

# Unit 6

## Post-War British Literature



## I. 时代背景

第二次世界大战让所有一切发生了重大变化。战后的英国经历了社会巨变。社会朝着民主化和现代化的趋势发展，价值取向随之也发生了转移，阶级差异日趋淡化。这个时期，整个英国社会处于相对富足的时代，人们越来越珍惜平常的生活，因而生活相对安逸。这样一个新的时代需要新的文学表达形式。



20世纪50年代涌现出一批具有现实主义倾向的新作家。金斯利·艾米斯(Kingsley Amis, 1922-1995)等人被称为“愤怒的青年”(“The Angry Young Men”),因为在小说中抒发了对英国社会等级森严、贫富不均等现状的愤怒和不满。金斯利·艾米斯在《幸运儿吉姆》(*Lucky Jim*)中编织的“不幸者意想不到地得到幸运”的情节深受读者的喜爱。除了表达不满和愤怒的作品外,这一时期也诞生了一些动人的科幻传奇作品,如C. S. 刘易斯(C. S. Lewis, 1898-1963)的《纳尼亚传奇》(*The Chronicles of Narnia*)和《太空三部曲》(*The Space Trilogy*)。

70年代后,英国文学呈多元化发展趋势,新一代的小说家犹如冉冉升起的星星,熠熠生辉,引人注目,他们是伊恩·麦克尤恩(Ian McEwan, 1948-)、菲利普·普尔曼(Philip Pullman, 1946-)、马丁·艾米斯(Martin Amis, 1949-)和J. K. 罗琳(J. K. Rowling, 1965-)等。麦克尤恩的小说《赎罪》(*Atonement*)描述一名叫布里奥妮的女子跨时空追查她的姐姐及其男友罗比涉及的一起案件。普尔曼的《黑暗元素三部曲》(*His Dark Materials*)是一部儿童科幻小说,讲的是两个名叫莱拉和威尔的少年的旅行和冒险经历。罗琳的《哈利·波特》(*Harry Potter Fantasy Series*)系列讲述了少年魔法师哈利的冒险经历。

## II. 作家及作品选读

### C. S. Lewis

#### 【作者简介】

C. S. 刘易斯是英国20世纪著名的文学家、学者,杰出的批评家,也是公认的20世纪最重要的基督教作者之一。他毕生研究文学、哲学、神学,对中古及文艺复兴时期的英国文学造诣尤深,堪称英国文学的巨擘。

刘易斯1898年生于北爱尔兰首府贝尔法斯特一个富裕的清教徒律师之家。他从小就喜欢躲在小阁楼上读书和幻想,童年时代的生活平静安逸,但9岁时母亲不幸去世,这一经历直接影响了他笔下魔法世界的诞生。随后他就被送往英格兰一所严格的寄宿学校,从此逐渐远离父亲。他自幼喜读《格列佛游记》、麦克唐纳、内斯比特的作品以及北欧的神话和传统文学,有敏锐的观察力却不喜交际。15岁时他跟父亲的老校长生活在一起,在他的指导下得到了良好的文学和哲学训练,并于1916年考上了牛津大学。



刘易斯的主要小说有《魔鬼书信集》(*The Screwtape Letters* 也叫《地狱来鸿》)。这是一部纯粹想象出来的通信集,通信的双方一个是位高权重的“私酷鬼”副部长,另一个是初级的试探鬼——“瘟木鬼”,私酷鬼是瘟木鬼的叔叔。两个魔鬼以书信的方式交流诱惑人的伎俩,恶毒地揭露人性中的丑陋与“疮疤”。不过,尽管两个鬼表面上惺惺作态,其实暗地里也是尔虞我诈,都渴望最终能够“吞噬”对方。

《太空三部曲》(*The Space Trilogy*)是一部科幻小说,包括《走出寂静的星球》(*Out of Silent Planet*)、《皮尔兰德拉》(*Perelandra*)和《骇人的力量》(*Hideous Strength*),分别讲述了发生在火星、金星和地球上的故事。

## The Chronicles of Narnia

### 【作品介绍】

《纳尼亚传奇》(*The Chronicles of Narnia*)被认为是儿童文学中的经典作品,也是刘易斯最知名的小说。该套丛书共分为7册,描述了魔法王国纳尼亚的兴衰史;已售出10亿册,被译成47种语言。故事的开始讲述一个小男孩和一个小女孩偶然进入了一个奇异世界,亦即纳尼亚王国,并在那里经历了一连串的冒险。之后,他们将一颗从异世界带来的种子(苹果种子)埋在花园里,种子发芽长成了一棵大树。这棵大树后来被飓风刮倒,又被做成了衣橱,然后又引领四个小孩子进入这个神奇国度的不同时期。

《纳尼亚传奇》七部曲分别是:

1)《狮子,女巫与魔衣橱》(*The Lion, the Witch and the Wardrobe*, 1950),讲述了派文西家四兄妹:彼得、苏珊、爱德蒙和露西的故事。他们在迪戈里教授科克先生的房子里发现一个衣柜,由此进入了神奇的纳尼亚王国。孩子们帮助阿斯兰从邪恶的白女巫手里解救了纳尼亚。后来,这四个孩子成了新纳尼亚的国王和女王,开创了纳尼亚的黄金时代。

2)《凯斯宾王子》(*Prince Caspian: The Return to Narnia*, 1951),讲述了四个孩子第二次来到纳尼亚的故事。

3)《黎明踏浪号》(*The Voyage of the Dawn Treader*, 1952),讲述了埃德蒙和露西返回纳尼亚经过以及面临的种种危险。

4)《银椅》(*The Silver Chair*, 1953),这是唯一没有出现派文西四兄妹的纳尼亚故事。

5)《能言马和王子》(*The Horse and His Boy*, 1954),故事发生在派文西四兄妹统治纳尼亚期间,讲述的是一匹会说话的马布雷(Bree)和小男孩沙司塔的故事。

6)《魔法师的外甥》(*The Magician's Nephew*, 1955),将读者带回了最早的纳尼亚,让我们了解阿斯兰是如何创造了纳尼亚王国,以及邪恶是如何进入纳尼亚的。

7)《最后之战》(*The Last Battle*, 1956),讲述了纳尼亚王国的灭亡。

以下章节选自《纳尼亚传奇》的第一部《狮子,女巫与魔衣橱》的第一章。第二次世界大战期间,伦敦战火纷飞,派文西家的四个兄弟姐妹彼得、苏珊、爱德蒙和露西为躲避战火被送到乡下一个老教授的家。一个沉闷的雨天,孩子们只能在大宅子里四处游逛,各自寻找乐趣。最小的妹妹露西独自来到一个大衣柜前,她拉开柜门,推开层层大衣,不知不觉

走进了漆黑的衣柜。衣柜居然通向一个有路灯的地方，露西环顾周围，发现自己进入了一片白雪茫茫的树林里，一个撑着雨伞、上半身是人而下半身却长着羊蹄的男人走了过来……这里就是神奇的纳尼亚魔法王国。

## 【作品选读】

### Chapter 1 LUCY LOOKS INTO A WARDROBE

(An excerpt)

ONCE there were four children whose names were Peter, Susan, Edmund and Lucy. This story is about something that happened to them when they were sent away from London during the war because of the air-raids<sup>1</sup>. They were sent to the house of an old Professor who lived in the heart of the country, ten miles from the nearest railway station and two miles from the nearest post office. He had no wife and he lived in a very large house with a housekeeper called Mrs. Macready and three servants. (Their names were Ivy, Margaret and Betty, but they do not come into the story much.) He himself was a very old man with shaggy white hair<sup>2</sup> which grew over most of his face as well as on his head, and they liked him almost at once; but on the first evening when he came out to meet them at the front door he was so odd-looking that Lucy (who was the youngest) was a little afraid of him, and Edmund (who was the next youngest) wanted to laugh and had to keep on pretending he was blowing his nose to hide it.

As soon as they had said good night to the Professor and gone upstairs on the first night, the boys came into the girls' room and they all talked it over.

"We've fallen on our feet and no mistake," said Peter. "This is going to be perfectly splendid. That old chap<sup>3</sup> will let us do anything we like."

"I think he's an old dear," said Susan.

"Oh, come off it!" said Edmund, who was tired and pretending not to be tired, which always made him bad-tempered. "Don't go on talking like that."

"Like what?" said Susan; "and anyway, it's time you were in bed."

"Trying to talk like Mother," said Edmund. "And who are you to say when I'm to go to bed? Go to bed yourself."

"Hadn't we all better go to bed?" said Lucy. "There's sure to be a row if we're heard talking here."

"No there won't," said Peter. "I tell you this is the sort of house where no one's going to mind what we do. Anyway, they won't hear us. It's about ten minutes' walk from here down to that dining-room, and any amount of stairs and passages in between."

1. air-raids: 空袭, 文中指的是“二战”期间发生在伦敦的空袭。

2. shaggy white hair: 蓬乱的白发

3. old chap: 老家伙, 文中指的是老教授。

“What’s that noise?” said Lucy suddenly. It was a far larger house than she had ever been in before and the thought of all those long passages and rows of doors leading into empty rooms was beginning to make her feel a little creepy<sup>4</sup>.

“It’s only a bird, silly,” said Edmund.

“It’s an owl,” said Peter. “This is going to be a wonderful place for birds. I shall go to bed now. I say, let’s go and explore tomorrow. You might find anything in a place like this. Did you see those mountains as we came along? And the woods? There might be eagles. There might be stags. There’ll be hawks.”

“Badgers<sup>5</sup>!” said Lucy.

“Foxes!” said Edmund.

“Rabbits!” said Susan.

But when next morning came there was a steady rain falling, so thick that when you looked out of the window you could see neither the mountains nor the woods nor even the stream in the garden.

“Of course it would be raining!” said Edmund. They had just finished their breakfast with the Professor and were upstairs in the room he had set apart for them—a long, low room with two windows looking out in one direction and two in another.

“Do stop grumbling, Ed,” said Susan. “Ten to one it’ll clear up in an hour or so. And in the meantime we’re pretty well off. There’s a wireless and lots of books.”

“Not for me” said Peter; “I’m going to explore in the house.”

Everyone agreed to this and that was how the adventures began. It was the sort of house that you never seem to come to the end of, and it was full of unexpected places. The first few doors they tried led only into spare bedrooms, as everyone had expected that they would; but soon they came to a very long room full of pictures and there they found a suit of armour<sup>6</sup>; and after that was a room all hung with green, with a harp in one corner; and then came three steps down and five steps up, and then a kind of little upstairs hall and a door that led out on to a balcony, and then a whole series of rooms that led into each other and were lined with books—most of them very old books and some bigger than a Bible in a church. And shortly after that they looked into a room that was quite empty except for one big wardrobe; the sort that has a looking-glass in the door. There was nothing else in the room at all except a dead blue-bottle on the window-sill.

“Nothing there!” said Peter, and they all trooped out again—all except Lucy. She stayed behind because she thought it would be worth while trying the door of the wardrobe, even though she felt almost sure that it would be locked. To her surprise it opened quite easily, and two moth-

4. creepy: 令人毛骨悚然的; 让人不寒而栗的

5. badgers: 毛鼻袋熊; 袋狸

6. armour: 盔甲, 铠甲



balls dropped out.

Looking into the inside, she saw several coats hanging up—mostly long fur coats. There was nothing Lucy liked so much as the smell and feel of fur. She immediately stepped into the wardrobe and got in among the coats and rubbed her face against them, leaving the door open, of course, because she knew that it is very foolish to shut oneself into any wardrobe. Soon she went further in and found that there was a second row of coats hanging up behind the first one. It was almost quite dark in there and she kept her arms stretched out in front of her so as not to bump her face into the back of the wardrobe. She took a step further in—then two or three steps always expecting to feel woodwork against the tips of her fingers. But she could not feel it.

“This must be a simply enormous wardrobe!” thought Lucy, going still further in and pushing the soft folds of the coats aside to make room for her. Then she noticed that there was something crunching under her feet. “I wonder is that more mothballs?” she thought, stooping down to feel it with her hand. But instead of feeling the hard, smooth wood of the floor of the wardrobe, she felt something soft and powdery and extremely cold. “This is very queer,” she said, and went on a step or two further.

Next moment she found that what was rubbing against her face and hands was no longer soft fur but something hard and rough and even prickly<sup>7</sup>. “Why, it is just like branches of trees!” exclaimed Lucy. And then she saw that there was a light ahead of her; not a few inches away where the back of the wardrobe ought to have been, but a long way off. Something cold and soft was falling on her. A moment later she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air.

Lucy felt a little frightened, but she felt very inquisitive and excited as well. She looked back over her shoulder and there, between the dark tree trunks; she could still see the open doorway of the wardrobe and even catch a glimpse of the empty room from which she had set out. (She had, of course, left the door open, for she knew that it is a very silly thing to shut oneself into a wardrobe.) It seemed to be still daylight there. “I can always get back if anything goes wrong,” thought Lucy. She began to walk forward, crunch-crunch over the snow and through the wood towards the other light. In about ten minutes she reached it and found it was a lamp-post. As she stood looking at it, wondering why there was a lamp-post in the middle of a wood and wondering what to do next, she heard a pitter patter of feet coming towards her. And soon after that a very strange person stepped out from among the trees into the light of the lamp-post.

He was only a little taller than Lucy herself and he carried over his head an umbrella, white with snow. From the waist upwards he was like a man, but his legs were shaped like a goat's (the hair on them was glossy black) and instead of feet he had goat's hoofs<sup>8</sup>. He also had a tail, but

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7. prickly: 刺痛的; 痒的

8. hoofs: 蹄

Lucy did not notice this at first because it was neatly caught up over the arm that held the umbrella so as to keep it from trailing in the snow. He had a red woollen muffler<sup>9</sup> round his neck and his skin was rather reddish too. He had a strange, but pleasant little face, with a short pointed beard and curly hair, and out of the hair there stuck two horns, one on each side of his forehead.



One of his hands, as I have said, held the umbrella: in the other arm he carried several brown-paper parcels. What with the parcels and the snow it looked just as if he had been doing his Christmas shopping. He was a Faun<sup>10</sup>. And when he saw Lucy he gave such a start of surprise that he dropped all his parcels.

“Goodness gracious me!” exclaimed the Faun.

### 【作品赏析】

在《纳尼亚传奇》中，刘易斯缔造了一个既神奇又新颖的童话世界——纳尼亚神秘王国。它的神奇之处在于包含了童话作品的所有元素：美丽的冰雪世界、各种各样的精灵、邪恶的白女巫、英勇的狮子、会说话的动物、小矮人和巨人、英俊勇敢的王子以及美丽的公主。小说的全新之处在于：这个童话世界似乎离我们并不遥远，小说的背景不在神秘阴森的城堡和森林，而是人人熟悉的大衣橱。我们可以简单地通过家中的一个普通衣橱，走进孩子们心中的梦幻童话世界。

《狮子，女巫与魔衣橱》开篇不久，一股童话的气息扑面而来。派文西四兄妹通过传统的捉迷藏来打发沉闷、漫长的时间。对一切充满好奇的露西情急之下躲进了一个巨大的衣橱，踏进一个皑皑的冰雪世界，给读者留下无限的想象空间。

#### Questions for Discussion:

1. Why are the four brothers and sisters sent away from London?
2. What is the world found by Lucy in the wardrobe like?
3. What is the Faun that Lucy meets like?
4. Give your own imagination of what would happen after the four siblings enter the wardrobe world.

9. muffler: 围脖，围巾

10. Faun: 弗恩，自然和丰收之神弗恩乌斯（Faunus）的追随者，长着英俊小生的脸和身体，鹿的腿、耳朵和尾巴。