英美经典诗歌选读

Selected Readings in Classic British and American Poetry

张跃军◎主编

厦门大学出版社 XIAMEN UNIVERSITY PRESS
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序　言

“英语诗歌选读”是《全国高等学校英语专业英语教学大纲》要求开设的“专业知识”课程。“英美诗歌”可独立开设，或作为“英美文学”这门主干课程的重要组成部分。诗歌因其形式美和便于操作（短诗自不待言，长诗常以片断出现）而广受欢迎，不仅成为英语专业的授课内容，而且常常成为非英语专业文化素质课程的热门之选。本教材便是因应目前国内高校英美诗歌教学的需要，组织力量编选的。

本教材参照《全国高等学校英语专业英语教学大纲》和《大学英语课程教学要求》，旨在夯实学生的英语语言和文化基础，强化其对于英美文学，尤其是英美诗歌名篇的鉴赏能力，增强对其文学和文化修养以及综合素质的培养，使之全面发展。内容安排上，本教材将英国诗歌和美国诗歌分开，分别以上篇和下篇的形式出现，并粗略地划出诗人诗作所处的时代，如英国诗歌分为中世纪、16—18 世纪、浪漫主义时代，等等。这样，师生在教学中便有了宏观的时代背景，便于理解作品。诗人的选择方面，入选者皆为英美诗坛重要诗人，所选作品无论是表现主题还是形式方面均具有经典性与代表性。考虑到教材的使用中不可避免的课时等因素，入选篇目以短篇为主，同时也不乏《丁登寺旁》《墓园挽歌》《杰·阿尔弗瑞德·普鲁弗洛克的情歌》这样篇幅较长的名篇，以及长篇（如《失乐园》）的节选。所选篇目对于一门课程的教学来说，可能数量较多，但我们有意为之，旨在较全面展示英美诗歌的丰富性和多元性，教师在教学中则可根据实际情况加以选用，有些作品可布置学生课下自学。上下篇分别包含 18 节和 14 节，每节包括如下几项内容：诗人介绍、诗歌文本、文本注释、作品分析、思考题、中译文。注释包括作品题解和语言点的解释，前者有时包含对诗歌形式即文类（genre）的介绍；作品赏析立足不同视角，从主题表现、形式特征、叙事方式、对诗歌传统的继承与发展，以及与其他作品的比较等方面着手。如此编排既有利于教师授课，又有助于学生自学，可作为英语专业和其他专业本科生、研究生学习英美诗歌和英美文学的教材。

已出同类教材的内容和篇幅差别甚大，内容编排上也各有特色。《英美经典诗

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歌选读》具有如下特色：

（1）质量高：编者多具有博士学位和高级职称，学术水平较高，保证了教材的学术性和高质量；（2）适用性强：编者皆来自高校教学科研第一线，熟悉学生的需要，保证了教材的适用性，不会产生教与学的脱节；（3）注重操作性和实践性：注释、作品分析与思考题着眼于启发功能，鼓励学生进一步思考有关问题；（4）具有全面性和引领性：注释和文本分析等环节，有时突出重点，有时则着眼全局。如华兹华斯一节，从形式（包括遣词造句、音韵效果、词法与句法、篇章结构）和内容等方面综合考察，着眼于行文的字面意义以及字里行间的意蕴，从诗学、美学和哲学层面深入剖析。另外，与美国哲学家和散文大师爱默生《论自然》的论断相比较，引导读者理解英美浪漫主义文学传统之发展流变，而这同时也是思想传统的比较。莎士比亚部分，则考察了莎士比亚在中国的流布，同时把十四行诗的结构与八股文的“起承转合”加以类比，使中国读者对这位英国文艺复兴时期的伟大诗人有更加切身的感受。

本教材的分工如下：张跃军（博士，广西民族大学、厦门理工学院教授，博士生导师）负责诗人及诗歌篇目的确定与分工，确立编写体例，审阅全书并定稿，并执笔上篇的第 8 单元以及下篇的第 19、22、25、29 单元；周丹（博士，武汉理工大学副教授）撰写上篇的第 11、12、16、17 单元，并协助审阅上篇的英国诗歌部分；邹雯虹（博士，江西财经大学讲师）执笔下篇的第 20、23、30、31、32 单元，并协助审阅下篇的美国诗歌部分；陈尚真（博士，岭南师范学院副教授）执笔上篇的第 1、4、6、7 单元；廖永清（硕士，广西民族大学副教授）执笔上篇的第 2、3、5 单元；吕爱晶（博士，湖南科技大学教授）撰写上篇的第 13 单元，以及第 10 单元中的文本二（《咏锡雍》）部分；李成坚（博士，西南交通大学教授、博士生导师）执笔上篇的第 14、15、18 单元；肖小军（博士，深圳职业技术学院教授）撰写下篇的第 21、26、27、28 单元；刘朝晖（博士，深圳职业技术学院教授）撰写上篇的第 9 单元，第 10 单元中的诗人介绍和文本一（《她走在美的光影中》）部分，以及下篇的第 24 单元。编选的过程中，在注释等技术性环节，我们参阅了国内外相关著述，如 *Norton Anthology of English Literature*（《诺顿英国文学选集》）、*Norton Anthology of American Literature*（《诺顿美国文学选集》）、《英国文学名篇选著》、《英美诗歌名篇详注》等，在此特表谢忱。同时感谢厦门理工学院教材建设项目的支持。限于水平和时间，本书定有诸多不足之处，请读者不吝赐教，以利编者改正。

编　者

2018 年 5 月

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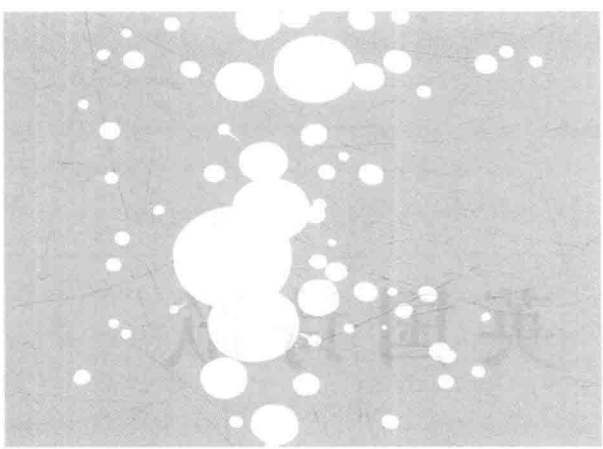
英国诗歌

THE MIDDLE AGES



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Unit 1 Geoffrey Chaucer

Introduction to the Author

Geoffrey Chaucer (1343-1400), poet, courtier and diplomat, is known as the Father of English literature. Chaucer was born into a wine merchant family of the new wealthy middle class in London. He probably spent his childhood in the business atmosphere of the kingdom's capital, met people of all sorts, and practiced several languages. After schooling of Latin, Chaucer was sent as a page in his teenage to the countess of Ulster, a prominent aristocrat in England who was married to the second son of Edward Ⅲ. During the Hundred Years' War, Chaucer was captured by the French in one of Edward's campaigns and released after the king of England contributed 16 pounds to his ransom. Being a member from the king's household, Chaucer had the chance to visit Spain, France and Italy as a diplomat when he was young. Chaucer served as a high official on several posts at court during his prime of life. In his later years, he was the clerk of the royal palace and was granted a sum of pension when he retired from the office. Chaucer was buried as the first poet in the Poets' Corner of Westminster Abbey.

Chaucer was a professional courtier. His writing was probably his spare time's recreation, a sideline rather than a vocation. His diplomatic travel into Italy brought him in contact with Italian literature. *Troilus and Criseyde*, one of his important works and one of the outstanding poems in European medieval literature, takes Boccaccio as its source. The poetical features of the poem also reflect the influence of Dante and Petrarch. Chaucer's representative work is his unfinished *The Canterbury Tales*, one of the great poems in world literature, which profoundly influences English literature and the English language. His other works include *The Book of the Duchess*, *The House of Fame* and *The Legend of Good Women*, etc.

Chaucer's contribution to the English language and literature lies in three aspects. Firstly, he improved and enriched the Middle English, the vernacular of the British people, with his prolific and versatile writing to enable it to compete with the dominant literary languages of Latin and French. Secondly, he set up one example for the following generations of literary people in his writing by combining the influence of foreign literature and the influence of English tradition with his own sense of nativeness. Thirdly, he left the modern English poets

a rich legacy in versification, e.g. the introduction of the European continental accentual-syllabic meter into the English prosody, the invention of the rhyme royal, and the arrangement of the rhymed couplets with the iambic pentameter.

The Canterbury Tales: The General Prologue (Excerpt)[1]

When April's gentle rains have pierced the drought
Of March right to the root, and bathed each sprout
Through every vein with liquid of such power
It brings forth the engendering of the flower;

When Zephyrus[2] too with his sweet breath has blown
Through every field and forest, urging on
The tender shoots, and there's a youthful sun,
His second half course through the Ram[3] now run,
And little birds are making melody
And sleep all night, eyes open as can be
(So Nature pricks them in each little heart),
On pilgrimage then folks desire to start.
The palmers[4] long to travel foreign strands
To distant shrines[5] renowned in sundry lands[6];

And specially, from every shire's end[7]
In England, folks to Canterbury wend[8]:
To seek the blissful martyr[9] is their will,
The one who gave such help when they were ill.
Now in that season it befell one day
In Southwark[10] at the Tabard[11] where I lay,
As I was all prepared for setting out
To Canterbury with a heart devout[12],
That there had come into that hostelry

At night some twenty-nine, a company
Of sundry folk whom chance had brought to fall
In fellowship[13], for pilgrims were they all
And onward to Canterbury would ride.
The chambers and the stables there were wide,
We had it easy, served with all the best;

And by the time the sun had gone to rest
I'd spoken with each one about the trip
And was a member of the fellowship.
We made agreement, early to arise
To take our way, of which I shall advise.
But nonetheless, while I have time and space,
Before proceeding further here's the place
Where I believe it reasonable to state
Something about these pilgrims—to relate
Their circumstances[14] as they seemed to me,
Just who they were and each of what degree
And also what array they all were in[15].
And with a Knight[16] I therefore will begin.

Notes

1. 乔叟的《坎特伯雷故事集》是用中古英语写成的，例如《序诗》开头的四行：
Whan that April with his[0] showres soote[0] its / fresh
The droughte of March hath perced to the roote,
And bathed every veine in swich[0] licour[0] such / liquid
Of which vertu engendred is the flowr;
为方便读者阅读，选文采用罗纳德·艾科（Ronald L. Ecker）和尤金·克鲁克（Eugene J. Crook）的现代英语译文。
2. Zephyrus：西风，古希腊神话里的西风神（Greek god of the west wind）。
3. Ram：[天文学]白羊（星）座。...there's a youthful sun / His second half course through the Ram now run；朝气蓬勃的太阳 / 正运行在白羊座的后半程。依西方古代天文学和占星术说法，太阳沿着黄道带运行到白羊座的时候是春分时节，大地万物复苏，生机勃勃。而白羊座的后半程是指春夏之交的时节，在英国是一年之中气候宜人的季节。
4. palmers：旧时带着象征荣耀的棕榈叶从圣地回来的朝圣者。
5. shrines：圣地，圣殿，神龛。

Notes

6. sundry lands：各式各样的国度。第13～14行的大意是：曾经满载荣耀的朝圣者在这个时候渴望旅行到陌生海岸，寻访不同国度那遥远的圣迹。
7. from every shire's end：从每个郡的角落。
8. folks to Canterbury wend：人们去往坎特伯雷。wend：去（direct one's way; go）
Canterbury：坎特伯雷，英国英格兰东南部城市，距伦敦市中心约98公里。大主教圣托马斯·贝克特（Saint Thomas à Becket）在坎特伯雷大教堂被国王的卫士杀害，后被罗马教廷封圣。这一事件使得坎特伯雷成为宗教圣地，英国人朝圣的热门地。乔叟的《坎特伯雷故事集》也是以此朝圣习俗为其故事背景。
9. blissful martyr：蒙主赐福的殉道者，这里指的是圣托马斯·贝克特，被谋杀的坎特伯雷大主教。
10. Southwark：伦敦的一个区。
11. Tabard：旅店名。
12. with a heart devout：带着一颗虔诚的心。
13. a company / Of sundry folk whom chance had brought to fall / In fellowship：一群各色民众凑巧结成伙伴。
14. circumstances：情况，状况。
15. what array they all were in：他们处在什么样的阶层。
16. Knight：骑士，在中世纪时英国贵族中层级较低的一种，在公爵 Duke（Duchess 公爵夫人）、侯爵 Marquis（Marchioness 侯爵夫人）、伯爵 Earl（Countess 伯爵夫人）、子爵 Viscount（Viscountess 子爵夫人）和男爵 Baron（Baroness 男爵夫人）等五级爵位（peerages）之下（中国人通常以周朝以前可世袭罔替的五等爵位名称对应翻译英国的贵族封号）。现代英国也把“骑士”称号授予有杰出贡献的人。

Text Analysis

Chaucer's writing plan is shown in "The General Prologue" of *The Canterbury Tales*. He had intended to write one hundred and twenty stories, making each pilgrim telling four stories, two on the way to Canterbury and two more on the way back. However, he actually wrote only twenty-two complete stories and two fragments.

Yet this incomplete work is great enough to establish Chaucer's monumental position in the history of world literature, for there are many inventions in his writing. Chaucer adopts the traditional topic during the Middle Ages, the pilgrim's progress, but reconstructs it with new subject and new organization. In *The Canterbury Tales*, the pilgrims are no longer lonely legendary figures with heroic quality; instead, they are only a group of common people from

the London middle class. Tales told by the pilgrims are not mainly about the religious deeds or heroic adventures, but stories about the general citizens and their lives. The way of telling the tales is not the mode of single speaker in the traditional pilgrim's progress which is either the pilgrim himself or the narrator in the third person, but rather, a new arrangement of making all the pilgrims join in the story telling: points of view are enriched from the first person to the omniscient, and the dialogues are also introduced in the narration; thus the arrangement presents a panoramic view of a society in the work. Chaucer carefully matches the tale and the teller, making the subject, the theme and even the language of the story united with the narrator's identity.

The tales told by Chaucer's pilgrims reflect vividly the social life of his time, a time when secular performance gradually replaces the spiritual one as the center of common people's life. In the beginning part of "The General Prologue", the figurative language and metaphorical accounts present the vigorous scenes of people's activities in April, a beautiful season fit for excursion in the countryside, making the religious travel a lively and joyous tour. The pilgrim's progress is but a ritually religious activity; the spurring desire for people to the shrine of St. Thomas Becket in Chaucer's *The Canterbury Tales* matches the exuberant spring time when the showers and gentle winds awaken the earth, bringing the spiritual renewal to the world. The setting in "The General Prologue" is suggestive too. The starting point of the travelers' journey is an inn named Tarbard in Southwark of London, and their destination is Canterbury. The former place represents the city, new center of human society; and the latter, a life far from city people. The route of the travelers is from the secular to the spiritual world and then back to the original place. It may suggest that these pilgrims will never be away from their familiar social life. An inn is a common meeting place in the tales of the medieval era, only that the visitors are often the heroic knights or warriors. But in Chaucer's story it becomes a place of new social order, where people from all ranks of the middle class share the duty and pleasure.

Different from other English authors writing tales of pilgrim's progress in verse form, Chaucer successfully invents his own iambic pentameter by learning from the Italian and French syllabic lines and combining them with the English conventional accentual ones. He arranges the iambic pentameter lines into rhymed couplets and rhyme royal stanza (also known as Chaucerian stanza). Chaucer's new poetical form expresses more exactly the musicality of the English language.

Questions

1. Please interpret the first four lines of "The General Prologue" in your own words.
2. What is an iambic pentameter line?

3. Please try to summarize Chaucer's innovative writing features according to the excerpt of "The General Prologue".

Chinese Translation

当四月的甘霖渗透了三月枯竭的根须，沐灌了丝丝茎络，触动了生机，使枝头涌现出花蕾；当东风吹香，使得山林莽原遍吐着嫩条新芽，青春的太阳已转过半边白羊宫座，小鸟唱起曲调，通宵睁开睡眼，是自然拨弄着它们的心弦：这时，人们渴想着朝拜四方名坛，游僧们也立愿跋涉异乡。尤其在英格兰地方，他们从每一州的角落，向着坎特伯雷出发，去朝谢他们的救病恩主、福泽无边的殉难圣徒。

在这时节，有一天，我正停憩在伦敦南岸萨得克的泰巴客店，虔心诚意，准备去坎特伯雷朝圣，到了晚上，客店中来了二十九位形形色色的朝客，凑巧结成了旅伴，他们都不约而同，要赴坎特伯雷的盛会；当时客店的屋舍马厩却很宽敞，我们舒舒服服地安顿下来。简单说来，到了夕阳西沉的时分，我已同每人相识交谈，约定了一齐早起出发。可是，在我开讲这故事之前，我想暂抽一部分时间，先谈一下每人的个别情况，由我的角度看去，他们是何种人物，属于哪一个社会阶层，穿着怎样。现在我将先讲一个武士。

（方重　译）

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