



# 卡罗尔·安·达菲诗歌 女性主义研究

FEMINIST STUDY OF CAROL ANN DUFFY'S POETRY

周洁◎著



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## 序

周洁博士1992年毕业于山东大学外国语学院,研究方向为英国文学。我给博士生上课时,她表现出了对现代主义、后现代主义的浓厚兴趣和较强的诗歌敏感度。她联系我做导师时,我询问了她的博士论文准备情况,发现她大胆地选取了英国历史上第一位女性桂冠诗人卡罗尔·安·达菲,并且已经阅读了不少文献。由于为期一年的英国访学经历,她试图从文体学角度入手开展研究,又由于卡罗尔·安·达菲作品的女性主义特征,她选择运用女性主义文体学理论进行研究。这种尝试当然不失大胆,但是,我认为,以某个诗人的众多诗歌作品作为研究对象还是从女性主义理论出发为好,周洁虚心接受了我的建议,理清了研究思路,完成了博士论文的写作。

应该说,由于具备良好的文学功底,周洁对达菲诗歌作品的分析并不感到困难。在论文写作中,她遇到的最大困难是对女性主义理论的全面把握。但是,经过大量的阅读,她不但进一步丰富了理论知识,而且对达菲诗歌的女性主义研究也不断深化。首先,论文对安·达菲诗歌中男权对女性的压迫、女性意识的觉醒乃至对男权的颠覆都加以深刻阐述。其次,论文对诗人的女同性恋诗歌进行了认真的解读,从中发现达菲应用女同性恋女性主义思想对女性身份的探索;论文对女性身份的研究还涉及母女关系、母亲身份和现代社会的女性身份。此外,论文还对达菲的诗歌进行了生态女性主义研究,探讨了诗人对社会边缘人群、对大自然和动物的保护意识和平等意识。最后,论文对达菲诗歌中的戏剧独白诗歌形式、后现代主义戏仿和诗歌语言艺术进行了女性主义分析。

在周洁开始做博士论文之前,我的学生梁晓冬博士曾对达菲的

某些诗歌进行过研究,也有其他学者对达菲的部分诗歌进行过研究。但是,周洁运用女性主义理论研究达菲的诗歌,在国内还是比较全面和深入的。而其论文的研究对象之新则是无庸质疑的。对达菲诗歌进行女同性恋女性主义研究、生态女性主义研究、后现代主义戏仿研究无疑都是本论文的创新之处。

我相信,这篇博士论文的完成标志着周洁在学术研究道路上迈上了一个新台阶。这篇博士论文的出版将有助于中国学者理解英国当代女桂冠诗人的诗歌以及这些诗歌所反映的英国社会与文化的变化。

上海外国语大学 李维屏

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## 前 言

卡罗尔·安·达菲(1955— )是2009年最新受封的英国桂冠诗人,也是英国历史上第一位女性桂冠诗人。她自20世纪60年代起开始诗歌创作,通过诗歌作品给予各类社会边缘人群以言说的机会,揭示并探讨性别、种族、殖民、虐待儿童、女同性恋、移民等社会现象及问题,到20世纪80年代,她已在英国诗歌界颇具影响力,先后获得英国国内各类重要诗歌创作奖项,赢得了广大读者。国内外学者已经从不同角度对其创作展开了研究,其中对其诗歌的女性主义研究比较突出。但是,在中国学界,尚无人对其诗歌展开系统全面的女性主义研究,这便是本书的研究意义之所在。

前期研究表明,虽然达菲本人拒绝被冠以“女性特质,女权或女性诗歌”的帽子,但显然在很大程度上,她既受到20世纪70年代第二代女性主义的影响,又受到了后现代女性主义诗学的影响。她注意到了女性的经历、女性的痛苦和困难,通过传统诗歌形式“戏剧独白诗”探索女性生存的相关问题,如男性、身份、政治、女同性恋生存、女同性恋共同体、母道、母女关系等。除此之外,她还关注社会上其他被边缘化的“他者”,如移民、儿童、下层社会人群、黑人等在经济、文化等方面被社会忽略或歧视的群体。研究发现,她的后现代书写具有对话性和互文性,有些作品具有幽默等特点。中国学者已经开始将其诗歌翻译成汉语,并开始对其戏剧独白诗进行女性主义研究。上述研究成果为本研究提供了支撑。

从呼吁女性解放和女性权利,到强调颠覆男权,女性主义在20世纪末特别关注女性自身身份及内部关系,如女同性恋、母道、母女

关系等,这些都是颠覆男权的方式。生态女性主义以“统治逻辑”为观念框架提出其观点,认为所有有助于理解女性受压迫、居于从属地位及被控制的现象或问题都是女性主义关注的焦点,并试图通过消除各种形式的压迫来解决性别歧视问题。基于上述理论,本研究从达菲的八部诗歌集中选取了六十余首诗歌进行细读、分析,展开对达菲诗歌的女性主义研究。主要发现包括四个方面:首先,达菲在关于男女关系的诗歌中,揭露了女性所受的各种形式的压迫,展示出女性颠覆男权的不同途径,也表现出对男女关系复杂性的认可。其次,达菲通过展示女性之间的关系,对女性身份进行了探索,认为女同性恋者和母亲都被男权社会看作“听者”,一方面女同性恋的存在、对母道的正确理解及母女关系都受到了男权的限制或阻碍,但同时它们也是颠覆男权、寻求女性自我身份的途径。再次,从生态女性主义角度来看,达菲对社会上不同种族、不同阶级、不同年龄的人群所受到的压迫表现出的同情,对大自然的热爱,对物种主义的批判,对人类文明破坏自然环境行为的揭露,对人与自然和谐的向往,都是其生态女性主义意识的充分表现。最后,达菲诗歌创作的主要艺术特点是其运用传统诗歌形式“戏剧独白诗”,给予女性及其他“听者”以言说的机会;同时,她还擅长对经典文学名著或世界名人进行后现代女性主义戏仿。本书运用功能文体学的分析方法将其作品与经典作品比较,发现她的戏仿作品成功地颠覆了男性的宏大叙事,给女性以独立的话语权和地位。这些与达菲对日常语言和互文的巧妙运用一起,成为其创作女性主义诗歌、书写女性经验的特色。

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## Introduction

Carol Ann Duffy, the first woman Poet Laureate in British history, has ended the 341 years of male domination of the position by poets like Ben Jonson, William Wordsworth, Alfred Lord Tennyson, Ted Hughes or Andrew Motion. Her poems are selected in GCSE and A-level syllabuses. Ozlem Aydin says the poetry of Duffy is of great significance because she is “culturally and politically shaped in Thatcher’s Britain”, and her poetry “gives voice to the culturally, ethnically and socially marginalized ‘other’ who has been hitherto silenced” (2010: 17). According to an article from Encyclopedia Britannica, Duffy’s poetry is “well-known and well-liked”, and is mainly on topics like “gender and oppression, expressing them in familiar, conversational language that made her work accessible to a variety of readers”<sup>①</sup>. This gives us a reason for a feminist perspective of studying her poetry, so the present book is going to take an attempt at a feminist study of her poetry.

### 1. Duffy’s Achievement as a Feminist Poet

Born in 1955 in Glasgow, Scotland, and brought up there until the age of 6, Duffy experiences a feeling as an “other” or an

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① <http://www.britannica.com/EBchecked/topic/1532366/Carol-Ann-Duffy>

“outsider”, feeling “marginalized” after she moved to Stafford, England, with her whole family. Her father, a fitter for an electric company, and active in political activities, once ran a bid for Parliament in 1983 but failed, which has left some influence on Duffy, who wrote about the society and social issues with sharp insight.

Duffy is a poet with talent, because she began to write poetry quite early. Educated in convent schools and publishing her poetry in magazines at the age of 14, she later attended Liverpool University. Graduating with a Bachelor's Degree in Philosophy in 1977, Duffy wrote poetry with philosophical thinking about life. From 1988 to 1989, she worked as a poetry critic for *The Guardian* and as an editor for *Ambit*, a poetry magazine. In 1996, she began lecturing in poetry at Manchester Metropolitan University, and later she became creative director of the Writing School. These experiences help her experiment with poetry writing. Duffy has written some plays, too, for example, *Take My Husband* (1982) and *Little Women, Big Boys* (1986), which help her use of dramatic monologue in her writing of poetry. Her main poetry collections include *Standing Female Nude* (1985), which won the Scottish Arts Council Award; *Selling Manhattan* (1987), winner of a Somerset Maugham Award; *The Other Country* (1990); *Mean Time* (1993), which won the Whitbread Poetry Award and the Forward Poetry Prize (Best Poetry Collection of the Year); *The World's Wife* (1999); *Feminine Gospels* (2002), a celebration of the female condition; and *Rapture* (2005), which won the 2005 T. S. Eliot Prize, etc. She was named Officer of the Order of the British Empire in 1995 and advanced to Commander of the Order of the British Empire (CBE) in 2002. At the beginning of the 21st century, she began to devote herself to writing for children, and published some picture books like *Underwater Farmyard* (2002) and *The Tear Thief* (2007),

and a poetry collection *The Hat* (2007)<sup>①</sup>.

Duffy had been considered for the position of Poet Laureate in 1999, but because she was a lesbian, she was not appointed to the position. When accepting the position after Motion's term ended in 2009, Duffy made it clear in interviews that she had agreed to become Poet Laureate only because, since its inception in the 17th century, no woman had previously held the post. In a BBC 4 interview, she explained her reason for accepting the title of Poet Laureate,

I think my decision was purely because there hasn't been a woman, and I kind of look on this as a recognition of the great women poets we now have [...] so I've decided to accept it for that reason.<sup>②</sup>

So her appointment to Poet Laureate is a major step for women and women poets in Britain, especially in the British literary history.

Actually, before she was appointed Poet Laureate, Duffy had been recognized as one of the most influential women poets in Britain. This can be found in Blake Morrison and Andrew Motion's book *The Penguin Book of Contemporary British Poetry* in 1982, in which a few of her poems were selected. Ten years or more later, Deryn Rees-Jones said that Duffy has influenced a whole generation of poets writing or beginning to write in the 1980s, and brought an eclectic range of influences to bear on the scene of contemporary poetry. Her contribution also reflects the beginning of a change that has recently taken place in British poetry (1999: 1).

Deryn Rees-Jones explains the change that Duffy has contributed

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① The information about the poet is gathered from the website: [http://en.wikipedia.org/wiki/Carol\\_Ann\\_Duffy](http://en.wikipedia.org/wiki/Carol_Ann_Duffy).

② Lanone, Cathering, "Baring Skills, Not Soul: Carol Ann Duffy's Intertextual Games", <http://erea.revues.org/94>.

to as the ability to experiment with some of the everyday language patterns and rhythms and the use of non-standard English in poetry writing, without failure to address “complex philosophical issues about the function of language and the construction of the self” (1999: 1) or to deal with “a wide range of issues, from the effects of sexism, racism, immigration, domestic violence, and social disaffection, to the complexities of love” (1999: 1).

## 2. Critical Survey of Duffy's Feminist Poetry

Till now, a lot of scholars at home and abroad have done feminist studies on Duffy's poetry, including three books, a lot of papers, book reviews and interviews abroad and a few articles written in China. A literature review is provided below.

Although in an interview with Andrew McAllister, Duffy said that her concerns of art could go beyond feminism, and she'd never sat down and thought she would write a feminist poem, she actually conceded that she was a second-generation feminist, and she owed a lot to the 1970s women activists (McAllister, 1988: 71). Deryn Rees-Jones, who wrote the first book of scholarly study on Duffy, sees her work as “a bridge between a feminist and a post-feminist poetics”, that is to say, her work is between women writing “out of feminist experiences in the second wave of Women's Movement in the 1970s” and women writing with radical changes in women's position in the political, sexual and economic society after 20 years of feminist movement. Deryn notices that Duffy has moved beyond feminist poetry because she refuses to conform to any stereotype of “femininity, feminism or women's poetry”, but she's never forgot the significance



of women's experience, the difficulties women experience in their lives and the difficulties both men and women face because of the patriarchal system, and she's been exploring "issues of gender, identity, sexuality, alienation, desire and loss", and her poetry is different from the poetry of Women's Movement (1999: 3). Deryn Rees-Jones discusses Duffy's exploration of the female self by analyzing her surrealist poetry and lesbian poetry, and her use of "dramatic monologue for feminist ends in the late 1970s and early 1980s" (1999: 17). Griffin lists Duffy in *Who's Who in Lesbian and Gay Writing* (2002: 61), so Deryn Rees-Jones's study of her poetry can be considered as a starting point of the feminist study of Duffy's poetry for the present book and for other scholars.

In Angelica Michelis and Antony Rowland's *The Poetry of Carol Ann Duffy: Choosing Tough Words*, a collection of research papers, scholars did researches on the themes of her poetry, which include feminism, masculinity, myth-making, identity politics, love poetry, postmodernism, etc. It's discovered that in *Standing Female Nude* and *Selling Manhattan*, Duffy has shown a kind of engagement with patriarchy, esp. the patriarchal culture in the East. They've also found the resemblance between Duffy and Adrienne Rich in their "concern with female existence which sometimes blurs the distinctions between straight women and lesbians" (2003: 16) and in their exploration of the "lesbian continuum, encompassing both straight feminists and outright lesbians" (2003: 17). Although in the interview with Andrew McAllister, Duffy has actually agreed that she owed a lot to writers like Adrienne Rich (McAllister, 1988: 71), Angelica Michelis and Antony Rowland warn critics not to blur the feminisms of the two women artists into one project (2003: 17). They've pointed out *The World's Wife's* commitment to feminism by not only using the female voices but