

《特罗洛普》

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前言

世界文学史上不乏这样的作家：他们有自己的职业，写作只是业余爱好。英国杰出小说家安东尼·特罗洛普（1815—1882）就是一位“业余作家”，从1834年到1867年的三十多年时间里，他一直服务于英国的邮政部门，期间任爱尔兰邮政稽查十余年，英国乡间邮递路线的设计，路边铸铁圆柱形邮筒的推广使用，莫不记载着他的劳绩。这位邮政官员有个怪习，每天早上六点到九点，不管灵感是否袭来，都是他雷打不动的写作时间。他按部就班爬格子，数十年如一日，居然写下了47部小说，成了维多利亚时期最多产的小说家之一。特罗洛普作品的声誉几经沉浮，现在终于取得经典的地位，不过他在我国的名气恐怕还远不能跟狄更斯、萨克雷、乔治·爱略特和勃朗特姐妹等人相比。特罗洛普从19世纪40年代初开始写作，头两部作品以爱尔兰为背景，未引起英国读书界重视，1855年，《巴彻斯特养老院》使他一举成名。英国学者迈克尔·萨德利尔在20世纪20年代把特罗洛普小说分为十类，第一类“巴塞特郡记事”，共六册，出版时间从1855年直至1867年，《巴彻斯特养老院》就是该系列的第一部小说。“巴塞特郡记事”都涉及英国教会和教区的日常生活，也称教会小说。就以《巴彻斯特养老院》来说，它既暴露了教会内部种种弊端以及个别既得利益者（如温良的院长哈丁先生和他贪婪的女婿、会吏长格伦雷先生）之间巨大的反差，又让人们警惕改革口号背后汹汹而来的不受制裁的自私势力。巴塞特郡位于英格兰西南部，纯粹是作者虚构出来的地方，使读者联想到哈代的“威塞克斯”（也在英格兰西南部，与巴塞特郡相邻）和福克纳的“约克纳帕塔法”。特罗洛普仿佛熟悉那里的每一条街巷和每一栋建筑，整天观察那里的人物，并与他们交谈，情意款洽。美国作家霍桑曾任美国驻利物浦领事，对英国社会文化颇多感受。他说，特罗洛普的小说是典型的英国特产，有实实在在的分量，“就好像一个巨人从地球上劈下一大块地来，把它置放在一个玻璃匣子下。

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内容概要

《特罗洛普:动态社会与小说世界》试图为西方学术界长期争论未果的“特罗洛普问题”提供中国学者的诠释。在立足于原著细读的基础上,《特罗洛普:动态社会与小说世界》从文学、社会、历史的综合角度,全面细致阐述特罗洛普在后期小说创作中对于急剧变化的维多利亚时代中期一系列政治社会问题所给予的深切人文关注,探讨作家思想及其小说世界的丰富性和复杂性。以大量翔实的作家生平自传、书信、演讲等为研究提供了富有说服力的史料依据,是一部内容翔实、观点独到、研究透彻、文笔精彩的学术专著,可作为外国文学专业研究者和学生的参考书籍。

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"It may not perhaps be truly asserted that Lord Chiltern answered this description in every detail, but he combined so many of the qualities required that his wife showed her discernment when she declared that he seemed to have been made to be a Master of Hounds." (PR, I, 62) There is no mastery between Lord Chiltern and Violet. "She was so constituted that she had never allowed him or any man to be master of her heart, — till she had with a full purpose given her heart away." (PF, 670) Their marriage is based on equality of individual worth and mutual respect. Just as Chiltern fully appreciates Violet's wisdom and individuality, so Violet respects his independent choice of an occupation that suits him best and appreciates his whole-hearted devotion and energy. She understands Lord Chiltern as he is. "Oswald is a man full of energy, and with no touch of that affectation you described. As it is, he does work hard. No man works harder, and nobody could do it better than he does." (PR, I, 28) However, there is no suggestion that the two have melted into one — instead, with sufficient mutual respect, they are independent individuals of an organic whole, playing in the same orchestra rather than striking the same notes. 24 So, it is obvious that their marriage is both a moral blessing to Chiltern and a most self-sufficient means for Violet's self-fulfillment. The matrimonial harmony is mutually uplifting. Small wonder that Violet is one of the admirable Trollopian heroines most laudably estimated by other characters. Madame Goesler describes her as "the most independent girl I ever knew in my life" (PF, 406). Lady Laura certainly sees astutely when she says to Phineas Finn that "[w]ith all her seeming frolic, Violet Effingham is very wise" (PF, 192). Phineas Finn cannot help revealing his admiration when he says "What a beautiful creature she is! And full of wit and grace and pleasantness." (PF, 223). Lord Chiltern looks up to Violet as "the finest, sweetest, and grandest woman that ever the world had produced" (PF, 532). Violet certainly deserves the praise and even worship of the men around her, particularly the one who changes to become a useful and steady man under her moral guidance. In Madame Max Goesler, we have another intelligent woman of exceptional individual charm and superior attributes, moral and intellectual. 25 Like Violet Effingham, Madame Goesler takes pride in being a woman. "We women have the best of it" (PM, I, 103), thus she holds.

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