高等学校英语专业系列教材

英美诗歌选读

张 剑
赵 冬
王文丽 编著

Selected Readings in British and American Poetry

外语教学与研究出版社
FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

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前言

I

本书是根据《全国高等学校英语专业英语教学大纲》的要求编写的一本诗歌教材。“英语诗歌选读”课程是该大纲要求开设的一门重要的“专业知识”课程，在全国绝大多数高等院校的英语专业都有开设。但是，专门按照此大纲编写的诗歌选读教材并不多。在英美诗歌研究方面，近年来有了相当多的变化。其总的趋势是超越对形式的研究，转而从文化、政治、哲学、心理学、人类学等角度对文学进行全方位的研究。同时，诗歌界也出现了使用女权主义、后殖民主义、西方马克思主义、结构主义、解构主义等现代文学理论对传统经典作品进行解读的热潮。过去 20 年对“经典”的内涵和形成过程的思考和讨论，也使人们认识到传统的经典诗歌作品之外还有许多被忽视的诗歌作品。由于各种原因，这些诗歌作品在经典化的过程中受到了排挤，但是它们自身的质量和重要性不容忽视。这样的认识使得诗歌的研究领域豁然开朗，许多新的作品进入了读者的视线。所有这些变化都迫使诗歌教材的编著者去思考他们的编选原则，思考如何从 21 世纪的角度和后现代的角度为学生提供诗歌课选篇，思考怎样引导 21 世纪的中国大学生去鉴赏和评论英美诗歌。

本诗歌教材就是在这样的一些思考过程中诞生的。它力图在各个方面弥补传统诗歌教材的欠缺之处。比如，传统的教材以男性诗人居多，女性诗人没有获得足够的代表性地位。传统的教材对英美国家的少数族裔文学没有给予足够的重视，黑人诗歌、华人诗歌、印第安人诗歌等没有进入主流教材。传统的诗歌教材有重抒情诗、轻叙事诗和哲理诗的倾向，因此爱情诗占多数，其他题材的诗歌相对较少。本教材力求实现诗歌体裁和题材的多样化，一方面，不排斥篇幅较长的叙事诗和哲理诗，另一方面，走出爱情诗的藩篱，引入关于人生、人性、战争、死亡、自然、环境、宗教、女性、身份、多元社会、殖民地等具有时代意义的话题。也就是说，本教材在注重诗歌的可读性

的同时，也注重诗歌对“问题”的探讨。本教材没有选择琼生的“致西丽娅”，而选择了他的“崇高的自然”；没有选择拜伦的“她走在美的光影里”，而选择了他的“哀希腊”；没有选择哈代的“晦暗的颜色”，而选择了他的“合二为一”。这些变化都是为了将诗歌与现实生活中学生可能思考的问题结合起来，使他们体会到文学与他们生活的关联性。

本诗歌教材在时间跨度上也力求体现它的时代性。在诗歌和诗人的选择上，我们将时间一直延伸到21世纪初。在英美诗歌两个部分的最后一章中出现的诗人，有不少仍然活跃在当代英美诗坛，有些甚至访问过中国，可以说他们都是当代英美文学史上最优秀的诗人。时代的变迁可能导致审美情趣的变化，有些历史上人们很欣赏的诗人，在我们的时代可能不会那么有趣；相反，有些历史上不受重视的诗人，可能能够引起我们时代的共鸣。传统的诗歌教材往往不选择马维尔的“致羞怯的情人”，但是这首诗在现、当代已经成为一首经典绝唱，不可不选。传统的诗歌教材可能认为吉卜林的诗歌并不那么重要，但是他对“帝国”的描写为我们提供了许多英国殖民历史的事实，以及殖民地与宗主国互动关系的线索。传统的编撰者可能认为德莱顿的贡献在于他的批评论文“论戏剧诗”，但是真正体现其诗歌成就的作品应该是他的诗歌“麦克弗莱克诺”。理念的变化导致教材的编撰原则、选材、对作品理解的变化，编者相信这些变化能够体现对英美诗歌的认识和理解中的时代性。

本诗歌教材分“英国诗歌”和“美国诗歌”两个部分，其中英国诗歌包括7个章节，美国诗歌包括4个章节。每个“章节”涵盖一个历史时期的诗人和诗歌作品，为此，我们为每一个时期的历史背景和该时期的文学发展概况提供了一个“总体介绍”。每个章节包括这个时期的重要诗人4-6位，以及每人1-3首诗歌作品。对于每个诗人，我们提供了比较详细的“作者介绍”；对于每一个诗歌作品，我们提供了“注释”、“思考题”、“参考译文”和富有新意的“作品分析”。最后，在每一章后，我们还提供了“诗歌基础知识”，系统介绍诗歌的种类、音韵、节奏、修辞手法、意象和象征、用词和用典等诗歌鉴赏所必备的常识。这些内容都使这本《英美诗歌选读》成为一本内容丰富、实用、具有时代气息和鲜明特色的诗歌教程。

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II

在英美文学传统中，诗歌是最古老的文学形式，也是作家最钟爱的创作形式。现代意义上的小说在18世纪才出现，而诗歌则是文学的初始形式，与文学一样古老。因此，诗歌代表了英美文学的一个非常重要的部分，是一个巨大且璀灿的文化宝库。

在西方传统中，诗人往往被视为一个特殊的群体，具有特殊的天赋。诗歌创作的过程往往被视为一个神秘过程。英国诗人柯尔律治曾经描写过一位毛发倒竖、双眼闪光的诗人。由于灵感进入了他的灵魂，像一种超自然的力量完全控制了他的心灵，因此他感到魔力附身，无法摆脱。他的创作成了一种不自觉和不可自已的行为。在一阵疯狂之后，他的诗歌就写成了。也许在常人看来，诗歌创作就是这样神秘。

在西方传统中，诗与酒有着密切的关系，酒神“狄俄尼索斯”也是诗歌之神。这与中国传统有相似之处，我们自古就有“斗酒诗百篇”的说法。曹操“对酒当歌”,问“人生几何”。李白“莫使金樽空对月”,“举杯邀明月”,令人千古传诵。苏轼也“把酒问青天”，探求人生悲欢离合。酒精可以使人进入亢奋状态，飘飘欲仙，心智异常活跃，从而造成“诗兴大发”的结果。也许所谓的“灵感”并不是什么“魔力附身”，而是诗人进入了一种特殊的兴奋状态，这使他产生了丰富的情感，有不吐不快的感觉。

古希腊的柏拉图认为诗歌与“真实”之间存在着双重隔离，因此将诗歌逐出了他的“理想国”。但是在后来的千百年中，诗歌并没有被西方文明驱逐,而是以其特殊的功能受到诗人和读者的喜爱。莎士比亚认为,诗歌是“对自然举起的一面镜子”，它反映了社会的和历史的现实。“人生就是一座大舞台”，人人都将在这个舞台上上演他的一生。因此，戏剧的舞台和人生的舞台形成了照应。在18世纪，诗歌被认为能够反映“普遍的人性”，具有教育性和娱乐性双重功能，能增进道德意识，促进社会发展。

在19世纪，浪漫派诗人更倾向于将诗歌视为“自我表现”的手段，认为它是“想象力”投射于外部世界所产生的结果。华兹华斯认为诗歌“是强烈的个人情感的自然流露”。拜伦认为诗歌创作就像“火山爆发”，是强烈的感情的喷射。济慈认为诗歌创作必须自然和自发，就像“树叶在树上生长一样”。雪莱则认为诗歌是“预言”，诗人是“预言家”，将他们的智慧和远见播种到世界的各个角落。

在20世纪，人们更倾向于强调诗歌语言与一般语言的区别，强调诗歌文体与一般文体的差异。批评家瑞恰兹认为，科学语言与诗歌语言的区别在于前者强调指涉的正确性和逻辑性，而后者则强调语言的修辞性和感知性。燕卜荪认为,科学语言以精准为特征,诗歌语言以“含混”为特征。“含混”在诗歌中不是一种缺陷，而是诗歌的“意义丰富”的表现。俄国形式主义批评家什克洛夫斯基也认为，诗歌语言是日常语言的一种“陌生化”，可以说是日常语言的一种提炼或一种“扭曲”。总之，诗歌语言与日常的生活语言是有差异的，诗歌作为一种特殊的语言表现形式具有特殊的功能和特点，满足人们的特殊需要。

对于英语专业的学生来说，诗歌作为英语语言文学的重要组成部分，是我们知识结构的一个不可或缺的部分。诗歌所包含的语言特征、修辞手段和细腻的感情都是英语语言丰富表现能力的集中体现。它常常用最少数量的文字表现最大数量的含义，它的表现手段比其他文体更集中、更凝练。另外,诗歌也是增进英语语言能力的重要途径。诗歌的字里行间都充满了意义，弦外之音、话外之话，它对语言的超常使用将使人们对英语的多种表现手段更加敏感，对英语的特殊表达习惯更加熟悉。总之，学习诗歌是英语专业学生提高英语水平、提高英语修养的重要手段。我们谨以本书献给广大的大学生读者，献给广大的英语专业教师，希望它能够在全国高校英语专业的教学中起到作用。

张　剑
北京外国语大学英语学院
2007年12月12日

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Part 1

British Poetry

From Renaissance to the Late 20th Century

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Chapter 1

Renaissance and 16th-Century Poetry

Renaissance is an intellectual and cultural movement which began in Italy in the 14th century and spread to Europe through the 15th and 16th centuries. Renaissance is a French word meaning "rebirth" and it refers particularly to the revival of interest in classical Greek and Roman civilizations, thus bringing a "rebirth" to the ancient Greek and Roman culture and thinking in Europe.

The renaissance or "rebirth" of ancient Greek and Roman culture started with the study of classical languages, thoughts and social systems and with the translation of classical works of philosophy, history, literature, and science. Among the English translators, the Earl of Surrey translated Virgil's *Aeneid*; George Chapman translated Homer's *Iliad* and *Odyssey*; Sir Thomas North translated Plutarch's *Lives of Noble Grecians and Romans* (from which Shakespeare took the stories of *Julius Caesar* and *Anthony and Cleopatra*); Arthur Golding translated Ovid's *Metamorphosis*. The study of Greek and Latin languages also gradually made available the works and thoughts of philosophers like Socrates, Plato and Aristotle and of other writers like Cicero, Castiglione, Ariosto, and Tasso.

Renaissance scholars did not just study ancient Greece and Rome as history, they gradually absorbed thoughts and values embodied in classical texts and civilizations. In their views, what distinguishes ancient Greece and Rome is the value and importance they placed on the present life, on human potentials and on human capabilities. In contrast to Christianity's other-worldliness, the classical thoughts emphasise the value and importance of life in this world and the possibility of fully developing an individual's potentials while he or she is still alive. The emphasis, in short, is placed on this life, not on life after death, and the center of value is placed on human being, not on God. This way of thinking is called humanism, as opposed to the religious

asceticism and self-denial. Ancient Greece and Rome were the champions of Man, not of God.

This classical way of thinking brought a release of creative energy and innovative spirit during this historical period. The English Renaissance saw the rise of a large number of writers and humanistic thinkers. Among them were Thomas More, the author of *Utopia*, Philip Sydney, the author of *The Defense of Poetry*, Edmund Spenser, the author of *The Faerie Queene*, Walter Raleigh, the writer and adventurer, Christopher Marlowe, the author of *Doctor Faustus*, and William Shakespeare, the greatest playwright and the greatest poet in English literary history. Following the classical and Italian models of Virgil and Petrarch, the Renaissance poets adhered to various poetic principles, such as delight in ornamental language, poetic figures and rhetoric; interest in various levels of style from epic and tragedy to pastoral and comedy; the use of allegory in the teaching of moral truth; the belief in a correspondence between the microcosm and the macrocosm; the belief in the symbolic order in God's universe, represented by the Great Chain of Being, with angels at the top, humans in the middle and the animals at the bottom.

The Renaissance writers had special views on poetry and they emphasised the art of literature. Naturalness is a virtue, but careful design is a sign of human ingenuity and of artistic achievement. Therefore, the poetry of this period is characterised by intricate metrical patterns and rhyme patterns. The popular verse form "sonnet," for example, is 14-line lyric poem of iambic pentameter, with a special rhyme of "abab abab cde cde". Spenser invented a 9-line verse of iambic pentameter, rhymed "abab bcbcc," and the verse form has been known as Spenserian stanza.

Renaissance poets emphasised originality, but did not refuse conventions: they inherited the well-known patterns and made ingenious elaborations on them. Shakespeare's *Venus and Adonis* follows the mythological mode of Ovid, telling a mythological story while teaching a moral lesson; Spenser's *The Faerie Queene* follows the heroic mode of epic poets, describing knightly battles with monsters and praising virtues of honour, battle courage, leadership and endurance; Sydney's *Arcadia* follows the pastoral mode of Virgil, valuing simple country life over sophisticated city life and military accomplishments; John Lydgate's *Mirror for Magistrates* follows the tragic mode of Boccaccio, presenting the complaints of people who have fallen from a high position and the warnings to people like them; and Henry Wyatt's verse letters follows the satiric mode of Horace, Juvenal and Persius, casting satires on follies of various people in the society.

Edmund Spenser (1552—1599)

Edmund Spenser was born in London and was educated at Merchant Taylor School and at Pembroke College, Cambridge (1569—1572). He began writing poetry while he was studying at Cambridge and contributed some poems to magazines. After graduation, he became secretary first to John Young, the Bishop of Rochester, and later to the Earl of Leicester, at whose household he became acquainted with another poet Sir Philip Sydney. Together they tried to promote a new poetry in English.

He married Machabys Chylde probably in 1579 and the next year he became secretary to Lord Grey of Wilton. With Lord Grey he went to Ireland, where he spent the rest of his life, except for two visits back to England, working as minor government officials. It was in Ireland that he wrote his great epic *The Fairie Queene*, an allegory about a knight who goes out to kill dragons and monsters in order to rescue a young lady.

At that time, Ireland was England's colony and revolts against English rule sometimes broke out and disrupted the life of residents like Spenser. During the last years of his life, revolts and wars destroyed his castle at Kilcolman (1598). He went back to England to report the situation and died in London in 1599. He was buried in Westminster Abbey, beside another great poet Geoffrey Chaucer, in the now famous Poets' Corner.

The following poems are from *Amoretti*, a group of 89 short love lyrics Spenser wrote to Elizabeth Boyle, the woman who in 1594 became his second wife. The poems are in sonnet form, a kind of lyric poem which contains 14 lines, rhymed "abab bcbc cdcd ee." As a form, sonnet was possibly invented by the Italian poet Petrarch and was used, with some variations, by many English poets of Spenser's time, including Sydney and Shakespeare. Sonnets are usually love poems. The speaker is usually a passionate lover who is trying to win the love of a lady who is cold and indifferent. A series of sonnets written to this same lady will form a sonnet sequence and it was a fashion to write sonnet sequences in Spenser's time.

Sonnet 34

Lyke as a ship that through the ocean wyde,[1]
By conduct of some star doth[2] make her way,
Whenas a storme hath dimd her trusty guyde,[3]

Out of her course doth wander far astray.
So I whose star, that wont with her bright ray,
Me to direct,[5] with cloudes is overcast,[4]
Doe wander now in darkness and dismay,
Through hidden perils round about me plast[6].
Yet hope I well, that when this storm is past
My Helice, the lodestar of my lyfe[7]
Will shine again, and looke on me at last,
With lovely light to cleare my cloudy grief.
Till then I wander carefull comfortlesse[8],
In secret sorrow and sad pensivenesse[9].

[Notes]

1. *Lyke as*: like; *wyde*: wide
2. *doth*: does
3. *Whenas ... guyde*: When a storm has dimmed her trusty guide
4. *whose star...with cloudes is overcast*: whose star...is overcast with clouds
5. *that wont with her bright ray,/Me to direct*: that used to direct me with her bright ray
6. *round about me plast*: placed round about me
7. *Helice*: North Star, the guiding star of sailors; *the lodestar of my lyfe*: the north star of my life
8. *carefull and comfortlesse*: full of worries and discomfort
9. *pensivenesse*: pensiveness, deep thinking

[Questions]

1. What is the function of "Yet" in Line 9? What is the relation between the first eight lines and the last six lines?
2. What specifically do the "storm," "clouds" and "hidden perils" symbolise? What may they refer to in the lover's life?
3. The "Helice" or North-Star comparison is a conventional figure of speech. Do you think it gives a fresh perspective to the poem's meaning?

[Commentary]

Spenser's sonnets can be read in the structure of three quatrains and a couplet. The first two quatrains describe a situation, the third quatrain (usually beginning with "But" or "Yet") changes the direction and the final couplet provides a conclusion. The final couplet can be understood as statement, re-statement,

counter-statement and conclusion.

"Sonnet 34" compares the lady to the North Star (Helice or lodestar) and compares the lover to a boat. At the beginning, a boat is sailing on an ocean. There is a storm and the water is troubled. There are dangerous rocks under water, posing a great threat to the voyage. The sky is cloudy and dark without moon or stars. In such circumstances, the boat is in urgent need of the North Star to point out the right direction and guide it through the storm.

The boat is the lover who badly needs the North Star (his lady) to guide him through a difficult period in his life. The third quatrain (beginning with "Yet") brings an optimistic tone and expresses the hope that this "storm" will pass and the lady will return to him in the end. "I" shall be wreathing in pains until "you" come and save me.

As a compliment to the lady, the speaker places her in a higher position where she has power to solve his problems and save his life. As a traditional lover, he shows customary humility and looks up to his beloved with admiration and respect.

[Translation]

第 34 首

如同一只船驶在茫茫的海面，
凭靠某一颗星辰来为它导航，
当风暴把它可靠的向导遮暗，
它就会远离自己的航道飘荡；
我的星辰也常常用它的亮光
为我指路，现已被乌云笼罩，
我在深深的黑暗和苦闷中彷徨，
穿行于周围重重的险滩暗礁。
但是我希望，经过这一场风暴，
我的赫利刻，我那生命的北极星，
将重放光芒，最终把我来照耀，
用明丽的光辉驱散我忧郁的阴云，
在这以前，我忧心忡忡地徘徊，
独自儿暗暗地悲伤，忧思满怀。

（胡家峦　译）

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