

英语写作入门

主编 杨惠中

step by step

How to INTERPRET

# Poetry

怎样赏析  
诗歌

原著 Laurie E. Rozakis

译编 陈兵

THOMSON  
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英语写作入门

**怎样赏析诗歌**

[美]劳丽 E. 罗扎基斯 著

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# 写在前面的话

杨惠中

随着改革开放的不断深入,我国的国际交往日益频繁。外语在我们日常生活中越来越重要,外语交际能力已成为现代社会人生存与发展极为重要的能力。谁不懂外语、不能用外语交流,谁就会在激烈的社会竞争中处于劣势。

听、说、读、写是外语的基本技能。外语写作普遍被认为是这几种技能中最难的一种。有些人口头说说还可以,可是一写就出问题。拼写错误、用词错误、句法错误、语篇不连贯、段落展开方式不当等等,凡此种种,不一而足。有些问题只是语法毛病,有些则是遣词造句、布局谋篇的修辞问题。前者通常受人重视,而后者却常被忽视。写作之难,一方面在于词汇量有限、语法知识不扎实,因此表达不到位、辞不达意、语法错误多;另一方面在于缺乏基本英语修辞技能技巧,因而写出的文章要么不符合语体、文体要求,修辞效果差,要么缺少英文味,读起来别扭。

对外语教师来说,英语写作教学无疑也是最为棘手的问题。且不说写作教学的收效甚慢,就是层出不穷、五花八门的写作错误足以使从事写作教学的教师们叫苦不迭,苦恼不已。教师大多抱怨学生文章写得太差,而学生则抱怨没有什么好写或根本不知怎样写。

造成上述情况的原因是多方面的,英语写作教材特别是原汁原味的英语写作材料的匮乏正是其中的主要症结之一。目前,国内普遍使用的英语写作教材还没有形成体系,大都囿于一般意义上的遣词造句、布局谋篇上,而对各种体裁、各种文体的写作基础知识及其修辞技能、技巧,特别是在各种体裁写作的宏观掌握与典型文本的有机结合方面缺乏一定的系统性、全面性和权威性。有鉴于此,上海译文出版社不失时机地从国外引进并出版了这套颇具特色的英语写作入门丛书,名曰“英语写作入门”,涵盖论说文、散文、小说、诗歌等多种体裁。这套写作入门丛书的出版可谓雪中送炭,为我国广大英语写作爱好者提供了一套语言地道、通俗易懂、原汁原味的英语写作教材,弥补了我国英语写作教学与实践方面的不足。

这套英语写作入门丛书的显著特点体现在以下几个方面:

一是针对性和实用性。本套丛书使用对象十分明确,主要针对在校

各年级大学生和具有中等以上水平的广大英语写作爱好者。该套丛书的实用性特别强,专门为使用者打牢英语写作基础,掌握英语写作技巧,提高英语写作水平而设计,着力解决英语写作中的重点、难点和易忽视的问题。

二是系统性和详尽性。该套丛书不仅自成体系,囊括各种常用题材,而且每册书的写作风格趋于一致,阐释详尽。不仅为写作者详细讲析英语写作必备的基本知识、技能技巧,综述英语写作历史及其特点,界定和区分各种文体,而且还充分描写并展示了从写前准备到起草,从修改到定稿以及校对等整个写作过程。

三是简明性和通俗性。本套丛书语言地道、简单、通俗、流畅、易懂,读之琅琅上口,犹如与他人面对面交流。同时,附有言简意赅的导语和详尽的文化点、语言点、疑难点注释。因此,这套丛书既可作为英语写作的基础教材,亦可作为拓展英语知识面、提升英语水平的课外读物。

但愿这套英语写作入门丛书能够得到广大英语爱好者的喜爱!但愿我们的努力能够得到社会的广泛认同!

2005年1月于上海交通大学

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## 全书导读

诗歌是语言的结晶,是一种最古老的文学形式。几千年来,人们一直用它来表达内心的情感、对生活的感悟以及对真理的追求。诗歌往往以其精炼的形式、和谐的音韵和节奏给人们带来巨大的精神享受。这种享受没有阶级、职业之分。文人雅士也好、野老村夫也好,都有纵情吟咏的时候。诗神的羽翼甚至能自由飞越时空和国界。因此,古今中外,各种优美的诗歌总能引起不同肤色、不同国度的人的共鸣。诗歌还是提升人们的文化素养、培养人的文学趣味的极佳手段。我国著名美学家朱光潜先生曾经说过:“诗是培养趣味的最好的媒介,能欣赏诗的人不但对于其他种类文学可有真确的了解,而且也决不会觉得人生是一件干枯的东西。”<sup>①</sup>

同中国一样,英国也是诗的国度。从公元八世纪的史诗《贝奥武甫》的匿名作者到二十世纪后期的桂冠诗人泰德·休斯,一千多年来英国诗坛名家辈出。而美国、爱尔兰、澳大利亚等国更以各自独特的诗歌作品丰富着英语诗坛。乔叟、莎士比亚、华兹华斯、叶芝、T. S. 艾略特、弗罗斯特、希尼等都以其脍炙人口的诗歌,吸引着一代代的英语文学爱好者。

然而,英诗的欣赏也不是一件易事。英诗在其一千多年的演化过程中发展出了丰富的诗体。比如,从其表现内容来看,英诗有史诗、颂体诗、挽歌、田园诗、讽刺诗等;而根据其形式,又可分为民谣体、英雄双韵体、无韵诗体、十四行诗、自由诗等等。这些诗体都有各自的规律、音韵、主题和表现方式。对于初学者来说,它们是一道道难以逾越的障碍。因此,尽管诗歌能满足人们内心的渴望,还是有许多人对它敬而远之,觉得诗歌晦涩、奇怪,难以理解。这时,一本合适的入门著作便如同一个好向导,引领人们走向英诗胜境。

《怎样赏析诗歌》就是这样一个好向导。这本 Laurie E. Rozakis 博士撰写、上海译文出版社与美国 Thomson Learning 出版集团合作出版的诗歌入门之作专门解决英诗初学者遇到的种种问题。它全面、简洁,既有对诗歌音韵格律、象征、修辞等方面的精细探讨,又有对各种诗体发展、重要诗歌运动的宏观勾勒。全书各章内容衔接紧密、互相呼应,书中有大量的

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<sup>①</sup> 转引自何功杰(1998: 1)《英诗选读》,合肥:安徽教育出版社。

例证分析,可操作性极强,的确是初学者的好帮手。书中某些内容,如诗的意境营造、英诗名作赏析等,不仅对初学者大有裨益,就是对浸润英诗多年的资深学人也会有借鉴之功。

《怎样赏析诗歌》全书共分七章。每一章都以前一章的内容为基础,上下连贯,由浅入深,详细讨论诗歌的阅读与阐释。因此,读者最好按顺序阅读本书,以收全效。书的前言对诗歌的定义、诗歌的阅读与欣赏以及本书的使用都有详细说明,值得一读。正文的七章中,第一章是总论,概览诗歌的阅读与阐释。其中对通过标点、象征、典故等手段来理解诗歌的介绍比较详细,具有指导意义。此外,还有一些重要诗歌的详细分析。这些诗歌都出自名家之手,如诺贝尔奖得主 W. B. 叶芝等。对它们的详细分析有助于培养学习者对英诗初步的感性认识;第二章介绍诗歌的格律,重点介绍重读诗、音节诗、重读/音节诗、自由诗这四大类诗歌及其发展过程。同时,还介绍了简单的音步等英诗常识。这一章仍然属于对英诗种类及其格律的粗线条勾勒,解释详细、例证丰富、简明晰明,容易为读者接受;第三章介绍各种英诗韵式和修辞手法,涉及头韵、半谐音、眼韵、半韵、腹韵、阳韵、阴韵等韵式以及寓言、反讽、呼语、隐喻等修辞手法。对于初学者来说,这一章有一点难度,特别是英诗韵式部分。不过,每种韵式均有详细说明,并配有重要诗作为例,加上有前两章的基础,读者应不难理解。至于修辞手法,有一定文学素养的读者都学过,读者在本章中要注意的是英诗中特有的修辞手法,如复义、祈神、含蓄隐喻等。这些英诗韵式和修辞手法按字母顺序排列,方便读者在今后的诗歌阅读中查阅参考;第四章也是精华部分,全面介绍了英语不同诗体以及重要的诗歌运动。尤其是诗体部分,既有史诗、颂体诗、挽歌、田园诗、讽刺诗等注重内容的诗体的介绍,又有民谣体、英雄双韵体、无韵诗体、十四行诗、自由诗等形式诗体的介绍。对史诗、民谣体等典型的英诗诗体介绍比较详细,而对诗歌运动部分则介绍了唯美主义、意象派、玄学派等。通读此部分将对诗歌的传承发展有大致的了解。本章也选取多首诗歌名作来佐证各种诗体的特征以及诗歌理论的发展。应该说,前面这几章都是对英诗的概况和基本知识所作的介绍,为后面几章诗歌的写作和欣赏做准备和铺垫;从第五章开始进入具体的诗歌写作与学习部分。本章主要论及诗歌的意境以及意境的营造,讨论诗人如何使用语言创造各自的意境。读者将会学习诗人如何创造意境以及如何欣赏诗歌的意境。书中还让读者自己分析一些诗歌来检验所学的诗歌知识,并通过练习来巩固已学的知识。这样,有了前几章的知识准备,加上本章大量诗歌范例的详细讨论,读者就能够轻松地

进入比较高深的诗歌欣赏领域;第六章在前一章的基础上,继续学习和欣赏不同诗体的诗歌。与第四章不同的是,本章不是面面俱到,而是对一些英语中典型的诗体,特别是叙事诗、颂体诗和十四行诗,进行了一定深度的讨论。这种讨论都是基于大量英诗名作赏析基础上的,因此特别容易为读者接受。书中对各种诗歌的理解提出问题并作出解答,更能加深读者的理解,引导他们对英诗的学习作更深的思考;第七章是全书最后一章。在前几章学习欣赏的基础上,本章目的是教读者学习写作诗歌分析文章。书中提供了一些诗歌分析范文,并对范文予以分析。读者能依据范文写分析文章,从而进入到英诗赏析的最高境界。本书的附录也极其有用,它提供了一个比较详细的阅读书目,其中列有欧美亚非各国诗人一百多位。读者可以根据这个书单来选择自己所喜爱的诗人,在英语诗歌的王国里尽情地遨游。

作为一本入门书,《怎样赏析诗歌》全面简洁而又雅俗共赏,既能帮助读者提高文学素养,又能提高他们的英语水平。只要努力,就一定能够登堂入室,自由欣赏英诗精品,同时将英语水平提升到一个新台阶。

## Introduction

Poetry is universal to all people, all places, and all times.<sup>①</sup> The most unlettered people have memorized poetry; the most cultured have nurtured it. Poetry knows no barriers, neither culture, age, gender, nor religion. We can even make a case<sup>②</sup> that poetry captures the rhythm of the universe, the ebb and flow of the tides, the relentless beat of the seasons, and the rise and fall of our breath. Why is poetry the closest thing humanity has to a universal language<sup>③</sup>? Because poetry delights the ear, mind, and soul. It satisfies our craving for beauty and music through the power of its language.

But poetry conveys more than mere pleasure. It also communicates meaning. Good poetry offers food for the soul. We value poetry for what it reveals about our inner selves and outer lives. "Poetry," wrote the Nobel Prize-winning poet T.S. Eliot, "may make us from time to time a little more aware of the deeper, unnamed feelings to which we rarely penetrate<sup>④</sup>."

Poetry reveals these "deeper, unnamed feelings" common to everyone. Poetry interprets our hidden emotions and gives them a voice. By calling attention to the aspects of life we might overlook in our hurry, poetry makes us understand not only their nature but also our own. As a result, poetry is not something special or set apart from our daily lives. Rather, it is an integral part of everyone, an expression of our deepest hopes, wishes, and dreams.

Although poetry satisfies a deep human appetite, many people fear and distrust it, claiming it is obscure, strange, and difficult to understand. Poetry is written by men and women out of touch with the realities of life, they claim. Even though such fears have little grounding in truth, they persist.<sup>⑤</sup> In fact, from the earliest times, most poets have been people of action, deeply involved with the rhythms of common life. Elizabethan poet Ben Jonson was a bricklayer and Scottish bard Robert Burns, a farmer. American poet Walt Whitman was a carpenter and teacher; E.A. Robinson worked in the New York subways. Herman Melville made his living in a New York City customhouse; William Carlos Williams was a physician; Langston Hughes worked as a hotel busboy. Nor are female poets sheltered from the rigors of life<sup>⑥</sup>. Phillis Wheatley was a former slave and Stevie Smith, a secretary. Today, Adrienne Rich teaches in colleges around the country.

Ironically, many poets fear their readers as much as some readers fear poetry. Emily Dickinson<sup>⑦</sup>, for example, was well aware of the risk involved in revealing her soul through her poetry. Here's how she voiced her hopes and fears:

---

① Poetry is ... all times. 诗歌对所有人都有着超越时空的魅力。universal 全体的, 共同的  
② make a case 主张, 认为 ③ the closest thing ... universal language 人类所拥有的最通用的语言  
④ make us ... we rarely penetrate 我们平时很少感受到的那些深沉而莫名的情感, 诗歌能时时让我们体会到 ⑤ Even though ... persist. 尽管这些担心没有什么实际根据, 人们却摆脱不了它们。 ⑥ sheltered from the rigors of life 躲避生活的艰辛 ⑦ Emily Dickinson 艾米丽·迪金森(1830~1886) 十九世纪美国著名女诗人。

### *This is my letter to the world*

This is my letter to the World  
That never wrote to Me—  
The simple News that Nature told—  
With tender Majesty

Her Message is committed  
To Hands I cannot see  
For love of Her—Sweet—countrymen—  
Judge tenderly—of Me

Dickinson so feared the prejudice against poetry that she published only seven poems during her lifetime. More than a thousand of her poems were found in a shoebox after her death.

## WHAT IS POETRY?

Many poets have tried to define their craft. "Prose," claimed Samuel Taylor Coleridge, "consists of words in their best order. Poetry consists of the *best* words in the *best* order." Edgar Allan Poe believed that poetry was "the rhythmical creation of beauty<sup>①</sup>"; to Robert Frost, it was "a reaching out toward expression, an effort to find fulfillment<sup>②</sup>." Frost saw a complete poem as one where "an emotion has found its thought and the thought has found the words." According to Matthew Arnold, "Poetry is simply the most beautiful, the most impressive, and the most effective mode of saying things." Percy Bysshe Shelley wrote: "Poetry is the record of the best and happiest moments of the best minds, the very image of life expressed in its eternal truth<sup>③</sup>."

Twentieth-century poet Archibald MacLeish defined poetry this way:

### *Ars Poetica*

A poem should be palpable and mute  
As a globed fruit,  
Dumb  
As old medallions to the thumb,  
Silent as the sleeve-worn stone  
Of casement ledges where moss has grown<sup>④</sup>—  
A poem should be wordless  
As the flight of birds.

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① the rhythmical creation of beauty 有节奏的美的创造 ② a reaching... fulfillment 寻求表达和完美的努力 ③ the very image... eternal truth 生活的终极真理的印象 ④ Silent... has grown 如同长满青苔的窗台上衣袖磨平的石块那样沉默

A poem should be motionless in time  
As the moon climbs,  
Leaving, as the moon releases  
Twig by twig the night-entangled trees<sup>①</sup>,  
Leaving, as the moon behind the winter leaves,  
Memory by memory the mind<sup>②</sup>—  
A poem should be motionless in time  
As the moon climbs.

\*

A poem should be equal to:  
Not true.  
For all the history of grief  
An empty doorway and a maple leaf.  
For love  
The leaning grasses and two lights above the sea—  
A poem should not mean  
But be<sup>③</sup>.

As MacLeish was well aware, poetry is a way to use language to say more than the simple words themselves. It communicates a significant experience shared by many by allowing us to become a part of that experience. Many, but not all are beautiful, for poetry is not restricted to the lovely. Rather, its range includes all of human experience, the ugly as well as the exquisite, the harsh as well as the soothing. Poetry is a rhythmical expression of words that contain a deeply felt emotion. Poetry embraces all aspects of life and takes on all corners.

## READING POETRY

When we analyze poems, we explore the words to see how they move—and how they move us. When our initial excitement subsides, it's time to take a close look at the inner workings of the poet's art.<sup>④</sup>In this book, you'll learn how to analyze a poem to understand and appreciate its craftsmanship. You'll explore such poetic devices as rhyme, rhythm, figurative language, diction, allusions, imagery, voice, and irony. Why did the poet select one word over another? Why did the poet arrange the words in just that way?

Ah, you say, I enjoy reading poetry, but I don't like all this stuff about metaphors and similes, alliteration and assonance. I don't want to strip away the veils to see what's underneath<sup>⑤</sup>. Rest easy. The magic of poetry will remain; however, your understanding will increase.

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① night-entangled trees 夜色下的树从 ② Leaving, as the moon behind the winter leaves/ Memory by memory the mind 像月儿越过冬叶那样/一片片越过心灵的记忆 ③ A poem should not mean/But be 诗歌不应有意图/而只是呈现 ④ When our initial... the poet's art. 第一阵激动平息后,我们就应仔细研究诗作的内部结构规律。 ⑤ strip away... underneath 揭开面纱,看看下面究竟是什么

## HOW TO USE THIS BOOK

This book is divided into seven chapters. We recommend that you read through each chapter in order, since each part builds on the preceding one<sup>①</sup>. We start at the beginning, with a detailed discussion of reading and interpreting poetry.

*Chapter One* provides a general overview of reading and interpreting poetry. Here, you will learn how to understand a poem by following the punctuation and other clues to meaning, such as symbols and allusions. Detailed explanations take you step by step through the learning process. You'll study important poems by well-respected writers such as Nobel Laureate<sup>②</sup> W.B. Yeats.

*Chapter Two* explains how to follow a poem's *meter*, or beat. In this chapter, you'll learn all about the four types of verse: *accentual*, *syllabic*, *accentual-syllabic*, and *free verse*. Detailed charts, extensive examples, and clear explanations will help you probe the underpinnings of the poet's art<sup>③</sup>. At the end of the chapter, you'll find a complete review of everything you explored. Study the chart to reinforce what you have learned.

*Chapter Three* takes you on a guided tour through each different kind of rhyme and all the figures of speech. You will learn all about *alliteration*, *assonance*, *consonance*, *euphony*, *cacophony*, *eye-rhyme*, *half-rhyme*, *internal rhyme*, *masculine and feminine rhyme*, and *true or perfect rhyme*. Each aspect of rhyme is explained completely as well as illustrated with passages from important poems. This is followed by a section on figurative language. Here, you will learn about each figure of speech. The figures of speech are arranged alphabetically for ease of use. Later, you can use these sections as handy reference guides when you read poetry on your own.

*Chapter Four* takes you through types of poems and important poetic movements. Read this section through from beginning to end to see how each poetic theory developed from the preceding one. Once again, all explanations are backed up with specific examples from famous poems.

*Chapter Five* explores the three basic parts of any poem: its vision<sup>④</sup>, the speaker who expresses that vision, and the language the poet uses to express voice and vision. In this chapter, you will learn how poets create a vision in their work—and how you can discover and appreciate that vision. Here, you'll test your knowledge by analyzing a series of poems. Probing questions guide you to synthesize all you have learned. Each exercise is followed by complete answers so you can check your work. After you complete an exercise, go back and review anything you did not understand.

*Chapter Six* explores rhymed and unrhymed verse, starting with accentual verse, blank verse, and free verse, and moving to specific kinds of rhymed verse. You'll find

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① each part... one 每一章的内容都建立在前一章的基础之上 ② Nobel Laureate 获诺贝尔文学奖的诗人。Leaureate 指英国诗人的最高荣誉称号“桂冠诗人(Poet Laureate)”。 ③ the underpinnings of the poet's art 诗人艺术的基础 ④ vision 幻像。指诗歌所营造的意境。

explanations and examples of narrative poems, lyrics, odes, and sonnets. Once again, detailed line-by-line explanations and guided questions and answers make it easy for you to understand and appreciate different types of poetry.

*Chapter Seven* provides a series of sample essays for analysis. Each poem is followed by a question and sample essay. There's even an explanation of why each essay answers the question. This will help you model your own responses on sample papers<sup>①</sup> and to understand why your own essays do or do not answer the questions.

The *Appendix* provides a detailed recommended reading list, including poetry from ancient times to today. The list contains more than 100 recognized poets<sup>②</sup> from all countries. Included are poets from America; England, Russia, and other European countries; Africa; Israel; South America; Mexico and other parts of Latin America; India; and the Caribbean. Use this list to discover more of the joys of poetry.

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① model your responses on sample papers 模仿范文写诗歌分析文章 ② recognized poets  
成名诗人

## 本章导读

第一章是总论,概览诗歌的阅读与欣赏。文章一开始就提出阅读和欣赏诗歌的一些步骤和基本原则,接着文章从最浅显但对初学者来说并不简单的诗歌现象——标点的使用入手,让读者明白该怎样读诗。这部分涉及“行内停顿”(caesura)、“行末停顿”(end-stopped)、“跨行”(run-on line/enjambment)等简单的诗歌术语,简明易懂。随后是本章的重点,讨论诗歌中的典故和象征,特别是一些著名诗人创立的自己的象征体系。由于典故和象征是比较复杂的问题,初学者不易理解,故此处并没有进行多少理论性的探讨,而是通过对诺贝尔奖得主 W. B. 叶芝的两首名诗《驶向拜占庭》和《在学童中间》的具体分析,旨在让读者了解什么是象征,了解叶芝这样的名家的个人象征体系有什么特点。这样,读者对英语诗歌的一些基本特征就有了一些感性的认识。

对叶芝两首诗歌的解读占了本章四分之三的篇幅,是本章重点,也是难点。尽管文中对这两首诗作了几乎是逐行式的解读,但由于叶芝诗歌的复杂性,读者也许会发现它们并不好理解。这其实很正常,因为叶芝是英国现代主义诗歌的代表人物之一,创作时间长达半个多世纪,其前后期作品风格差异很大,而且他还在长期的创作实践中发展出一套非常晦涩难解的个人象征体系,对世界和历史发展等都有自己独特的看法。这两首诗是叶芝后期的代表作。简而言之,《驶向拜占庭》表达了老年的叶芝对短暂的现实物质世界的厌弃以及对永恒的艺术世界的向往。诗中的中世纪东罗马帝国首都拜占庭便是永恒艺术世界的象征;而《在学童中间》则描述老年的叶芝在学童身上发现了自己终生眷恋的爱尔兰女演员毛德·冈年轻时的影子,并由此引发出他对生命和世界本质的思考。两首诗中都有很多叶芝惯用的意象和象征,给读者的理解带来不少困难。好在叶芝的诗歌大部分都已译成中文,国内关于叶芝的中英文资料也有不少,读者可以参阅,以便更深入地理解他的诗歌。