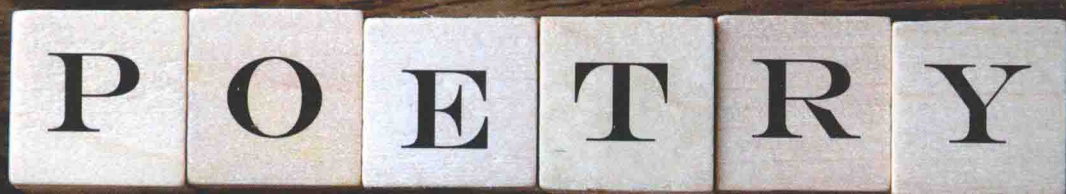


英语专业系列教材

**A COURSE IN ENGLISH POETRY:
READING, REACTING, WRITING**

英语诗歌赏析教程

张士民 编著



清华大学出版社

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内 容 简 介

本书编入不同时代、不同国家、不同文化、不同风格的英语原语与英译诗歌近140首,以诗歌知识和要素为纲,将诗歌的主要发展阶段和流派等内容置于对代表诗人及其代表作品的全面介绍和深入解读之中。本书吸收了许多当代新颖的文学思想和诸多国外文学教材优秀的教学成果,将“读、思、写”融于一体,强调诗歌阅读是一项影响思想并激发情感的、积极的创造性活动,而诗歌解读和批评写作是一个发现思想和检验思想的过程。

本书旨在解除笼罩在诗歌阅读和研究身上的神秘感,适合英语专业高年级学生和研究生以及有志于提高语言和文学素养、增强对事物的感受能力的广大读者。

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Preface

Many people read poetry for pleasure, and many others read poetry mainly to satisfy academic requirements. In fact, pleasure and duty are not mutually exclusive. Reading poetry can also meet another purpose for those who want to employ poetry to improve their language ability. And, above all, you may enter the human heart and the world by way of poetry; for everything is in poetry, and poetry is grounded in heart and soul and engages the personal, historical, and political—poetry has always been about everyday experience and connection to the past or a link with invisible forces that move both the larger world and the inner realm of human nature and human impulse. Just as Katalin Bogyay puts it, “One of the effects of poetry is to change how we look at the world. When we read poetry, we are transformed into different beings, beings that have a higher awareness of the emotional, spiritual, and transcendental meaning of our surroundings.”

With all these purposes in mind, this new textbook for the appreciation of English poetry (including English translations of poems written in languages other than English which are not easily accessible to English-learning readers) examines poetry as a significant reflection of life and an imaginative extension of its possibilities; it emphasizes the reading of poetry as an active enterprise involving thought and invoking feeling.

This poetry education program opens a door to the finest international poetry. The wide-ranging selection of nearly 140 poems from all times and places represents a balance of the old and the new, the classic and the contemporary as well as a wide variety of nations and cultures and a wide range of styles. Nontraditional poems are placed alongside classics, and the familiar integrated with the unfamiliar. Into the reading selections are incorporated many typical poems anthologized in other teaching books of



literature and many contemporary and emerging poets from diverse cultures and backgrounds. Borrowing from foreign successful pedagogical features, this book of poetry works to expose students to new ways of reading and learning new ideas in literature, inviting them to see well-known poems in new contexts. It is designed to demystify the study of poetry and help students read, think about, understand, and write about poetry in ways that make it meaningful to their lives in the 21st century. And by preparing students to explore the poems collected here, the book also aims to expand their personal literary boundaries.

The book is divided into five units based on the elements of poetry, each focusing on a group of them. In addition, each unit is subdivided into five parts, the first three of which cover the elements of poetry and the fourth of which provides the poems for further reading. The fifth part is mainly devoted to writing about poetry. The distinctive five-unit program asks students to consider their experience of reading each poem, to form an interpretation of it, and finally, to engage in evaluation—a judgment concerning social, cultural, political, and other values that the poem reflects or embodies.

The first three parts of each unit aim to acquaint students step by step with the elements of form and content by placing special emphasis on how to use them to appreciate poetry. To this end, each and every poet is provided with a “Background” of the poet and the poetic school(s) related to him or her, and the poems in the first unit with a tentative detailed interpretation in “Responding to the Poem.” Such a help can give students a right access to each poem, causing them to understand it better and making it possible for them to respond to it personally and carry on further study creatively. Students will feel reassured by the effort that the definition of literary terms and the explanation (given in “Responding to the Poem” or “Background”) of the poem in terms of literary concepts are made as clear and understandable as possible, demonstrating the process of literary analysis in such a way that students feel encouraged that they can do it too.

Most of the selections in the book are provided with annotations about the poet and language in the “Notes” below each poem. Almost all the poems are also followed by “Analysis Questions.” These questions offer students an



opportunity to explore poetry across centuries and cultures with accessible, helpful, and stimulating guides; they encourage students to interpret and evaluate what they have read by analyzing the ways in which poets use imagery, figures of speech, and sounds to evoke their emotions, the ways in which irony, tone, mood, the author's style and the "sound" of language achieve specific rhetorical or aesthetic purposes or both, and the way in which the theme or meaning of a poem represents a view or comment on life. In so doing students are expected to use textual evidence to support the claim.

In the "Analysis Questions" of some poems, a quotation is given by the literary critic who provides a thought-provoking, analytical, interpretative, or evaluative comment on the poem or poet discussed. Such critical perspective questions ask students to respond to these comments actively and encourage them to apply their own critical thinking skills to literary criticism as well as literature itself. Of course, students should get lots of freedom in interpreting all those analysis questions, but they should justify their responses carefully.

Writing about poetry is a process of discovering and testing ideas, so coverage of writing assignments extends from the "Analysis Questions" in each poem to Part 5 of each unit. In the "Analysis Questions," students are required to write responses to the poem, including demonstrating a comprehensive understanding of the significant ideas in the poem, analyzing the use of imagery, language, universal themes, and unique aspects of the poem, supporting important ideas and viewpoints through accurate and detailed references to the poem and to other poems, and demonstrating an understanding of the author's use of stylistic devices and an appreciation of the effects created. In each unit, students are required to write at least two poems centering on the subject in discussion. In Part 5, there is a general introduction to the writing process, and under the guidance students are encouraged to write on their own an essay about one or two poems. Write about poems and compose their own, and students will find that, in the words of Amy King, "Poetry is a writing practice through which we can openly embrace and celebrate the changes we observe and participate in by putting new spins on the constructions of perception.... As readers and writers of poems, we are active in making and sharing meaning."



In order to cultivate their humanistic quality and emotional intelligence, each and every college student should nurture the love of literature in general, and appreciation of poetry in particular. This book has flung itself into fulfilling such a demand and satisfying a need for an affordable text for introductory course in English poetry. It works not only for undergraduates and postgraduates majoring in English but also for students who aren't necessarily English majors because it does not intimidate them; rather, it invites them to make connections between poetry reading and their own lives. The book can be used by students with confidence at many different levels and managed in both one- or two-semester courses.

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Defining and Enjoying Poetry

1. Defining Poetry

Unit One

Elements of Poetry

emotion, the medium of expression that we when they arise from the heart. Despite the long-standing place of poetry in our lives and the fact that poetic springs from deep human emotions and fulfill human needs, many people—including poets themselves—have difficulty describing what poetry is. One way of defining poetry is to say that it uses language to condense experience into an intensely concentrated package, with each sound, each word, each image, and each line carrying great weight. For example, we may say that more than fiction, poetry is an art of condensation and implication; poems concentrate meaning and detail, feeling. Or that poetry is a form of juxtaposition that uses aesthetic and rhythmic patterns of language—such as metaphors, sound, symbolism, and more—to evoke meanings in addition to, or in place of, the literal or narrative meaning. Or that poetry is an attempt to render the beautiful or sublime without the burden of conveying the literal or narrative thought process.

But beyond this, it is difficult to say how what makes a particular arrangement of words or lines a poem, rather than a collection of lines, or a

Defining and Enjoying Poetry

1. Defining Poetry

Throughout history and across national and cultural boundaries, poetry has held an important place. In ancient China, for example, poetry was prized above all else. To the ancient Greeks and Romans, poetry was the medium of spiritual and philosophical expression. Today, throughout the world, poetry continues to delight and to inspire. It has always been one of the best means of expressing thoughts and feelings. The sweetness, melody and smoothness that we feel while going through poetry cannot be found in any other form of literature. For many people, in many places, poetry is the language of the emotions, the medium of expression they use when they speak from the heart.

Despite the long-standing place of poetry in our lives and the fact that poetry springs from deep human impulses and fulfills human needs, many people—including poets themselves—have difficulty describing what poetry is. One way of defining poetry is to say that it uses language to condense experience into an intensely concentrated package, with each sound, each word, each image, and each line carrying great weight. For example, we may say that more than fiction, poetry is an art of condensation and implication; poems concentrate meaning and distill feeling. Or that poetry is a form of literature that uses aesthetic and rhythmic qualities of language—such as phonaesthetics, sound symbolism, and meter—to evoke meanings in addition to, or in place of, the prosaic ostensible meaning. Or that poetry is an attempt to render the beautiful or sublime without the burden of engaging the logical or narrative thought process.

But beyond this, it is difficult to pin down what makes a particular arrangement of words or lines a poem. Part of the problem is that poetry has