

《吉恩·布罗迪小姐的青春》中的信仰、自由意志与叙述
张月亭
指导教师 李美华
教授
厦门大学

学校编码: 10384
学 号: 12320101152580

分类号 _____ 密级 _____
UDC _____

厦 门 大 学

硕 士 学 位 论 文

《吉恩·布罗迪小姐的青春》中的信仰、自由意志与叙述

Faith, Free Will and Narration in The Prime of Miss Jean Brodie

张 月 亭

指导教师姓名: 李美华 教授
专 业 名 称: 外国语言学及应用语言学
论文提交日期: 2013 年 月
论文答辩日期: 2013 年 月
学位授予日期: 2013 年 月

答辩委员会主席: _____
评 阅 人: _____

2013 年 月

厦门大学学位论文原创性声明

本人呈交的学位论文是本人在导师指导下,独立完成的研究成果。本人在论文写作中参考其他个人或集体已经发表的研究成果,均在文中以适当方式明确标明,并符合法律规范和《厦门大学研究生学术活动规范(试行)》。

另外,该学位论文为()课题(组)的研究成果,获得()课题(组)经费或实验室的资助,在()实验室完成。(请在以上括号内填写课题或课题组负责人或实验室名称,未有此项声明内容的,可以不作特别声明。)

声明人(签名):

年 月 日

厦门大学学位论文著作权使用声明

本人同意厦门大学根据《中华人民共和国学位条例暂行实施办法》等规定保留和使用此学位论文，并向主管部门或其指定机构送交学位论文（包括纸质版和电子版），允许学位论文进入厦门大学图书馆及其数据库被查阅、借阅。本人同意厦门大学将学位论文加入全国博士、硕士学位论文共建单位数据库进行检索，将学位论文的标题和摘要汇编出版，采用影印、缩印或者其它方式合理复制学位论文。

本学位论文属于：

1. 经厦门大学保密委员会审查核定的保密学位论文，
于 年 月 日解密，解密后适用上述授权。

2. 不保密，适用上述授权。

（请在以上相应括号内打“√”或填上相应内容。保密学位论文应是已经厦门大学保密委员会审定过的学位论文，未经厦门大学保密委员会审定的学位论文均为公开学位论文。此声明栏不填写的，默认为公开学位论文，均适用上述授权。）

声明人（签名）：

年 月 日

Abstract

Muriel Spark is a contemporary novelist who concerns both style and meanings. In her novels she usually uses distinctive narrative skills to involve narrators, characters and readers in the plot arrangement in an attempt to convey certain ethical meanings to the readers.

In *The Prime of Miss Jean Brodie*, Spark, on the one hand employs an omniscient narrator who gives out intrusive comments on the story-telling and characters and who frequently uses the flash-forward and flash-backward techniques to affirm his all-knowing superiority. Consequently, under this manipulative narrator, the characters' fates are predestined and their free will is denied; also the readers' autonomy in reading and interpretation is reduced. While on the other hand, Spark sets Sandy Stranger as a fighter against the god-like narrator. Sandy, the perceiving consciousness of the story, forms a limited humanistic perspective to free the characters from their pre-determined fates and gives the readers more space for creativity and interpretation. Apart from the textual level, Spark also arranges the possessive Miss Brodie as the agent of the manipulative narrator and Sandy as a fighter against and a betrayer of her.

Through the narrative arrangement, Spark presents her concern on the individuals' ethical dilemma in facing a higher order of authority and the exertion of their free will. The faith in the narrative or religious authority can lead to the sacrifice of the individuality; the faith in the religion may close off some possibility of the self just as the faith in the narrative power can lose one's autonomy in interpretation. One's narration can reduce others into powerless characters and in turn people can develop their own narration to exercise their own free will. The relations between faith, free will and narration are very complicated and Spark skillfully sets the two narrative fashions to disclose the narrative power and religious power in influencing the individuals. From this, she tries to tell us that the meaning of life in the contemporary

disordered and fragmented world lies in the very process and action of struggling with the authority and other forces.

Key Words: Omniscient narrator; Limited perspective; Faith; Free will

廈門大學博碩

摘要

当代小说家缪里尔·斯帕克不仅注重作品的风格，同时也看重作品传递的意义。她在小说中经常使用独特的叙述技巧，把叙述者，人物和读者卷进情节的安排中，从而向读者传递一定的伦理意义。

在《吉恩·布罗迪小姐的青春》这部小说中，斯帕克一方面采用全知全能的叙述者对作品的叙述和人物作出介入性的评价，并且使用预叙和倒叙的手法来建立叙述者全知的权威。在这样一个具有掌控性的叙述者面前，人物的命运被预先确定，人物的自我意志也被剥夺了；而从读者方面来看，读者在阅读和阐释的自主性也被降低了。另一方面，斯帕克将人物桑迪·斯特兰格设定为上帝般叙述者的反抗者。小说大部分故事是通过桑迪的认知角度叙述的。桑迪有限的人类视角与叙述者上帝般的视角形成对立，把人物从先定的命运中解放出来，给读者更多自我创造和自我阐释的空间。另外，除了文本方面，斯帕克还设定独裁的吉恩·布罗迪小姐作为叙述者的代表，而桑迪同样作为一个抵抗者，不时地对抗布罗迪小姐，并在最后背叛了她。

斯帕克通过独特的叙述安排，展示了其对个体在面对更高层次的权威时所面临的伦理困境的关注，以及个体如何在权威面前实施自由意志。对叙述权威或宗教权威的信仰会导致个体性的丧失；信仰宗教可能关闭自我的一些可能性和潜在性。同样，信仰叙述权威可能丧失阐释的自主性。叙述可以把他者变为故事中无反抗能力的人物，反过来，一个人可以通过展开叙述来实施自由意志。可见，信仰、自由意志和叙述之间的关系十分复杂。斯帕克巧妙地在叙述中设定两股不同的叙述力量，通过它们的对抗来揭示叙述权威和宗教权威对于个体的影响。她试图告诉我们，在混乱断裂的当代世界，生命真正的意义在于与权威和其他力量反抗的过程，更确切地说，在于反抗这个动作。

关键词：全知全能叙述者 有限视角 信仰 自由意志

Contents

Introduction.....	1
Chapter One The Omniscient God-like Narrator	13
1.1 Authorial Intrusion of Narration.....	13
1.2 Flash-forward Narration in Manipulating Characters and Readers.....	16
1.3 Jean Brodie as a God-like Character.....	19
Chapter Two The Limited Character-focused Perspective	24
2.1 The Separation of “Who Is Speaking” and “Who Is Seeing”	24
2.2 Sandy’s Limited Perspective in Freeing Characters and Readers.....	27
2.3 Sandy’s Betrayal of God-like Jean Brodie	31
Chapter Three God’s Eye against Humans’ Eye	36
3.1 Calvinism and Catholicism.....	36
3.2 God’s Planning and Humans’ Autonomy	40
3.3 Good and Evil in Supernatural and Natural Order.....	45
Conclusion	51
Works Cited.....	55
Acknowledgements	58

目 录

引言.....	1
第一章 全知全能上帝般的叙述者.....	13
1.1 作者介入性的叙述.....	13
1.2 掌控人物和读者的预叙技巧.....	16
1.3 上帝般的人物吉恩·布罗迪.....	19
第二章 有限的人物聚焦视角.....	24
2.1 “谁在讲”和“谁在看”的分离.....	24
2.2 桑迪有限的视角对人物和读者的释放.....	27
2.3 桑迪对上帝般人物吉恩·布罗迪的背叛.....	31
第三章 上帝之眼与人类之眼.....	36
3.1 加尔文教和天主教.....	36
3.2 上帝的安排与人类的自主.....	40
3.3 超自然和自然界中的善与恶.....	45
结论.....	51
参考文献.....	55
致谢.....	58

Introduction

Born into a family with a Scottish Jewish father and an English mother, Muriel Spark (1918-2006) had a rather different religious background. Her later conversion to Roman Catholicism made her a Catholic writer while her Jewish-Calvinist background kept influencing her throughout her life and work. Spark received her early education in Edinburgh by entering James Gillespie's School for Girls which was later fictionalized as Marcia Blaine School in her most famous work *The Prime of Miss Jean Brodie* (1961). She went to Africa with her husband in 1937 and returned to England working in the political Intelligence Department of the Foreign Office as a "black propagandist" by distorting news to lower German morale during the WWII. The Africa and war time experience gave Spark lively and precious experience and marked her early attempt in creating fiction out of real life materials.

A prolific and popular writer, Spark had embarked on a variety of literary creation fields, including criticism, poetry, short novels, novels and dramas. She first entered the literary circle as a poet, publishing *The Fanfarlo and Other Verse* in 1952. She worked as an editor of the *Poetry Review* after the War; and during this period she wrote influential studies on Mary Shelley, John Masefield and Emily Bronte. Spark entered the field of fiction rather late. Her first effort at fiction, "The Seraph and the Zambesi" won *The Observer's* Christmas short-story competition in 1951. And this success led to an invitation from Macmillan to write a novel and hence from then on Spark's novelist career was established. Her first novel, *The Comforters* (1957), with its witty language and complex plot, won much critical praise and it gave Spark encouragement to try on more novels. As a fiction writer, Spark's extreme compression of language, her perpetual concern of the mechanic of writing process and a mysterious spiritual presence behind her realistic description have made her a very distinctive contemporary novelist.

In 1954 Muriel Spark converted to Roman Catholicism and this was an event of

crucial significance in her life and her literary career. Spark in an interview acknowledged a close connection between her entering into the fiction writing and her conversion to Catholicism. The religious system and doctrine gave her an ordering structure to fix the chaotic and fragmented life experience; the belief in Catholicism is “a norm from which one can depart” and “something to measure from” (Spark, “My Conversion” 26). With the belief in an ordering authority, Spark created another authority in her fiction in an attempt to seek a narrative order and a stable structure out of the contemporary waste land. In Spark’s early novels, Recent Roman Catholic converts were her frequent protagonists. *The Comforters*, as an example, depicts the heroine Caroline’s mental uneasiness after her conversion to Catholicism. After conversion Caroline frequently hears the voice of a typing machine which is writing her as a character into a fiction; and it is her final controlling of the plot writing as a writer herself that enables her to become peaceful with her religion.

Along with the compression of language and a detached attitude towards her characters, Spark has a rather distinctive quality in her novels. With her religious belief in the absolute Providence, she always places a controlling authority or a mysterious external force in the novels. Under such a controlling force, the exertion of the individual characters’ free will hence becomes a recurring theme. Caroline in the first novel tries to challenge the typing machine which is the symbol of her Catholic shaping authority; the group of old-aged people in *Memento Mori* (1959), constantly receive the anonymous call that tells them the same sentence: “Remember you must die” (Spark, *Memento Mori* 2); the countering with the imminent death thus becomes the chief experience of the old people; also in *The Driver’s Seat* (1970) in which Spark shows a shift to sharper satirical ridicule and harshness, Spark shapes a peculiar heroine who attempts to become the authority of her own fate and plans her own death on a journey. In those narrations, Spark tries to fictionalize her own religious experience in getting along with her Catholic authority by placing the relationship between the individuals and the outside force as a chief studying theme. This is in accordance with her artist view that she regards her fiction as “a pack of lies” from which “a kind of truth emerges” (Kermode 30); and it is this kind of fictional truth

that enables her to keep firmly her belief in the absolute truth.

The Prime of Miss Jean Brodie is Muriel Spark's sixth novel and it still remains her most well-known work. This short book first saw publication in the *The New Yorker* magazine and then was published as a book by Macmillan in 1961. With its great popular success, Spark gained wealth and fame. It made her a celebrated novelist with a wide audience from the scholars and common people alike. In reaching a wider audience, the novel has many theatrical adaptations. It was made into a stage play in 1968 and a film starring Maggie Smith in the next year. In 1978 a UK TV serial was aired starring Geraldine McEwan. The title character Jean Brodie and her "set" of girls thus became widely known and many people responded as "I had a Jean Brodie in my life" (Richmond 16).

The Prime of Miss Jean Brodie is a highly autobiographical novel. It was finished only within eight weeks from the source of Spark's memory of the early school days. The setting of the novel, the girls' school of Marcia Blaine was modeled on James Gillespie's School where Spark was educated. And the main character Miss Jean Brodie was based on Spark's teacher Miss Christina Kay. In her recollection of childhood, Spark acknowledged Miss Kay as the source of her infamous character Brodie and the similarities between the two are unmistakable. Like Miss Brodie, Miss Kay was one of the members of those post-war bereaved spinsters; and she also had a particular aesthetic and political taste by adorning her classroom walls with Renaissance paintings and newspaper cuttings about Mussolini's troops. Also similar to the six girls in the Brodie set, the young Spark was fascinated by her teacher and started to write about her teacher at the age of ten.

The story is centered on the independent and liberal-minded teacher Jean Brodie and her six students who are selected by her into the "Brodie set". Miss Brodie repeatedly claims that she is in her prime and her maxim is "Give me a girl at an impressionable age, and she is mine for life" (Spark, *The Prime* 9). She tries to exert influence on her girls by imparting to them her own romantic aesthetic views. Her teaching method is highly personal and she always recounts her own experience including her love story in the classroom. Under such an attractive and

unconventional teacher, those impressionable girls are fascinated by her unorthodox teaching method and adopt her taste for Giotto, Pavlova, Sybil Thorndike and the belief that art comes before science and beauty and truth before safety. As a result, their imagination is inspired by the teacher's romantic views and stories.

In the novel, not only the students are attracted by their charming teacher, but the school's art master Teddy Lloyd and the music teacher Gordon Lowther are also smitten by her. For Miss Brodie, the former one is the more dashing, for he lost an arm in World War I, the same experience with Brodie's fiancé Huge. But Brodie renounces his love as Lloyd is a married Roman Catholic. With the latter one, she has an affair but refuses to marry him, fearing that she would be deterred from her dedication to her girls. Although Brodie renounces the love of the art master, she is still bearing a perpetual obsession with him and keeps modifying her story about her fiancé Hugh by fusing Teddy Lloyd's characteristics into it and later she even plans a surrogate affair by using one of the girls Rose who is then the master's painting model. However, it turns out that it is Sandy, the student who is most like Brodie and who is influenced most by her that develops an affair with the art master.

Most of the story's scenes are developed around the betrayal issue between Miss Brodie and Sandy Stranger. When Sandy senses Brodie's destructive personality in manipulating others' lives after learning her plan about placing Rose as a surrogate lover and her causing the young girl Joyce Emily's to death on a train on route by advocating her to fight for Franco in Spain, she realizes that a stop should be put to Miss Brodie's fascistic control. She tells the head mistress Miss Mackay that Jean Brodie is responsible for Joyce Emily's death and is teaching fascism in classroom. Consequently, Miss Brodie is dismissed from the school and spends her last years miserably figuring out who has betrayed her. While Sandy, after the affair with the art master, finds herself losing interest with the man but attracted by his mind. She takes over his religion and enters an order of enclosed nuns. However, as a nun, Sandy still cannot find peace with her mind. She does not shake off completely Miss Brodie's influence and still admits that Miss Brodie is the single greatest influence in her life.

With its witty compact language, distinctive narrative skills and perplexed

Degree papers are in the "[Xiamen University Electronic Theses and Dissertations Database](#)". Full texts are available in the following ways:

1. If your library is a CALIS member libraries, please log on <http://etd.calis.edu.cn/> and submit requests online, or consult the interlibrary loan department in your library.
2. For users of non-CALIS member libraries, please mail to etd@xmu.edu.cn for delivery details.

廈門大學博碩