这样一个在西方当代文学界有如此影响的作家是值得我们去研究的。

选择戴维·洛奇作为研究对象是有很大难度的。前已述及,他是一位集文论家、文学家、教授于一身的当代学人,而且学识渊博、思想深邃。选择他的哪一个身份作为研究对象,从什么地方、在什么角度、以什么方式切入都是首先需要考虑清楚的问题。另外,作为当代作家,虽然国内外对洛奇的评论性文章不少,其中不乏发表在 *The Times Literary Supplement*、*Critique*、*New Statesman*、*The Republic* 等知名刊物上的书评,但可参考的有深入研究的资料很少,原文资料更是很难得到。尽管如此,王菊丽还是以其对文学作品的敏锐感受,对戴维·洛奇校园小说的个性化管理解,将自己对洛奇的研究呈给了世人。

本书以洛奇的生活经历和文学实践为经,以对话性为纬,把他的三部校园小说以交错、交叉、交替、交融等艺术特征所形成的独特的文学风景线呈现出来。无论是洛奇的个人生活,还是他的文学实践,都表现出了很多的交错性特征,并置或对置的话语充斥了他的经验世界和文字世界。洛奇在文学创作和文学批评中对形式主义的固守与他天主教背景所引发的对终极意义的关怀,构成了作家在艺术和



生活两个世界来回穿梭的两极,而校园学者生活则是这两极的集合点。校园学者圈这个人文世界,寄托着洛奇在文学活动和天主教信仰两个方面的自由主义理想。而作家本人对现实主义和自由主义的界定,是他以自身独特的二元对立思维模式和文学表现方式,与所生活其中的学者世界、与自己所钟爱的文学世界、与多元的人类世界达成的和解。在洛奇身上,学人的理性思索与作家的激情感受交锋,人文精神的自由主义理想与信仰的服从不断碰撞,创作的激情与批评的逻辑相互交替,构成了与其他许多作家不同的文学介质。因此,并非 20 世纪 80 年代风行西方的巴赫金热造就了洛奇的对话精神,生活早已赋予了他与自己、与自己的文学话语、与生活其中的后现代社会进行对话的能力,只不过作家对巴赫金理论言说后现代多元价值观的认识,在他的批评实践和创作实践中都得到了回应。在洛奇的校园小说中,情节设计、人物关系、话语方式、叙述手段等方面的独到理念,都有作家对话精神的体现。本书还在充分地考虑了一些专家所提出的意见之后,在思路作出调整,集中体现三部校园小说文本建构中结构与解构关系的对话性,在这个基础上追寻洛奇对现实主义的个性化表述,把结构主义对形式的看重和解构思想的意识形态性结合在对话上,避免了解构主义的偏颇,也把洛奇和其他典型的后现代主义小说家区别开来,同时最大限度地揭示洛奇在后现代语境中对英国现实主义文学传统和英国校园小说的贡献。

我在王菊丽攻读博士学位期间,与其说给予了很多具体的指导,不如说给予了充分的信任。无论是在日常学习和研究,还是在博士论文写作过程中遇到问题,王菊丽一般都是在认真、周密地思考、差不多做到深思熟虑之后才来找我,所以我基本上都是在肯定她个人意见的基础上,给她一些提示,告诉她需要注意些什么,如何把握好论述的分寸和尺度,让她充分发挥自主能力,以顺畅的思路对自己的创见展开讨论。王菊丽对文本的分析以细致入微、不落俗套见长,由此看出其细读文本的功力。细读文本是英国的文学批评传统,即理

查兹、利维斯等人一贯倡导的传统。希望王菊丽能够继续发挥这方面的优势,形成自己在文学评论和学术研究上的特色。

这是一个很好的开端,相信会做得更好!

高继海

2007年10月于河南大学



## 前 言

本书以英国当代著名小说家戴维·洛奇的校园小说三部曲《换位》、《小世界》和《美好的工作》为研究对象,对蕴涵在文本建构模式中的对话性进行研究,以揭示洛奇本人对话思想的文学文本实践。本书以洛奇个人文学生涯的交错性特征为起点,通过对三个文本的解读,在学者的欲望诉求及其实现形态、文本具有内在自足性的空间性特征以及与读者共舞的互文性三个层面上,以三个主体的视角对三部小说如何在结构和解构行为的对话中建构自身的样态予以揭示,同时也将洛奇在后现代语境中以形式话语与社会话语的对话提升了现实主义文学表现力的贡献展现出来。

在1966年出版的文学批评论著《小说的语言》中,戴维·洛奇对现实主义小说的生活化语言给予了文学性的定位,从此开始了他和形式主义批评与现实主义文学的不解之缘。自称为形式主义者的洛奇,无论在批评实践还是创作实践中都表现出对结构主义的情有独钟。他深谙文学上现实主义与结构主义的内在关联,在他的文学活动中,结构主义与现实主义相互为谋,理论话语和文学话语相得益彰。

20世纪七八十年代是洛奇文学创作的巅峰时期,也是解构主义思潮与巴赫金对话理论研究的白热化阶段。表面看来,洛奇似乎对解构主义并不以为然;在他的校园小说三部曲中,突出的整体性建构、精心策划的情节结构以及对二元结构的爱不释手,都表现出洛奇对结构主义的缱绻之情。然而细读文本就会发现:在欲望追逐的有始无终、空间形式的建立以及互文性对作品意义的延宕之中,昭示的

是实验主义对现实主义的解构态势,使文本在结构与解构的双向对峙中显示出独特的张力。更有意义的是,由于洛奇在其校园小说中以形式上的努力成就的是对经验更彻底的述说,他本人现实主义文学观念中的自由主义情结也成就了他对后现代语境下意识形态意义多元性的取向,因此,结构与解构的对垒并没有造成文本的断裂,而是在对话中提升了文本对后现代经验的表现力。对话使实验主义话语和解构主义叙事策略实现了对现实主义创作观念的丰富,洛奇也在这一实践中发展了校园小说这一文学体裁,成就了自己作为战后第二代校园小说代表作家的地位。

洛奇的校园小说虽然具有很多后现代主义的文学特征,但不应该被简单地认定为后现代主义小说。他的校园小说是对后现代语境中现实主义叙事话语的丰富,以其对现实主义与实验主义之间对话关系的证明,为小说家在“十字路口”的彷徨找到了答案。

# Contents

序 .....	1
前言 .....	5
Preface .....	1
<b>Chapter One Lodge's Construction of Campus Novels:</b>	
<b>Work with Dialogism .....</b>	<b>11</b>
1.1 Efforts in Realistic Writing Encounter	
Subversion .....	14
1.2 Self-consciousness and Lodge the Professor, the Writer and the Critic .....	16
1.3 Development of Lodge's Structuralist Studies .....	18
1.4 Derrida's Theory and Deconstruction Theory in Lodge .....	24
1.5 A Review of the British Campus Novel .....	29
1.6 A Review of Studies of Lodge's Campus Novels .....	38
<b>Chapter Two David Lodge: The Man at the Crossroads .....</b>	<b>43</b>
2.1 Two Roles: The Professor and the Literary Man .....	45
2.2 Two Writings in Interaction: Composition vs. Criticism .....	52
2.3 Two Novelistic Genres: Catholic Novel vs. Campus Novel .....	65

<b>Chapter Three Motif of Quest: The Author's Exploration</b>	101
3.1 Motif in Structuration: What Formalist Thematics Tells	101
3.2 Motif of Quest: An Exploration of Human Desires	105
3.3 Motif of Quest and its Variations in Lodge's Campus Novels	108
3.4 Quests of Various Types in Lodge's Campus Novels	110
<b>Chapter Four Spatiality: Text in its Small World</b>	154
4.1 Space in the Development of Fiction: An Overview	155
4.2 Spatial Form Theory: A Study of Literary Structure	161
4.3 Spatial Form in Lodge's Campus Novels	167
<b>Chapter Five Intertextuality: A Game with the Reader</b>	195
5.1 Intertextuality in Structuralism and Poststructuralism	196
5.2 Role of the Reader: Fortune or Mission?	202
5.3 David Lodge and Mikhail Bakhtin: A Constructional Reference	205
5.4 Constructional Significance of Intertextuality in Lodge's Campus Novels	208
<b>Chapter Six David Lodge on the Road</b>	265
6.1 Realism and Modernism: Different Efforts in Attaining Unity	268

---

6.2	Realism in Postmodern Times .....	274
6.3	Dialogism: Lodge's Own Explications .....	278
<b>Appendix</b>	.....	282
<b>References</b>	.....	285
后记	.....	300

## Preface

The second translation of *Small World* made by Wang Jiaxiang and published in 2007, nine years after the first translation by Luo Yirong in 1998, marks a revitalization of studies of David Lodge (1935—) and his campus (academic) novels<sup>①</sup> in China. As a well-known Chinese expert and translator of English and American literature, Wang Jiaxiang knows well the hard work she has to take in rendering the originality of Lodge's most representative work when she says in an interview on January 16, 2007 that smoothness in translation is not all she wants to convey to the reader; the kind of originality in style characteristic of David Lodge is of more considerable consequence to her. Lodge's overall originality of style in *Small World* finds its best expression in his distinctive way of constructing the whole novel by bringing various discourses into one

---

① There are actually different definitions for the genre of novels written about the life in British as well as American universities. The novel about the life of universities was identified as "university novel" by Mortimer R. Proctor in his *The English University Novel* (1957), with the representation of the life of university students. Murphey defines the novel as "academic" with similar expressions in her "Reconstructing the Past in the Academic Novel: The Concept of Nostalgia in Thatcher Britain" (MA thesis, Concordia University 2000). The term "campus novel" is adopted here as the object of discussion about Lodge and his novels of the life of academics with Lodge's own reference in his essay "Campus Novel" published in *New Republic* on August 20, 1975. For the study of generic transformations of the English campus novel, see "A Study of Generic Transformations of English Campus Novel" written by Wang Juli and published in *Journal of Ludong University* (Social Sciences Edition), Vol. 6, 2005.

dialogic field. Dialogicity in Mikhail Bakhtin's term is not only traceable in *Small World*. It can be found within, outside, between, among and throughout different subjects related with Lodge, his writing career and his writings. The most recent study made by Luo Yirong on dialogism in Lodge's novels appears in his *Advancing Toward Dialogue* (2006). Luo Yirong says,

It is Lodge's dialogic thinking which was formed even before he happened to lay his hand on Bakhtin's theory that fills his critical and creative works with dialogicity on various aspects and with various meanings. Lodge's life can be called a dialogic life. Throughout his writing career, Lodge follows a kind of dialogic rhythm, with dialogue between his literary and critical works, Catholic and campus novels, as well as realistic and experimental writings, which are published in alternation, and dialogue between Lodge the writer and Lodge the professor, his literary creation and his literary criticism, religious themes and secular themes, humanistic tradition and modernist-postmodernist ideas. (Luo Yirong 2006: 208)

Ever since he made an attempt to distinguish the language of realistic fiction from everyday language and posited literariness of the former, David Lodge sets his feet on the correlation between formalism and realism and makes them benefit each other in his critical and fictional practice. Lodge's definition of realism concerned more with content such as history and individual experience, and his discussion of language in realistic fiction, foreshadow cross-connections of various kinds that finally mould dialogicity in his novels especially his campus novels.

The moment he started his career as a writer, David Lodge found himself in obsession with the conflict between his admiration for modernist British writers such as James Joyce, Virginia Woolf and D. H. Lawrence, and his involvement in the antimodernist



(new realist<sup>①</sup>) trend of British literature prevalent in 1950s. Yet Lodge's self-consciousness of the development in British literature fostered by his practice in literary criticism and his career as a teacher of literature leads him to seek answers to the problems he finds himself bewildered with. Lodge makes explications of what he finds in a whole gallery of critical works and infiltrates them into his fictional writings. According to Lodge, the plight of British writers after World War II was the choice they had to make between the two representational modes of modernism and antimodernism. Lodge's speculations on the two modes mount finally to his statement of the "pendulum theory" about the development of English literary history. His theoretical explications of the two modes result in the three collections of his essays published respectively in 1971, 1977 and 1981. In his essay "The Novelist at the Crossroads" included in *The Novelist at the Crossroads and Other Essays on Fiction and Criticism* (1971), Lodge asserts that contemporary novelists are at the crossroads of two modes of writing: realism and modernist experimentalism and makes "a modest confirmation of faith in the future of realistic fiction" (Lodge 1971: 32). In *The Modes of Modern Writing* (1977), Lodge makes a study of some modernist novelists and touches upon the distinction between metonymic and metaphoric discourses in their works, leading to the conclusion that "romantic and symbolist writing is metaphoric, and realist writing is metonymic" (Lodge

---

① The term "new realism" is put forth by Stephen Spender in his pamphlet *The New Realism* (1939) in which he states that in 1930s realism comes back into favor because the definition of experimenting in form is sterile. Lodge refers to another return of realism in 1950s as antimodernism which "believes that traditional realism, suitably modified to take account of changes in human knowledge and material circumstances is still viable and valuable" (Lodge 1981: 6).

1977; 80). The connection of the two kinds of discourses with the two writing modes is made clear in Lodge's *Working with Structuralism* (1981): "Jakobson's distinction (between the metaphoric and metonymic poles of language) corresponds pretty accurately to the one I have been making between two types of writing in the modern period" (Lodge 1981; 11). With the metaphor/metonymy distinction, Lodge explains the cyclical rhythm of English literary history and the phenomenon that "innovation is often in some ways a regression to the last fashion but one" (Lodge 1981; 12) and "what is foregrounded by one generation of writers becomes background for the next" (Lodge 1981; 10). It is followed by Lodge's famous elaboration of "oscillating movement" between the modernist and antimodernist writings in British literature from 1920s to 1950s. The chronological order of the three publications counts on the fact that they show both the regular movements of English fiction since the modernist 1920s and the boundless vitality of English realistic literature in the past as well as in the future. The particular stress Lodge lays on realistic writing conforms to the organic unity of his novels achieved through careful structuration.

The regular oscillations between modernist and antimodernist writings have several digressions. In one case, within the same period of time, one writing mode is often found in dominant position, with the other remaining in the background. Also, when the pendulum swings to the other pole, it usually takes with it traces of the old writing mode and brings slight modifications into the new phase. What is more, it is usually the case on many occasions that both types of writing coexist inside one text, with one predominating over the other. So, Lodge is actually making a