

閱讀輔導

伯蒲的詩

秀髮劫

A Study Guide

to

Alexander Pope's

The Rape of the Lock

Min-Ching Yang

Chao-Ming Chou

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伯蒲的詩

秀髮劫

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I、緒 言

甲、寫作的目的與經過

「秀髮刼」爲 Pope 二十四歲那年完成的作品，是一首「效嘲英雄詩」(mock-heroic) 的傑作。該詩可算是一種袖珍型的史詩，也就是說把古典史詩(如Homer的Iliad和Odyssey；Virgil的Aeneid)的風格脫胎換骨，轉用到英國當時的社會(Augustan Society)。他寫作本詩的目的有三個：

- 一、想藉此息事寧人。The Carylls, the Fermors, 和The Petres 爲與本詩有關的三家望族，他們都是住在倫敦的羅馬天主教徒。Pope 也是天主教徒，又與三家都很熟悉，大家因社會地位，文化背景相仿，故過從甚密。The Fermors有女，芳名Arabella；The Petres有子，咸稱Lord Petre。某日Lord Petre想跟Arabella開個玩笑，剪下了她頭上的一綫秀髮，於是女方雷霆大發，興師問罪，兩家因而失和。The Carylls有子，名叫約翰，見事態嚴重，乃敦促Pope作詩爲兩家開解怨嫌，因有「秀髮刼」之作。
- 二、想藉此諷嘲當時英國上流社會那種膚淺而輕浮的習氣。作者思想敏銳，觀察入微，在詩中借題發揮，寫得淋漓盡致，非常成功。
- 三、當時的英國社會，人人喜讀古典文學，尤其是Homer的兩篇史詩。作者雖然也極喜好古典史詩（他後來還把Iliad和Odyssey翻成英文，名利雙收，Pope獲書酬約兩萬五千美金，在鄉間買屋購地，儼然以巨富的姿態出現。）但却覺得史詩裏有許多由來已久的慣例，頗爲庸俗難耐，譬如史詩中那種浮華的文體，高雅的戰陣描述，和衆神插足人間糾紛等等。他想藉此把這一切都嘲弄一番。

按Pope本人的記述，Arabella Fermor初讀「秀髮刼」時甚感欣然，自覺身爲詩中女主角，頗引以爲榮。但等一七一二年初稿出版，她却反目相向，詩中其他幾位人物也都紛紛應聲附和，甚表不滿。遭Pope譏諷的人物中有一位是Sir George Browne（詩中稱爲Sir Plume），這位先生認爲作者欺人太甚，揚言將採取行動，報以老拳云云。Pope回稱毫不在乎，因爲智者挨揍如攪拌奶油，甘美依舊。但這些風風雨雨不久也就煙消雲散，大家公認「秀髮刼」爲一不朽佳作。Pope因之而名滿天下。

乙、效嘲英雄詩 (Mock-heroic) 的傳統

「秀髮刼」屬於「效嘲英雄詩」的類型，Pope 稱之為「英雄—滑稽」詩 (heroi-comical)。他的意思是說，這種詩志在模仿嘲弄「史詩」這一類的作品。史詩雖屬文學中的上上品 (noblest type)，却因華貴之氣太盛，難免遭人物議嘲弄。然而「效嘲英雄詩」並非只以史詩為揶揄的對象，大凡當時社會浮華不實之處也在被嘲弄之列。有一點請大家注意：「效嘲英雄詩」對史詩中勸人為善的內容仍是相當景仰，像「秀髮刼」這樣的詩也可視為寓有勸人為善的意思，因為詩中處處暗示真實、誠懇，和禮貌的價值。作者又把當時社會的惡習——虛偽、欺詐，和無禮——提出，加以諷嘲，可說已臻教誨的目的。

十七世紀法國文學評論家Le Bossu為「效嘲英雄詩」下了幾個定義：

- 一、須盡量包容史詩的特性和傳統。Pope 在他的作品裏用了許多史詩的明喻 (epic simile)。譬如在第五段，他把漢普敦宮中的紊亂與荷馬史詩中震撼大地的事件相比 (Canto V. line 45-56)。再說，他又用牌戲 (Ombre) 來和史詩中的戰陣場面相擬。
- 二、須勸人為善，並且有天神相助的史詩內容。Pope 的詩暴露當時社會浮華不實，加以諷嘲，目的自在勸人為善。他又把小精靈 Sylphs (見頁四) 摻入，當作天神，護佑Belinda。
- 三、須情節單純，以作者的本地為背景，時間應短暫。「秀髮刼」的事件發生在倫敦，時間只有半天之久。

丙、詩中人物

「秀髮刼」中滿是當時英國社會的名流權貴，就連女王陛下也在被諷刺之列，達官顯要自不在話下。當然詩中對與刼髮事件有關的人物講得最明白，Pope 用了些怪名字，張冠李戴加以掩飾，但冠下究係何人，實瞞不住當時的讀者，可惜事過境遷，兩個半世紀後的我們對這些人物不免陌生，他們的家境如何，相互關係又如何，讀者可能知之不詳，故將詩中重要人物簡要說明如下，供作參考。

Belinda：即Arabella Fermor為The Fermors家的女兒，全家篤信羅馬天主教，相當富有。一七一四（或一七一五）年（髮刼事件之後）嫁給Francis Perkins。據載婚後他們夫婦常款待當時文學界的名流，Pope便是他們的座上常客，她死於一七三七年。

The Baron or Lord : 即 Robert Petre, 爲 Lord Petre (of Essex) 七世。一七一一年 (可能在髮劫事件後不久) 他便和 Lancashire 地方的 Catherine Warmsley 小姐結婚。一七一三年死於天花, 這事在本詩的第五段的開頭曾提及。他們這一家與文學似有不解之緣, 在 Spenser 的作品 Prothalamion (祝婚詩) 裏也是以 The Petres 爲描寫的對象。

The Muse : 即 John Caryll (of Sussex), 他和作者在一七〇九年結識, 友情甚篤, 書信來往不絕, 前後達二十七年之久 (John Caryll 一七三六年去世)。本詩正是在 John Caryll 的敦促下寫成。

Sir Plume : 即 Sir George Browne, 爲本詩女主角 Arabella 的舅舅。詩中對 Sir Plume 的描述極盡諷刺滑稽之能事, 難怪當事人要大發雷霆, 揚言將報以老拳。

Thalestris : 衆說紛紜, 不知所指何人, 可能是指 Lady Browne, 是上述 Sir George Browne 的夫人, 在詩中她是一位 赳赳有男子氣概的悍婦, 而 Sir Plume 則被寫成個諛袴子弟, 兩人一搭一配, 使諷諷之情益爲鮮明。

Clarissa : 作者自稱, 詩中角色都與現實人物有關, 但這位出現在第五段裏的 Clarissa 究係何人, 人言言殊, 迄無定論。

丁、詩中地點

作者非但對史詩傳統, 當時日常瑣事和人物, 加以諷刺玩弄, 就是地名也不放過, 使「人」「地」相輔相成, 幽默之趣益爲彰明。詩中所指的地點即十八世紀的倫敦, 作者久居斯地, 故知之甚詳, 現分述如下:

The Mall : 爲一可供散步、遊樂的場所, 四面有圍牆, 在 St. James 宮附近, 原爲賽球 (Pall-mall 與槌球戲 croquet 相似) 場地, 後成爲紅男綠女的聚集地, 或漫步, 或聊天, 或瞄人, 異常熱鬧云云。

Hampton Court : 位於倫敦西方十五哩泰晤士河河畔, 爲國王威廉三世所興建, 他並留住該宮中。宮前有東方式之庭院, 爲當時政界名流、騷人墨客聚集交談之地。這正適合作爲詩中故事的背景, 但真正剪髮的地點當然不在那裏。

The Ring : 爲一圓形溜馬場, 在海德公園內, 爲當時倫敦市民另一遊樂場所。該場地直徑有三百步之遙, 可同時容納五百輛馬車在場中緩緩繞行

，男女騎士，彼此爭艷嬌麗，相互觀賞。又因該場位處高地，駕車其間可俯覽四周田野風光。

Rosamonda's Lake：湖呈長方形，位於**St. James**公園的西南角，為紳士淑女促膝談心，相互觀摩的好地方。湖名可能取自亨利二世妃子**Rosamond Clifford**

以上四處皆以風景雅緻宜人著稱，當時讀者見了自然有如數家珍之感，我們憑想像也不難體會當時的盛況。

戊、Sylphs 的運用

本詩有初版和修訂版兩種，前者一七一二年出版，僅兩大段（334行）；後者一七一四年出版，共五大段（794行）。初版文辭洗鍊，堪稱佳構，但作者認為該詩原來的目的之一是在揶揄當時流行的成規（即epic machinery），取笑古典史詩中那種超自然的事件。因而把全詩重新改寫，加上了一些看不見的小精靈Sylphs，他們正扮演史詩中諸神的角色。每當人們面臨困境，看看已是日暮途窮，衆神便出面調停，困難方得解決。Pope運用Sylphs不外有三個意義：

- 一、相傳人死後靈魂常返回陽間，保護昔日舊友。
- 二、按古典史詩的傳統，故事中主要的人物常受特別的天神照顧。
- 三、衆神常編組成隊，浩浩蕩蕩。在「秀髮劫」中作者用了像“the Aerial Guard”和“the lucid Squadrons”的字眼，旨在求得滑稽的效果。

除了史詩而外，作者似乎還借用了其他詩人對小精靈的運用。詩中Ariel的特性和莎士比亞「暴風雨」劇中的Ariel很相似，詩中的Sylphs和彌爾敦「失樂園」裏的天使也很相仿。

己、牌戲 Ombre

史詩中的戰陣場面也是作者要加以嘲弄的一個對象。他把十八世紀流行的牌戲Ombre當作戰爭，由三人（女主角Belinda為三者之一）來玩，相互對抗。草綠色的牌桌比成戰場，紙牌比作將軍或戰士，茲稍加說明，必有助於瞭解詩中對牌戲的描述。

- 一、紙牌共五十二張，有四種花樣，即方塊、紅桃、梅花、黑桃、每組十三張King, Queen, Knave, Ace, 2, 3, 4, 5, 6, 7, 8, 9, 10)。但玩Ombre只須四十張（即除去8, 9, 10三種共十二張），其中孰大孰小要看顏色和是否為王牌而定，若以黑桃做王牌，則可擊敗任何其他花式的牌。

二、每人前後發牌三次，每次三張，共九張，所餘十三張擺在中央，供三家分別取用。

三、牌發好後，再決定何家爲東 (Ombre)。Ombre 一詞來自西班牙語 *hom-bre* 爲「人」字之意。東家決定後，另兩家便聯合與之對抗。每次露牌，以點大者勝，局終若東家勝則獲「Sacada」(=Something to carry away) 若兩對家任何一家勝，則算把“Codille”給了東家。本詩中 Belinda 險遭敗北，故稱：“barely escapes the Jaws of Ruin and codille”。

四、作者在詩中對牌戲的描述相當詳盡正確，曾有人按詩中 Belinda 出牌的先後加以重演，結果從頭至尾毫無差錯。

庚、本詩的結構

前面已談過，本詩有初版(1712)和修訂版(1714)之分。修訂版由初版的兩大大段增加爲五大大段，各爲：148，142，178，176，150行，總計794行（比初版增加460行之多），第五大大段中 Clarissa 的演講詞（7—26行）是1717年最後加入的，爲方便計本冊中所採用的版本仍稱爲1714的修訂版。增訂的詩行主要在前四大段，茲將修訂版增加的行數列舉如下：

Canto I : 20—114

121—148

Canto II : 47—142

Canto III : 25—104

135—146

149—152

Canto Ⅲ : 11—92

Canto V : 7—36 (1717增加)

其他在用字方面也稍有修改，詳情請參閱Geoffrey Tillotson 撰輯的The Rape of the Lock，茲不贅述。不過還有兩件事須加說明：

一、至於Clarissa這26行講詞添得是否恰當，見仁見智，衆說紛紜，作者的用意似在加強詩中勸善力量，這是「效嘲英雄詩」不可缺少的一項。反對者所持的理由是：這36行顯然有些畫蛇添足，破壞了原詩那種輕微的嘲弄情調；贊成者則認爲：這26行增加了原詩莊重的氣氛使之不致流於輕浮。

二、常有人覺得修訂版(1714)總不如初版(1712)那般均勻適度，並說故事情節相當單純，無須另加460行的篇幅來贅述。反對者却認為作者另加這460行使全詩能符合「效嘲英雄詩」的原則。所以說，作者實在是爲了想把當時的人、地、事、風俗，和史詩本身加以模仿嘲弄才這樣另加篇幅的。因此，794行就不算多了，況且作品本身寫得極成功，多幾行應不爲過。

辛、古今對比法

談到Pope在詩中運用“epic machinery”的手法，不免令人立即想到詩中Sylphs這個角色，其實作者對“Machinery”的運用尙不僅如此而已。他對史詩中各種情景都曾加以效嘲。他以淑女Belinda取代史詩中的希臘美女Helen，頗具諷嘲之意，再說史詩中的「美女覲」如今却變成了「秀髮覲」，史詩中大宴賓客的場面却變成了Hampton宮的茶會，兩相對比，史詩中的情節難免顯得滑稽可笑，史詩中希臘英雄Achilles揮舞巨劍護身，而詩中Belinda則身穿微微閃光的裙子，以確保她的聲譽，兩人一比，大英雄那副赳赳雄姿不免令人啞然失笑。作者運用這種古今相互對照的手法，把古人和今人都捉弄一番表現得非常成功。

II. 内容摘要 (Paraphrase)

The poem satirizes a society (through two families) that had allowed a minor incident to assume undue importance. A young man had cut off a lock of hair from the head of a society belle. The incident itself and the reaction to it are inflated by the devices of epic poetry. Through this mock-heroic satire, Pope brings the incident into the focus of common sense.

Canto I

The poet sings of “great contests” that arise from “trivial causes” and hopes that Caryl, who suggested that Pope write the poem, and Belinda, who inspired the poem, will read it (lines 1-6). “What strange motive,” the poet asks, could cause this assault and violent reaction (lines 7-12)?

The sun opens the sleeper’s eyes. It is twelve o’clock. Belinda lies in bed, still sleeping, protected by her sylph, who has brought her a dream of a charming youth, who seems to speak to her (lines 13-26).

Belinda, the “Fairest of mortals,” the responsibility of a thousand bright spirits, should believe all she has seen or heard of “angel-powers.” Special knowledge is given to maids and children. She should know that innumerable spirits hover around her and make her superior to common mortals with only physical attendants. These attendant sylphs were once women, and now continue the interests they had when mortal. When the proud beauty dies, her soul returns to its original element (fire, water, earth, or air), as its temperament directs (lines 27-66). Each fair

and chaste maiden is protected by a sylph, who guards her honor in the face of the most tempting conditions (lines 67-78). Since nymphs are proudly conscious of their beauty and have dreams of rising to high station, such thoughts "early taint the female soul" (lines 79-90). It is the sylphs who cause women to stray. They direct that beau be opposed to beau, as wigs, sword knots, and coaches strive with each other at the sylphs' contrivance (lines 91-104). The speaker announces that "Ariel is my name," Belinda's guardian sylph. Lately he has seen a dire event in her future, though he cannot tell just what it is to be (lines 105-114).

Awakened by her dog, Shock, Belinda opens her eyes and sees a love letter. She reads it, and the vision vanishes (lines 115-120). Belinda is now carefully groomed and dressed by her maid and attendant sylphs (lines 121-148).

Canto II

Belinda issues forth, admired by everyone. She glances and smiles at them all, but gives particular attention to none.

Belinda has two locks of hair, which entrap the hearts of all men (lines 19-28). The Baron plans to seize "the bright locks" (lines 29-33). He had prayed early to all the powers that be, but especially to Love, that he might possess the prize. He had built to Love an altar of French romances and had laid on it offerings from "his former loves." Half his prayer is granted (lines 34-46).

Now Belinda smiles and makes the world gay, unaware that Ariel, her guardian sylph, has summoned "squadrons" of his

fellows to protect her from impending danger. He address them (lines 47-72). Spirits are assigned their special and various tasks, from guiding the stars to guarding the throne (lines 73-90). One humbler task is to watch over and inspire fair maids (lines 91-100). Some dire but as yet unknown disaster hangs over their charge. Ariel assigns special duties, such as caring for the fan or the watch (lines 101-116). He assigns fifty sylphs to protect the petticoat (lines 117-122). Ariel promises terrible punishment for any sylph who fails in his duty (lines 123-136). The spirits descend and tremblingly await "the birth of Fate" (lines 137-142).

Canto III

The scene now shifts to the royal palace at Hampton Court (lines 18). Here the heroes and the nymphs come to engage in all kinds of gossip and chatter (lines 9-18).

Evening has come, and Belinda is ready to play ombre (a card game) with the Baron and another young man. Her sylphs watch over her important cards (lines 19-36). Kings, queens, and knaves along with the other cards ("parti-colored troops") are ready for the combat (lines 37-44). Belinda declares spades to be trumps, and the game proceeds. Her "Matadors" conquer the opposition (lines 45-64). Now, the Baron's queen of spades takes Belinda's king of clubs (lines 65-74). The Baron's diamonds attack the enemy, which is overwhelmed like a broken army (lines 75-86). After her queen of hearts is taken by the knave of diamonds, Belinda triumphantly attacks with her king of hearts (lines 87-100).

Pope inserts a mock-moralizing comment on fate and pride (lines 101-104). Coffee is prepared, and Belinda drinks, watched over by her sylphs. Stimulated by the coffee, the Baron thinks of new stratagems for getting the lock (lines 105-124). Clarissa hands the Baron a "two-edged weapon" (scissors), with which he approaches the lock. Ariel tries to warn Belinda, but finds that she is thinking of a lover (lines 125-146). The Baron opens the scissors ("glittering forfex") and (having cut a sylph in two) cuts off the lock (147-154). "Screams of horror" follow this act (lines 155-160). He exults in his achievement, predicting that his fame shall last as long as the various activities he lists. For his steel has conquered her hairs (lines 161-178).

Canto IV

Belinda feels intense rage and despair over the loss (lines 1-10). Ariel and the other sylphs withdrew from Belinda. Umbriel, a melancholy spirit, descended to the Cave of Spleen (lines 11-16). Spleen dwells forever in this gloomy place (lines 17-24). Ill-nature now stands ready at the side of Spleen (lines 25-30). Affectation also is there, to give the various appearances of pride and woe (lines 31-38). Now "strange phantoms," some dreadful, some bright, fly over the palace (lines 39-46). Spleen gives odd shapes and suggestions to the bodies on every side (lines 47-54). Umbriel petitions the Queen (Spleen), who can affect people in various ways, to "touch Belinda" and thus give "half the world the spleen" (lines 55-78). Spleen gives Umbriel a bag and vial that contain the expressions of female emotions (lines 79-88).

1. Umbriel finds Belinda sunk in Thalestris' arms. He opens

the bag over their heads, and the cries of resentment appear. Thalestris fires Belinda's anger. Was it for this loss that you (Belinda) endured all the pains of developing these curls? To avoid infamy, something must be done. Rather than let this prize remain unchallenged, let chaos and destruction fall (lines 89-120). At her insistence, the empty-headed Sir Plume demands the return of the lock. The Baron refuses (lines 121-140).

2. Umbriel having broken the vial of sorrows, Belinda appears "in beauteous grief" (lines 141-146). Belinda sorrowfully declares that she would have been happier "In some lone isle," away from the court. She asserts that she had been warned by bad omens not to venture out. Now, the other lock hangs without its mate, doomed to a similar fate (lines 147-176).

Canto V

The Baron remains unmoved by either Belinda or Thalestris. Clarissa prepares to speak. Although beauty may attract the attentions of men, beauty is vain without good sense. Since beauty fades, women must "keep good humour," for "merit wins the Soul" (lines 1-34).

The hearers ignore this advice. Instead, the lines of battle are drawn between the men and the women (lines 35-44). It was so when Homer described the gods in battle (lines 45-52). Umbriel and the other spirits gladly view the "growing combat" (lines 53-56). Thalestris "scatters death" with her eyes upon various fops (lines 57-65). Chloe kills Sir Plume and then revives him (lines 67-70). Jove decides the battle in favor of the women (lines 71-74).

Belinda throws "a charge of snuff" into the Baron's nose (lines 75-86). Belinda now draws out a bodkin (ornamental hair pin), which had a long history in Belinda's family (lines 87-96). The Baron protests that he does not fear to die. His only regret is leaving her (lines 97-102).

All now cry out "Restore the lock," but, according to Heaven's decree, the lock has disappeared (lines 103-112). Some thought the lock had mounted to the moon, where all kinds of hypocritical, trivial, and useless things are kept (lines 113-122). Actually, the lock rose upward and became a "sudden star" with "a radiant trail of hair" behind. Lovers then mistake the Star for Venus, and Partridge (an astrologer) will see it and make foolish predictions (lines 133-140).

So the poet advises Belinda that she should not regret the loss of the lock, for, after all her beauty has died, her name shall be inscribed among the stars (lines 141-150).

■ 原文與註釋 (Text and Annotation)

The Rape of the Lock

Canto I

What dire offense from amorous causes springs,
What mighty contests rise from trivial things,
I sing—This versè to Caryll, Muse! is due:
This, even Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If she inspire, and he approve my lays.

Canto I

- 1—6 Pope 效仿史詩的一慣寫作法，一開始先向詩神祈求靈感。並介紹詩中女主角Belinda。但本詩的詩神，並非如Homer在The Iliad一開始所說：“Sing, goddess, the anger of Peleus’ son Achilles……”那樣的女神，而是 Caryll，一個男士，這也是作者要達成「效嘲英雄詩」效果的第一步。
- 1 dire offense：可怕的罪過。即指秀髮遭刼這件事。
- 2 might contests：激烈的爭辯。即指因髮刼而引起當事人兩家之激烈爭辯。
- 3 Caryll：即John Caryll, Pope的好友，本詩即在他的建議及敦促下完成。作者一開始便說明他作此詩的來由，並把Caryll與Muse相比擬。
- Muse：神話中司文學、藝術、科學等的九位女神之一；詩神。
- 4 Belinda：為本詩的女主角，影射Arabella Fermor。
- vouchsafe to view：惠予閱讀（本詩）。
- 6 she：即Belinda
- he：即Caryll
- lays：詩歌