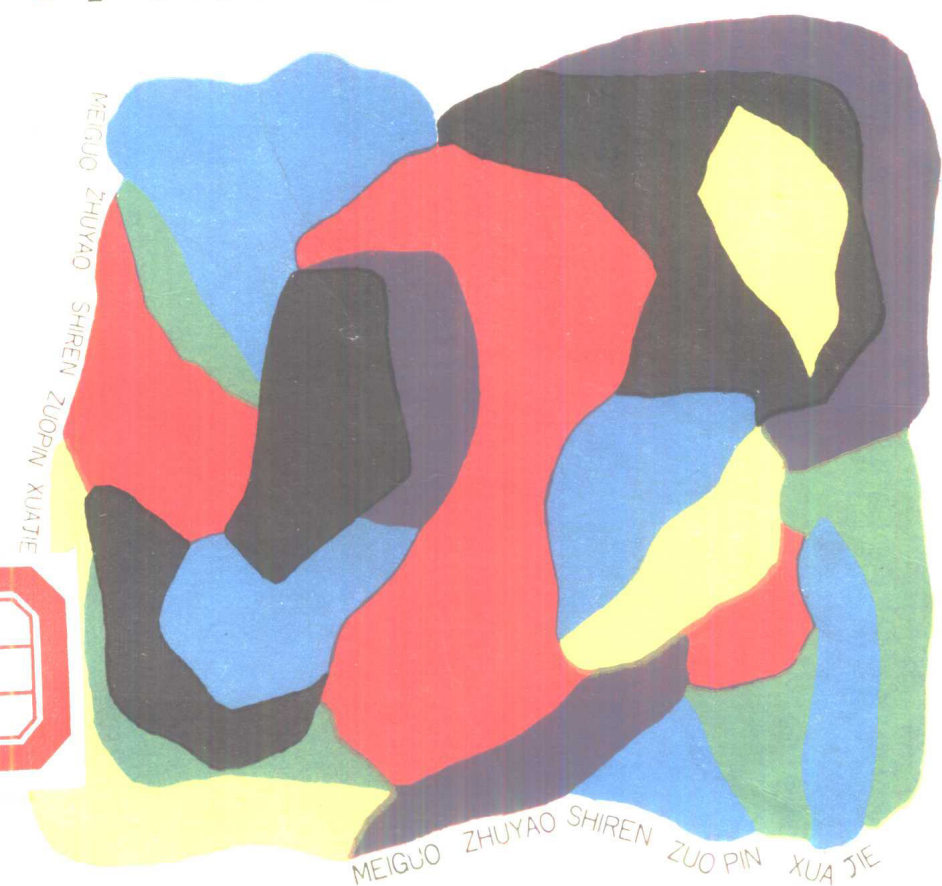


上海外语教育出版社

美国 主要诗人 作品选介



MEIGUO
ZHUYAO
SHIREN
ZUOPIN
XUATIE

MEIGUO ZHUYAO SHIREN ZUO PIN XUATIE

美国主要诗人 作品选介

The Major American Poets:
An Introduction

荀锡泉 编
吴钧陶等 译

上海外语教育出版社

• 1989 •

上海外语教育出版社

美国

主要诗人
作品选介

美国主要诗人作品选介
The Major American Poets: An Introduction

荀锡泉 编

吴钧陶等 译

上海外语教育出版社出版发行

(上海外国语学院内)

上海译文印刷厂印刷

新华书店上海发行所经销

开本787×1092 1/32 17.375印张 4插页 386千字

1990年2月第1版 1990年2月第1次印刷

印数: 1—1,500册

ISBN7-81009-105-0/I·008

定价: 9.80元

CONTENTS

Foreword	1
Edward Taylor (1642—1729)	
1. Upon a Spider Catching a Fly	20
Philip Freneau (1752—1832)	
2. The Wild Honey Suckle	24
3. The Indian Burying Ground	26
4. The Volunteer's March	29
William Cullen Bryant (1794—1878)	
5. Thanatopsis	32
6. To a Waterfowl	37
7. The Poet	39
Ralph Waldo Emerson (1803—1882)	
8. The Rhodora	43
9. Brahma	45
10. Two Rivers	47
Henry Wadsworth Longfellow (1807—1882)	
11. A Psalm of Life	49
12. The Jewish Cemetery at Newport	52
13. <i>from</i> The Song of Hiawatha	57
14. My Lost Youth	70
15. The Cross of Snow	75
Edgar Allan Poe (1809—1849)	
16. To Helen	77

17. The City in the Sea	79
18. The 'Raven'	83
19. Annabel Lee.....	93

Walt Whitman (1819—1892)

20. As Adam Early in the Morning.....	96
21. There Was a Child Went Forth.....	97
22. <i>from</i> Song of Myself.....	102
23. Cavalry Crossing a Ford.....	125
24. When Lilacs Last in the Dooryard Bloom'd.....	126
25. O Captain ! My Captain !	142
26. Reconciliation.....	144
27. Come Up from the Fields Father.....	145
28. A Noiseless Patient Spider	148

Emily Dickinson (1830—1886)

29. 214 ("I taste a liquor never brewed")	150
30. 249 ("Wild Nights — Wild Nights !")	152
31. 303 ("The Soul selects her own Society")	153
32. 528 ("Mine — by the Right of the White Election!")	154
33. 585 ("I like to see it lap the Miles")	155
34. 640 ("I cannot live with you")	157
35. 668 (" 'Nature' is what we see")	160
36. 712 ("Because I could not stop for Death")	161
37. 1072 ("Title divine — is mine!").....	163
38. 1732 ("My life closed twice before its close")	165

Edwin Arlington Robinson (1869—1935)

39. Credo166
40. Richard Cory167
41. Miniver Cheevy169
42. Eros Turannos172

Robert Frost (1874—1963)

43. The Pasture.....175
44. Mending Wall176
45. The Death of the Hired Man179
46. After Apple-Picking188
47. The Road Not Taken191
48. Birches193
49. Nothing Gold Can Stay197
50. The Runaway198
51. Stopping by Woods on a Snowy Evening200
52. The Silken Tent202

Carl Sandburg (1878—1967)

53. Chicago204
54. Graceland207
55. Grass.....209
56. *from* The People, Yes210

Wallace Stevens (1879—1955)

57. The Emperor of Ice-Cream215
58. The Motive for Metaphor217

William Carlos Williams (1883—1963)

59. The Red Wheelbarrow219

60. The Yachts	220
61. The Young Housewife	223
62. A Sort of Song	224
63. Seafarer	225

Ezra Pound (1885—1973)

64. A Pact	227
65. In a Station of the Metro	228
66. The River-Merchant's Wife: A Letter	229

Marianne Moore (1887—1972)

67. The Fish	232
68. Nevertheless.....	235

Thomas Stearns Eliot (1888—1965)

69. The Love Song of J. Alfred Prufrock	238
70. <i>from</i> The Waste Land	247

John Crowe Ransom (1888—1974)

71. Captain Carpenter.....	265
72. Parting, Without a Sequel	270

Archibald Macleish (1892—1982)

73. <i>from</i> Empire Builders	272
---------------------------------------	-----

E. E. Cummings (1894—1962)

74. O sweet spontaneous.....	275
75. If There Are Any Heavens My Mother Will ...	277
76. Somewhere I Have Never Travelled, Gladly Beyond	279
77. anyone lived in a pretty how town	281
78. i Carry Your Heart With Me (i carry It In...)	284

Langston Hughes (1902—1967)

79. The Negro Speaks of Rivers286
80. The Weary Blues288
81. Harlem291

Wystan Hugh Auden (1907—1973)

82. The Unknown Citizen292

Theodore Roethke (1908—1963)

83. Open House295
84. Root Cellar.....297

Randall Jarrell (1914—1965)

85. The Death of the Ball Turret Gunner299
86. The Woman at the Washington Zoo300

Gwendolyn Brooks (1917—)

87. We Real Cool303
88. Of Robert Frost.....304

Allen Ginsberg (1926—)

89. A Supermarket in California305

James Wright (1927—1980)

90. A Blessing308
91. Lying in a Hammock at William Duffy's Farm
in Pine Island, Minnesota310
92. Depressed by a Book of Bad Poetry, I Walk
toward an Unused Pasture and Invite the Insects
to Join Me311

FOREWORD

I

American Poetry

Whatever it is, it must have
A stomach that can digest
Rubber, coal, uranium, moons, poems.

Like the shark, it contains a shoe.
It must swim for miles through the desert
Uttering cries that are almost human.

1963 (by Louis Simpson)

The primary characteristic of American poetry is its variety, as the selection of poets and poems which follows demonstrates. Louis Simpson, a contemporary poet and critic, describes it in his little poem as a shark, a sometimes frightening yet necessary creature, which is capable of digesting a multitude of objects. In like manner, the American poet takes his materials as if from a cluttered ocean and then swims out of place in a desert attempting to cry out in a human utterance. The metaphor, for all its extremity, is nonetheless apposite. The poetic voices

represented in this book are manifestly different one from the other — elderly-youthful, male-female, northern-southern, black-white.

The giant of American poetry, Walt Whitman, wrote: "I hear America singing, the varied carols I hear ..." These carols, or songs, arise from a variety of peoples and dialects having arrived and settled in the United States, forming what is called a great "melting pot." Perhaps this is what Whitman had in mind when he wrote in his Preface to the first edition of *Leaves of Grass* (1855), "The United States themselves are essentially the greatest poem."

From the earliest settlers early in the seventeenth century until the time of Ralph Waldo Emerson and Walt Whitman, there were no indigenous, accepted customs or traditions for an American literature to be established upon. There was only the American Indian occupying the land in his innocent and self-proficient ways. The arriving settlers from Britain and Europe brought with them a cosmopolitan, sophisticated culture which could not be readily reconciled with the apparent crudeness, even savagery, of the Indian. Moreover, the new pioneers were concerned with the necessary task of clearing the land for villages and farmland, as well as preparing to move further westward in exploration and development of the New World, which was fertile but also inhospitable. In literature during those early days, the beauty and wisdom of their homelands provided reas-

surance and stability in a rough and mysterious environment.

As more and more settlers arrived, the philosophic and artistic concentration was developing in what is still called New England and primarily centered in Boston, Massachusetts. The governmental system was closely linked to the Calvinist theology which was dominant until early in the nineteenth century. The Calvinists, or Puritans as they are better known, based their protestant Christian belief on the writings of John Calvin (1509—1564). Many of the Puritans had already sought a sanctuary from religious persecution by fleeing to the new land; Calvinism offered a formalized theological system which delineated logical and strict rules of conduct. Its basic ideas, beginning with the underlying acceptance that Jesus Christ is God and that the Bible is the unsailable source of authority concerning matters of theology, were: (1) that man is depraved as a consequence of Adam's fall (Book of Genesis), (2) that man may be redeemed by faith in God and not by good works, because man has no will of his own, and (3) that by salvation through the grace of God and by leading a holy and pious life, one may be "predestined" for eternal life with God after this earthly life. The Calvinist ministers or magistrates of that time also assumed positions in the governmental organization of the villages and colonies, thus producing a church-state kind of government. The individual per-

son was free only in so far as he obeyed the precepts and laws of the magistrates.

In literature, as in the other arts, the obligation of the writer was to promote the doctrines of the church and to make the Bible memorizable and more faithful to the original texts in the Hebrew and Greek. One result of this was the publication of the *Bay Psalm Book* (1640), the first important book published in America. Harvard College had already been established near Boston in 1636, and before long its Divinity School was almost entirely Calvinist in its theological teaching. The effect of this institution through the training of its graduates was widespread in the British colony and even after the American revolution.

One of the first clear signs of maturity is the desire for independence. By the end of the seventeenth century, Calvinism had almost completely lost its grip upon the people. That oligarchic dictatorship could no longer master men of independent spirit. Such independent-minded men as Benjamin Franklin and Thomas Paine were to become the significant literary spokesmen of the developing revolt against what was now being seen as British tyrannical rule. The British literary forms, so long imitated or reproduced in the new land, gave way to experimentation in form and subject more in keeping with a genuine American geography, topography, and flora and fauna, along with the already-present Indian and the

new blending of many foreign nationalities. The process was a slow one, and the energies and expenditures of money and effort went into the revolutionary cause rather than into the production of a genuine literary art. One such poet whose literary work suffered because of the need to write both prose and poetry in support of the revolutionary cause was Philip Freneau, some of whose work appears below.

One of the consequences of a nation's successful revolution against another's sovereignty is that of a spirit of individual liberty. The innovative democratic system of the newly-formed United States guaranteed certain personal freedoms and opportunities previously denied the colonist. Each of the original thirteen states would be essentially autonomous and self-determining, with only minimal intrusion by a central government. The Bill of Rights (1791), the first ten amendments to the American Constitution, guarantees freedom of speech, press, assembly, and religion.

After the dust and smoke of the Revolution settled, all the literary artist had to do was sharpen his quills, dip them in ink, and start writing. But what about? Without the traditions and customs of the old world, and starting anew in an essentially uncharted land, what would be worthy subjects for poetry? Would be novelists and dramatists were asking themselves the same question. Among poets, there were attempts at reconciling the new freedom

with the new responsibility, most notably in the work of Freneau, William Cullen Bryant, and Edgar Allan Poe. But their attempts were inadequate, considering the awesome potentialities offered by the new nation in all of its infinite variety and breathtaking grandeur. They tried, but they did not push very hard, contenting themselves with English classicism (Bryant) and occasional forays into experiments with sound (most obviously Poe).

After the Revolution, although New York and Philadelphia had become important industrial and trade centers, Boston still remained the artistic and philosophic *locus* of the United States. The Harvard Divinity School, having lost its Calvinist influence, flirted briefly with a new, more easy-going doctrine called Unitarianism, training a new breed of thinkers and writers who would become increasingly independent and original in their outlook. Several of these men and women joined together in a philosophic quest for purely American statements regarding education, religion, literature, and other areas of human thought and conduct, which resulted in a loosely-organized group of thinkers now known as the "American Transcendentalist Movement." They had been schooled at Harvard, but their inquisitiveness had led many of them into studies of Hindu philosophy, the German romantics, Emanuel Swedenborg, Plato, and other thinkers of past ages. From their study and the gradual unfolding of ideas through their writings, a philosophical attitude,

though not a philosophical system, emerged. This Transcendentalism, represented best in the person and the writings of Ralph Waldo Emerson, was based on the idea of a monism, or oneness, of all things in nature and the universe. They believed that God had made all things in nature and still remained in every thing, including man. God was truly immanent in the world. As a consequence of this, therefore, every object in nature is symbolic and a manifestation of God's attempts to communicate directly with man. Even words are to be thought of as symbols provided by God; by extension, therefore, words in poetic form would be the highest of the arts because of their revelatory power. The ultimate purpose of Transcendentalism was to establish a moral and ethical groundwork by which men could live and then, after that, a literary theory and other artistic determinations could be made. The two most important documents of this movement are Emerson's essay "Nature" (1836) and Henry David Thoreau's *Walden* (1854).

In an essay called "The Poet," published in 1842, Emerson described in what may have seemed rather general terms what he foresaw the future American poet as being like and what his subjects would have to be in order to be truly an *American* poet.

The poet is the sayer, the namer, and represents beauty. He is a sovereign, and stands on the center. For the world is not painted or adorn-

ed, but is from the beginning beautiful; and God has not made some beautiful things, but Beauty is the creator of the universe. Therefore the poet is not any permissive potentate, but is emperor in his own right.

* * * * *

Our log-rolling, our stumps and their politics, our fisheries, our Negroes and Indians, our boats and our repudiations, the wrath of rogues and the pusillanimity of honest men, the northern trade, the southern planting, the western clearing, Oregon and Texas, are yet unsung. Yet America is a poem in our eyes; its ample geography dazzles the imagination, and it will not wait long for meters.

This, with little doubt, is an essay that Walt Whitman read and reread, for there are frequent echoes of this and other essays of Emerson to be found in Whitman's poetry, a debt which Whitman acknowledged early in his poetic career and later tried to minimize.

The direction of Emerson's thinking was towards a conception of the American artist faced with a seemingly untameable, sprawling garden filled with as-yet-unnamed, thus unknown, animal life and vegetation. The obvious parallel in history and literature was that of Adam alone in the Garden of Eden, as described in the Old Testament of the Bible. Perhaps with more perception than he