

新博雅·现代文化通识系列教材

总主编 曹莉 黎志敏

# 剑桥读诗： 现代英语诗歌精选

黎志敏 编著

Reading Poetry at Cambridge:  
Selected Readings of  
Modern English Poetry

高等教育出版社

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## 内容提要

本书是新博雅·现代文化通识系列教材之一。

本书是一部系统介绍现代英语诗歌的教材,共有16讲,选取了现代英语诗歌领域最具代表性的16位诗人的代表作。每讲包括作者简介、诗歌原文注释和译文、诗歌欣赏、讨论话题、教与学的建议、拓展阅读共六个部分。本书附有英国剑桥大学著名诗歌学者 Dr. J. C. A. Rathmell、著名诗人 Mr. J. H. Prynne 以及美国宾夕法尼亚大学著名诗人 Charles Bernstein 教授等人的朗诵视频。

本书适合作为普通高等学校相关课程的教材,也可供对现代英语诗歌有兴趣的社会读者阅读参考。

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## 总 序



从传统到现代的转型,是人类发展史上的一次重大事件。于西方如此,于中国亦如此。

出于各种原因,西方率先进入了现代社会,迎来了生产生活所有领域的各种深刻变化。在很短的时间内,现代化变革就赋予了西方各国前所未有的发展繁荣,以及随之而来的蔓延到全球的巨大影响力。

正是在西方的直接影响下,中国缓缓地开启了自己的现代化进程,经历了晚清重臣李鸿章所说的“数千年未有之变局”。

所谓“数千年未有之变局”,其核心乃是“文化”的大变局。在中国,改朝换代的事情屡见不鲜,不过,近代以来的“文化大变局”却是数千年来第一次。如果将改朝换代视为腾笼换鸟,那么,“文化大变局”则是脱胎换骨。

上一次中国文化之大变局乃是孔孟儒家学说之创立。以孔孟学说为核心的中国传统文化,在中国盛行了数千年之久,并且为中国带来了一个又一个在当时全球领先的太平盛世。

近代以来,中国遭遇“数千年未有之变局”,表面来看是西方直接影响的结果,根本则在于传统儒家文化体系已经落后于时代发展的需求,其结果必然是对传统文化进行彻底改造,并在此基础上创立适应时代发展的新文化——这正是中国近现代以来的发展主线。一百多年以来,以五四文化人为代表的一代代学子一面积极向西方文化寻求灵感与启发,一面不断反思、改革中国传统文化,与此同时,还立足中国实际,不断创造,从而逐渐构建起了伟大的中国现代文化体系。

席卷神州大地的“五四”运动将现代文化的核心理念“科学”“民主”深深地植入中

国的文化土壤,之后又经过一代代有识之士呕心沥血的辛勤奋斗,以新时代中国特色社会主义思想核心价值观诸如平等自由、民主法治等为代表的现代文化理念已经深入人心,中国现代文化体系已经日臻完善。假以时日,中国现代文化体系必然像中国传统文化体系一样给中国社会带来一个又一个在现代世界领先的太平盛世。

作为生活在现代社会的大学生,不能不全面、深刻、系统地了解中国现代文化的方方面面——包括作为中国现代文化转型基础的中国传统文化,以及作为中国现代文化灵感来源的西方现代文化的各个领域。在此基础上,还要立足本土与全人类的福祉,以问题意识为导向,大力创新。须知,在人类文明千万年的发展历程中,仅仅存在了几百年的现代社会还存在着巨大的改进空间,例如当前人类就面临着很多问题,有些问题还相当严重,有的甚至对人类的生存本身都构成了严重挑战。我们只有在深刻理解前人所留下的丰富文化遗产的基础上,明确自己的现代文化使命,锲而不舍地求知、实践、探索、创新,才能够为中国现代文化以及人类现代文化的建设伟业奉献一份卓越的力量。

正是出于这一目的,我们勉力策划、组织、编写了这一套“新博雅·现代文化通识系列教材”。希望以大量鲜活的具体文本,向读者展示现代文化包罗万千的丰富内涵,为新一代的茁壮成长提供一点“思想的食物”。

编者

2018年10月

## Preface (1)



It gives me great pleasure to write a short introduction to this volume. During his recent stay in England Dr. Li Zhimin and I had many long and enjoyable discussions of the poems he has so admirably translated here. We usually met either in my rooms in Christ's College or, when the weather permitted, under the trees in the gardens nearby. He has an excellent intuitive understanding of English poetry and a particularly keen ear for shades of meaning which a less sophisticated reader might easily miss. He also has a true poet's understanding of the way meanings can be communicated by sound, rhythm and the shaping of a stanza. I very much hope that as a result of his work in so skillfully translating and annotating these poems, many Chinese readers will be able to share his appreciation of some of the most significant English-speaking poets of the past hundred or so years.

Dr. John Rathmell,  
Christ's College, Cambridge  
December, 2002

## Preface (2)



American poetry is always in search of itself. Our newness is not for the sake of novelty but out of necessity, “new yet unapproachable,” to adapt a phrase from Ralph Waldo Emerson, the 19th century thinker who is a wellspring for American poetics. For American poets, the past is always vexed and the future uncertain; “only the narrow present is alive,” as mid-20th century poet Charles Reznikoff put it in a poem about walking in fog.

Each of the poets in this volume are founding figures for our verse because they find themselves in need of reinventing what American poetry is. It is not just that our active poetry tradition is short — just two centuries. For Americans, English is necessarily a second language, even for those for whom it is an only language.

While largely silenced by centuries of violence, indigenous languages lie under all our spoken tongues. But, as a result of this history of suppression, even the poetry of indigenous people is a secondary language, sometimes working as a kind of echolocation device for primary inhabitations. African people brought to the New World as slaves, starting in 1619, were also deprived of their native languages and prevented from learning to read or write. Nonetheless, they created the largest body of American poetry from before the 20th century in the form of “slave songs” and work songs, a collective body of work that has morphed into blues, gospels, jazz, and contemporary popular music, giving it the longest half-life in American poetry. And yet both the poetry and culture of indigenous people and of African-American remained, until the 20th century, separate from the poetry

of European-Americans, even if all our poetry is built upon it and must needs ultimately acknowledge that “fact on the ground.”

All the rest is immigration, from the first English settlers in the early 17th century to the waves of migrants arriving today. All refugees, seekers of refuge in a new world, whether because life in the old one was intolerable or because America’s promise proved irresistible. American poetry is, above all else, a language of immigrants, and the most recent to land on our shores are the ones who most embody this spirit.

English for an American is not the same language as it is in Great Britain. By 1900, about one quarter of the white U.S. population either did not speak English or learned it as a second language, while in the mid-Atlantic states and New England only one person in four was a native speaker of English. The heart of 20th century American poetry is the echo of other languages, heard in accents and syntax. Our New World English is syncretic; a blend of local dialectics and languages otherwise foreign to one another. Shakespeare is no more our model than the multilectal music of the New York City streets or the rush of the surf in California, the chants of prisoners on a chain gang or the hum of tractors on a Midwest farm.

It is a poetry created by ear and on the fly.

Li Zhimin is a poet and scholar in both English and Chinese. Our long conversations about poetry have taken place in China and the United States and, against all rational expectations, we have found ourselves talking as if we were from the same place.

That place could be called poetry. You will find it here.

Charles Bernstein,  
Donald T. Regan Professor of English and Comparative Literature,  
University of Pennsylvania

April 15, 2018

Brooklyn, NY



## 前 言



诗歌乃是最高的语言文化艺术,汉语如此,英语也是如此。通过对英语诗歌的细读与分析,我们能够从各种细微之处领会到英语语言文化的神奇魅力。学习英语而不读英语诗歌,就像吃甘蔗没有吃到最甜的那一段就放弃了。

诗歌语言所体现的是诗人的思想情感,诗歌语言之所以微妙,乃是因为诗人对生活具有极其敏锐的感知。我们细读诗歌,实质上就是在细细体味诗人细微的思想感情,在这一过程之中,我们自己的思想感情也能够得到很好的修养。有时,在读完一首诗歌之后,我们就能够理解并感知某种以前我们茫然无知的微妙情感了。如此一首一首地读下来,我们的情感能力就能够一步一步地不断成长。

优秀诗人不仅具有敏锐的感知能力,而且还具有超凡的语文能力,能够将各种细微的情感生动地表达出来。通过细读诗歌作品,不仅能够提升我们的情感能力,还能够提升我们的语文能力,让我们能够准确地表达我们的细微感情体验,情感能力和语文能力的提高,将极大地促进我们的综合素质与文化品位的提升。

诗人们的思想感情并非天外来物,而是他们所处文化背景、时代背景以及诗人个性的综合反映。学习现代英语诗歌,还可以帮助我们深刻理解现代西方文化以及人们在这一文化背景中的生存状态。

黎志敏

2018年10月

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第一讲

艾米莉·狄金森诗歌选读  
Emily Dickinson

## I. 作者简介

艾米莉·狄金森(Emily Dickinson, 1830—1886)生于马萨诸塞州阿默斯特镇。她终身不婚,立志献身于诗歌艺术,共写了1775首诗歌,不过生前只有7首发表。在她去世后,她的亲友请人编辑了她的少量诗作并予以出版,出乎意料地受到了读者的广泛欢迎。1914年,狄金森的更多诗作被整理出版。1950年,哈佛大学买下了狄金森诗歌的全部版权。1955年,狄金森诗歌全集出版,共分3卷。今天,狄金森已被公认为美国最为著名的诗人之一。



艾米莉·狄金森

## II. 狄金森的诗歌以及注释、译文<sup>①</sup>

### ① The last Night that She lived

The last Night that She Lived  
It was a Common Night  
Except the Dying<sup>②</sup>— this to Us  
Made Nature different.

We noticed smallest things —  
Things overlooked before  
By this great light upon our Minds



扫一扫, 观看朗诵视频

<sup>①</sup> 狄金森诗歌原文引自: Emily Dickinson. *The Complete Poems of Emily Dickinson*. Thomas H. Johnson, ed. Boston & Toronto: Little, Brown and Company, 1961.

<sup>②</sup> Except the Dying: it was an ordinary night except for the fact that we knew she was dying.

Italicized<sup>①</sup>— as 'twere<sup>②</sup>.

As We went out and in  
Between Her final Room  
And Rooms where Those to be alive  
Tomorrow were<sup>③</sup>, a Blame

That Others could exist  
While She must finish quite  
A Jealousy for Her arose  
So nearly infinite<sup>④</sup>—

We waited while She passed —  
It was a narrow time —  
Too jostled were Our Souls to speak<sup>⑤</sup>  
At length the notice came.

She mentioned, and forgot<sup>⑥</sup>—  
Then lightly as a Reed  
Bent to the Water, struggled scarce —  
Consented, and was dead<sup>⑦</sup>—

---

① By .../Italicized: by the illuminating light of our knowledge that she was about to die, small things took on greater significance.

② As 'twere; as one might say.

③ where those to be alive/ Tomorrow were: rooms where stood those people who would (unlike her) still be alive tomorrow.

④ a blame ... infinite: a sense that they were wrong to continue living when she was about to terminate ("finish quite") her existence; but also a sense of jealousy that the dying woman would soon be approaching eternal life ("so nearly infinite").

⑤ It was ... to speak; the passage to death is likened to a narrow corridor in which people cannot easily pass by each other. "Jostled" also suggests lack of calmness, the distress of those witnessing her final hours of life.

⑥ She mentioned, and forgot; she uttered some words and then forgot what she was saying.

⑦ Consented, and was dead; yielded peacefully, acquiesced tranquilly in her death.



And We — We placed the Hair —  
And drew the Head erect —  
And then an awful leisure was<sup>①</sup>,  
Belief to regulate<sup>②</sup>—

她临终的那个晚上

她临终的那个晚上  
如此普通平凡  
可是死亡——  
却让一切都不再一样。

我们注意到各种细节  
以及那些曾被忽视的事情  
仿佛有一道闪亮的灵光  
照耀在我们的思想之上。

我们在她临终的房间  
和我们的房间之间走动  
明天我们还将活着  
明天仿佛已是一种羞辱

明天她会归去  
而其他人还将存在  
有人开始羡慕  
如此趋于不朽。

---

① an awful leisure was: after all the agitation and anxiety people feel relieved.

② to regulate: to go back to normal life.