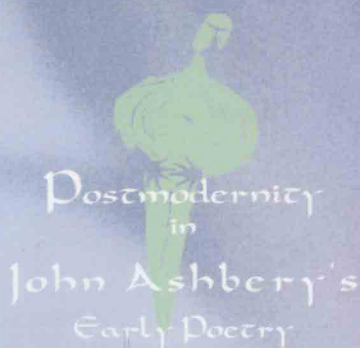


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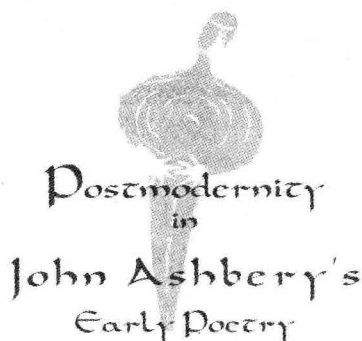
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前 言

接触约翰·阿什贝利的诗歌纯属偶然。我在中山大学念书之际，正是后现代主义理论炙手可热的时候，各种各样的理论名词到处都是，人人都念叨着海德格尔、福柯和德里达等人的名字。自己因为文艺理论知识薄弱，对于这样的文学理论潮流，茫然不知所措，于是就急不可待地赶紧“补习”相关理论知识，先后阅读了海德格尔、德里达等人的著作。但是，这些名家著作晦涩难懂，所谈的内容也非常广泛，很难理出一个头绪。这时国内刚刚开始引进后现代主义理论，大量的理论著作正待翻译出版，各种各样的争论和意见不一，赞成的、反对的、批评的，什么样的声音都有。自己在这样的理论热潮中，很难找出一个清晰的线索，只能自己去摸索和寻找答案。

在阅读这些理论著作的时候，我发现一个美国诗人的名字经常被提出来讨论：他就是约翰·阿什贝利。他的名字对于多数中国读者来说，是非常陌生的，但是他在美国当代诗坛上的地位非常重要，是当代美国诗坛上最重要的诗人之一。詹明信在他的著名论文《后现代主义与消费社会》中明确提到他的名字，并认为他是后现代主义美国诗歌中最著名的代表人物。什么是后现代主义诗歌？这引起了我的好奇心。在此之前，我读过莎士比亚的十四行诗、浪漫主义诗人的诗、也读过艾略特等人的现代主义诗歌，那么后现代主义诗歌是什么样子的呢？完全没有概念。

当时，国内基本上找不到介绍他的文章，只有《当代外国文学》1997年第1期刊登了他的几首诗歌作品的翻译和两篇评论文

章，而译者张耳女士并不是外国文学专业出身的，她是在纽约工作的医学博士后，因为喜爱诗歌，常在纽约举办中美诗人朗诵会，因为这样的原因，得以认识阿什贝利，并曾专门登门拜访。诗歌评论家郑敏先生在1998年出版的《诗歌与哲学是近邻》中的两篇文章也谈到了约翰·阿什贝利。但是，这些中文材料都非常有限，很难提供有关这位诗人的具体创作情况，要了解他诗歌的创作特点，就更不可能了。

沉浸在“理论热潮”中的我，在好奇心的驱动之下，在广州潮闷的宿舍里，开始汗流浹背地收集相关资料，以便弄清楚后现代主义诗歌的样子。当我真正开始了研究工作，才发现困难是如此的艰巨。国内基本上没有相关研究资料，更没有相关的研究基础，只能依靠国外的研究资料。阿什贝利是一位多产的诗人，先后出版了近二十本诗集和其他一些相关作品，阅读量非常巨大。除此之外，他的诗歌语言晦涩难懂，涉及的文化典故颇多，所需的文化背景知识也很多，要突破这位诗人最初的语言障碍的确是非常困难的。

处在这样尴尬的情形之下，本想打退堂鼓，但是自己心中的理论情节不能释怀，已有的外文资料难以割弃，读过的一些诗歌片断，在我的印象中也非常深刻。与此同时，在中山大学读书的硕博研究生们，自发地和导师区铨教授一起开读书报告会，讨论中西方的诗歌和诗艺。大家在这种情绪的鼓舞之下，不约而同地开始了诗歌创作，有的还能用英语进行诗歌创作。于是，大家一起商量要办诗歌网站，要成立诗歌研究所。每个人都诗兴大发，很多次活动都诗意盎然。在这样的气氛影响之下，我决定坚持自己的诗歌研究道路，探索更多的诗歌表现形式，借以丰富我们自身的诗歌观念。

这种“当下”意识是非常强烈的。我当时认为，研究英美现当代诗人能够提升自己的“当下意识”。在阅读他们文艺作品的

时候，你能够时时感知身处现代社会中，感知每个人可能会面临的共同问题和可能会产生的共同体会。我们之间的时空距离并不遥远，这种相近的情绪体验是否会拉近种种陌生的语言体验呢？

不管什么原因，我终于没有放弃对这位困难诗人的研究，一直把他的作品“啃”了下去。但是，他的作品繁多，单一的研究，显得力不从心。因此，在导师的建议之下，我就集中研究他早期的诗歌作品，特别是诗人在1997年自己选编出版的前五部诗集的一个合集。虽然是一个合集，但是这五部诗集的风格迥异，各有其独特的风格。研究他的早期作品，可以为后面的研究打下一些基础，也可以考察和认识他的基本风格。

约翰·阿什贝利的诗风，一般认为，是比较晦涩难懂的。这恐怕也是后现代主义文学的一个突出特点。但是，当你突破初始的语言障碍之后，你会发现一切都慢慢清晰起来。当你读到 he 极具抒情色彩的语句的时候，你会被深深打动；当你读到 he 戏仿独立宣言的话语方式的时候，你会哈哈大笑；当你读到 he 电报式的文体表达的时候，你会不胜其烦。总之，他的文体风格是多变的：有时抒情，有时幽默；有时刻板，有时生动；有时晦暗，有时透明。总有些东西让你惊讶，也让你欢喜。你会感到，他总是力图避免自己的语言表述跌入某种俗套之中，他总是在拯救自己的语言表达方式。

约翰·阿什贝利能否进入经典作家行列，这个问题的提出对于一位当代诗人来说，恐怕太早了。不过，企鵝出版公司已经出版了阿什贝利的诗集，《诺顿美国文学选集》已经收录了他的诗歌作品，《哥伦比亚美国诗歌史》在专门一章中讨论了阿什贝利的诗歌，哈罗德·布鲁姆已经推出了关于他的作品评论集。由此看出，他在美国当代诗坛的影响比较大，他的风格多变，语言多彩，他从抽象表现主义绘画中汲取灵感，从法国诗歌形式中学习表达技巧，丰富了英语诗歌的表现形式，对于启发当代诗人从艾

略特等现代主义诗人的阴影中走出来，或者说，从传统诗风中寻找出路，具有很大的启发意义。

经典研究是学术研究的重要方面，但是对现当代作品和诗人的探讨和研究，也是学术研究中的一个重要方面。对经典作品的研究能够提高我们的素养，能够让我们从中不断汲取灵感；对现当代作品的探讨和研究，能够开阔我们的视野，引发我们对现实世界的关注，促进对相关问题的讨论和研究。现有的学术成果只是一种启发，引导我们去思考更多的东西。学术研究就是一种探索与发现的过程。

本书是研究约翰·阿什贝利早期诗歌的一本专著，也是国内第一本研究该位诗人的学术专著。由于收集到的材料有限，很多地方还不尽完善，亟需国内外同仁批评指正。值得庆幸的是，马永波2003年翻译出版了《约翰·阿什贝利诗选》（上、下），国内对他的研究基本上有了一些可供依据的材料。本书后面的附录中有两篇文章，分别是我于2005年和2007年发表在《当代外国文学》上的论文，以供读者参考。在这里，要感谢《当代外国文学》杂志的主编杨金才老师，和促成本书出版的西南大学外国语学院的李力院长，没有他们热心的帮助，这样的学术成果是很难面世的。另外，在中山大学各位师友的努力下，读书报告会已经发展成了珠江国际诗会，吸引了国内外的诗人朋友参加。特别值得一提的是，诗会还邀请到了剑桥大学著名的诗人蒲龄恩（J. H. Prynne）参加。美国语言派诗人伯恩斯坦也知道了珠江国际诗会，并有意参加下一届诗会。中山大学康乐园的诗歌火花开始放出光彩了。

罗朗

2008年3月17日

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Abstract

Ashbery's recognition, for many years, has moved slowly to the top of today.

Today, although you can find various critical comments on Ashbery's poetry in books, newspapers, periodicals and journals, many comments are scattered or subsidiary to other topics. These comments are either dismissing him as nonsense or holding him highly as a genius, generally lacking a careful examination of his art. And an amazing fact is that, in the limelight of Ashbery's many honors and awards including the Pulitzer Prize, there has not been enough critical attention to his work, which is not in proportion to his fame. It seems that until recently the American critics circle started a concentrating research on him. The major full-length studies and collections of criticism mainly came out in 1990s, showing that "Ashbery criticism" is just warming up and there is still much work in need to do. Especially with the appearance of postmodern theories, there comes a new ground in exploring Ashbery's poetry.

In fact, there are already some critics touching the postmodern topics in their articles when they narrate about Ashbery. Marjorie Perloff, in her essay "Postmodernism/Fin de siecle: defining 'difference' in late twentieth-century poetics", connects Ashbery's literary practice with some characteristics of postmodern theory. Vernon Shetley, another critic, holds that there is an interlocking

relation between the Ashberyian “poetics of the occasion” and some aspects of postmodern theory. Andrew Ross’s “Taking the Tennis Court Oath” reveals that Ashbery is playing some paradoxical language games. And the list would go on if you carry on an extensive reading of the critical articles. Yet up to now, there is not a detailed full-length book which mainly examines the interplay between the postmodern theory and Ashbery’s poetry, although many critics acclaim that there exist obvious strong bonds between the two. Each article of the above-mentioned just writes about one side from a certain angle. A book of a considerably full narration of the relation between the postmodern theory and the poet’s literary practice is in need and will be of great importance for further studies on his poetry.

I think that Ashbery, by way of his own poetical practice, shows us his way of understanding the postmodern world and demonstrates his unique manners to express his ways of thinking. It would be arbitrary to conclude that his way is all about the postmodernism or his manner is the right road for a postmodernist. Any demand for a new criterion of orthodox sense about postmodernism, especially in today’s globalized world, is unacceptable. Such demand is basically disobeyed with the spirits of postmodernism. What I am trying to do is to reveal the postmodernity in Ashbery’s poetry, to show the salient features of his art and his original techniques of writing.

The dissertation consists of an introduction, seven chapters and a conclusion part.

The introduction part is a brief introduction to John Ashbery’s poetry, his background and his associations with postmodernism. Apart from these, the part also narrates about the critical comments on Ashbery and his art by the important critics such as Harold Bloom,

Helen Vendler and Marjorie Perloff, etc.

Chapter One introduces the movement of postmodernism and the general notions of the main figures of the movement. It narrates the theories of Jean-Francois Lyotard, Jacques Derrida, Fredric Jameson, and Ihab Hassan. It concentrates on the theories of Ihab Hassan and his masterwork *The Postmodern Turn: Essays in Postmodern Theory and Culture*. In this book, he gives us a clear diagrammed summary of the characteristics of postmodern culture and literature, which is taken as a reference in the analysis of Ashbery's poetry.

Chapter Two concentrates on the reception theory and the modern development of the language conception. The notion of language game has prevailed over the postmodern culture and has become one salient feature of postmodernism. The chapter introduces Roland Barthes's theories of response. His concept of the "scriptible" text is encouraging the reader to take an active role to participate in the open game of the postmodern text. Based on his reader response theory, the following decoded reading of Ashbery's poetry particularly stresses the inter-textual activities.

Chapter Three makes a comprehensive survey of Ashbery's poetry. The chapter gives a rather detailed introduction to his main collections of poetry, choosing some specific poems to analyze, in order for the reader to have a general idea of his writing. The survey divides Ashbery's poetry into three stages of development: the early, middle and later stages. And the intended study is mainly concerned with his early poetry.

Chapter Four relates Ashbery's early poetry with the U.S. Abstract Expressionism. The chapter writes of the development of the Abstract Expressionism in New York and Ashbery's close relationship

with the avant-garde painters. It seeks the connection between the avant-garde painters' techniques and Ashbery's creative writing techniques, in order to show how Ashbery borrowed techniques from the abstract expressionists.

Chapter Five goes on to analyze Ashbery's language game in his poetry. The chapter consists of five parts: "shuffling the order", "filling the missing words", "sonic euphony", "word matrix" and "collaborated writing", which respectively narrate the five types of games in his poetry. The first type is to encourage the reader to re-organize the order of the lines of his poetry. The second type is to attract the reader to fill in the missing words which have been erased by the poet himself. The third type is to use the "sonic slippage" to achieve a special sound effect. The most interesting is the fourth type: the ending words of his sestina poems usually form a hidden picture resembling the shape of something unexpected. The fifth type is the joint works written by several poets for fun. These types of games are not including all his measures, but they are quite original and creative in poetry writing.

Chapter Six explores the relation between the imagery in his poetry and the French Surrealism. Ashbery had stayed in Paris for nearly ten years. And the Abstract Expressionism bears the deep imprints of surrealism. Ashbery's imagery has some distinctive features of the influence of surrealism. The surrealist features enrich his creation and his mode of writing.

Chapter Seven narrates Ashbery's prose poems and his distinctive talking poetics. Concentrated on *Three Poems*, the chapter analyzes the disjunctive and fragmented style and the block passages of organization. And the mixture of different discourses and the imitation of ironic sense all reflect the strong postmodern tendency. After

renewing the style of his previous writing, Ashbery develops a new set of writing techniques and leads again in the field. The fragmented and disjunctive sense buried under the superficially seamless discourse reflects his postmodernism.

The Conclusion part summarizes the features derived from the above analysis in his poetry and relates these features with the postmodern theories. Ashbery's poetry conforms very much with the postmodern propositions and anticipates the development of postmodernism. The distinctive features of his poetry have widely influenced a big bunch of American contemporary poets.

内容摘要

近年来，约翰·阿什贝利的名气与日俱增，很多评论家开始关注这位美国后现代主义诗人及其诗作，评论界掀起了一股阿什贝利的评论热潮。约翰·阿什贝利作为美国当代著名诗人，他在美国当代诗坛的影响是巨大的。虽然现在中国国内也开始介绍和翻译他的诗作，但是目前还没有对他的诗歌作全面评述的文字。

1956年，约翰·阿什贝利出版了诗集《一些树》，诗人奥登把这本诗集编进了“耶鲁青年诗人系列集”里，并且亲自给他写了序言。从那以后，阿什贝利继续写作和出版诗集，扩大自己的影响。1976年他赢得了三项最重要的文学奖项：普利策诗歌奖、国家图书奖和全美图书评论奖。1960年出版的唐纳德·艾伦编辑的《美国新诗选》开始收录和介绍他的诗歌，经过耶鲁重要评论家哈罗德·布卢姆、海伦·文德勒和梅杰·裴洛芙等人的评论介绍，他的作品现在已被广泛地收录在《诺顿美国文学选集》、《诺顿美国现代诗集》和其他一些重要的文学选集里，奠定了他作为美国当代重要诗人的基础。到目前为止，他已经出版了二十多部诗集。他在他的诗中充分显示了20世纪后半期，即后现代主义时期，西方的流行心态。作为纽约诗派的一个代表人物，阿什贝利同时还受到法国超现实主义和后结构主义的影响，他把这种影响带回了美国，丰富和深化了纽约派的诗歌创作。

许多文章都谈到他的诗歌和后现代主义的关系，但是更多地涉及的是它们的主题意义，在技巧上缺乏全面的分析，特别是在运用读者接受理论来分析他诗歌的后现代技巧方面，尤其缺乏深

人的研究。本论文尝试在后现代主义文学理论的基础上，借鉴罗兰·巴特的读者反应理论，从语言游戏的角度，对阿什贝利的诗歌进行后现代主义的解读。

本论文分为前言、正文和结论三个部分，其中正文分为七章。

前言主要介绍阿什贝利的诗歌和创作情况，以及评论家们对他诗歌的态度。

第一章介绍后现代主义理论和其主要代表人物的思想观点。文章涉及到利奥塔、德里达、詹明信和哈桑的后现代主义理论。其中，重点介绍了哈桑的后现代主义文学的定义和划分方法，并运用他的理论来分析阿什贝利的诗歌特点。

第二章主要介绍读者反应理论和后现代主义语言游戏观。语言游戏是后现代主义文艺观的一个突出特点，罗兰·巴特就是后现代语言游戏的一个代表人物，他倡导互文性写作，强调读者在文本意义生成上的主导作用。他的论述为以后的分析提供了具体的理论支持。

第三章回顾了阿什贝利的诗歌创作情况，系统介绍他的主要诗集和代表性诗篇，分别介绍他的早期发展、中期情况和后期创作，在整体上对他的诗歌有一定的把握，为分析他早期诗歌的先锋技巧提供参考价值。

第四章着重分析他的早期诗歌和美国抽象表现主义的关系。抽象表现主义发端于纽约的行动画派，早期的阿什贝利深受这些抽象画家的影响，在写作中借鉴他们的“泼溅”、“拼贴”以及“擦除”等技法，使其诗歌更具有先锋表现力。

第五章分析阿什贝利诗歌中的语言游戏。这一章由五部分构成，即“排序”、“填词”、“滑音”、“藏图”和“联合写作”。“排序”是让读者自己判断诗句的顺序；“填词”是让读者猜测省略部分可能的内容；“滑音”是通过单词的变形来达到