

中央高校基本科研业务费专项资金资助项目

自然·女性·栖居

——罗伯特·弗洛斯特诗歌中的生态美学

李应雪 著

中央高校基本科研业务费专项资金资助项目 1430432

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辽宁大学出版社

图书在版编目 (CIP) 数据

自然·女性·栖居：罗伯特·弗洛斯特诗歌中的生态美学/李应雪著. —沈阳：辽宁大学出版社，2010. 11

中央高校基本科研业务费专项资金资助项目

ISBN 978-7-5610-6192-3

I. ①自… II. ①李… III. ①弗洛斯特，R. (1874~1963) —诗歌—生态学：文艺美学—文学研究
IV. ①I712. 072

中国版本图书馆 CIP 数据核字 (2010) 第 208583 号

出 版 者：辽宁大学出版社有限责任公司

(地址：沈阳市皇姑区崇山中路 66 号 邮政编码：110036)

印 刷 者：沈阳市昌通彩色印刷厂

发 行 者：辽宁大学出版社有限责任公司

幅面尺寸：148mm×210mm

印 张：8.875

字 数：260 千字

出版时间：2010 年 11 月第 1 版

印刷时间：2010 年 11 月第 1 次印刷

责任编辑：崔利波

封面设计：徐澄玥

责任校对：金 山

书 号：ISBN 978-7-5610-6192-3

定 价：28.00 元

联系电话：024-86864613

邮购热线：024-86830665

网 址：<http://www.lnupshop.com>

电子邮件：lnupress@vip.163.com

摘 要

生态美学是近年来美学领域中重要的理论探索，它以开拓性的观点和独特的视角实现了美学学科的理论创新。生态美学突破认识论美学主客二元对立的美学传统，强化自然的主体性地位，旨在重构人与自然的审美关系，重塑人类诗意栖居的美学理想。生态美学为文学研究展现了新的前景，其丰富的理论内涵为文学批评构筑了多向度的阐释平台。另一方面，生态美学的发展需要从文学文本中汲取思想资源。生态美学与文学研究相结合的批评模式方兴未艾，很多新颖独到的观点应运而生。然而，对经典作家作品的系统性研究刚刚起步，尚未形成研究范式或体系。在已有的研究中多见套用生态美学话语进行文本分析的例子，而缺少从文学文本中挖掘、提炼新观念和新理论的有效尝试。美国现代诗人罗伯特·弗洛斯特诗歌中蕴含着丰富的生态美学资源。以对自然、女性、栖居三个重要主题的美学讨论为核心，弗洛斯特诗歌形成了独特的生态美学体系，从而为当代生态美学的理论研究提供了不可多得的范例，深化并扩展了生态美学的理论内涵。

通过对自然和“存在”的诗歌展现及美学讨论，弗洛斯特以诗歌创作实现了“审美批判”和“审美重建”的结合。弗洛斯特以现实主义的笔触揭示了工业文明给新英格兰人造成的生存困境和精神疾患，深刻反思了物质文明过度发展对自然造成的不良影响暴力。更重要的是，他在生态美学的高度探索了人类摆脱文明异化、实现美好生存的可能途径。在以往对弗洛斯特的研究中，无论是对其诗歌中生态意识的阐发还是对其存在美学的论述大多

呈孤立的态势，研究者对于两者的内在联系及由此联系引发的相关问题关注甚少。本研究认为，弗洛斯特诗歌生态美学是生态思想与美学的有机结合。这一体系以其宽广的包容性合理并有效地涵盖了弗洛斯特诗歌和诗学几乎所有重要层面。

本研究以理论构建和文本阐释相结合的方式双向展开对弗洛斯特诗歌生态美学的研究，力求从弗洛斯特的诗歌作品中整合出一个较为完整的美学体系，从而展现诗人生态思想中的美学意蕴，进而发掘其诗歌美学中的生态内涵。本研究围绕弗洛斯特诗歌中自然、女性、栖居三个主题范畴展开对弗洛斯特诗歌生态美学的系统论述，从生态审美批判、人与自然主体间性审美关系、生态存在美和生态理想美等多个方面构建其诗歌生态美学系统。

本研究共分五部分。导论部分重点讨论弗洛斯特诗歌研究和生态美学的重要联系。一方面，通过梳理评价弗洛斯特批评史，点明应突破已有阐释模式中存在的“形式主义”壁垒，结合社会发展和时代需要，使弗洛斯特研究获得更多的“当下性”；另一方面，整合当代生态美学理论的核心观念，描绘其发展态势，揭示弗洛斯特诗歌文本及美学探索与生态美学理论创新的相关性。

第一章讨论弗洛斯特自然诗中人与自然的主体间性审美关系，揭示其自然诗中“反浪漫主义”、“反田园”和“对话性”的特点，指出弗洛斯特的自然写作是在“生态中心主义”和“生态对话主义”的思想框架中展开的。弗洛斯特的自然诗突破了英美浪漫主义诗歌和欧陆田园文学传统在描绘自然时以人类的视角为出发点的认识论美学传统，恢复了自然的主体性地位，同时展现了人与自然的现实关系。生态审美批判和人与自然的对话关系是本章论述的两个重点。通过对浪漫主义诗歌和田园诗的反思、批判和反讽式运用，弗洛斯特不仅实现了对前两者美学本质的超越，而且巧妙地展开了对于工业文明的审美批判，指出“人类中心主义”的视角和思想倾向导致人类对于自然的暴力，使人类丧失了与自然中和和谐的美好关系。在其诗歌文本中，诗人以现象学的方式展现了人类在面对自然时惯有的“独白”式思维方式，

揭示了该思维模式引发的困惑和反思，从而阐明诗人“对话”的自然观，旨在重塑人与自然的主体间性审美关系。

第二章讨论女性的生态存在美学和弗洛斯特“平衡诗学”。以弗洛斯特叙事诗中几类女性人物为研究对象，本章详细分析了其命运变化与实现自然欲望的辩证关系，展现了诗人独特的女性观和存在美学。欲望的实现、压抑或死亡决定着她们存在的价值和自我主体性的实现，对其人生意义和命运归宿产生了重大影响。不同女性人物迥异的“欲望”故事中蕴含着丰富而深刻的美学空间，是弗洛斯特对于女性存在意义的生态思考和美学探索。本章的另一重点是对弗洛斯特“平衡诗学”的讨论，研究“女性与欲望”的故事中蕴含的对于诗歌创作的隐喻性思考和美学创见。弗洛斯特关于激情与理性、想像力与诗歌形式等诗学问题的真知灼见中透射出不凡的生态美学内涵。从生态协同性的角度考察其诗学的美学内涵，有助于甄别某些研究者对于弗洛斯特诗学的不当定位，继而重新评价其诗歌美学在现代诗歌发轫及发展期的重要作用。

第三章研究弗洛斯特诗歌生态美学中的生态理想美，即“诗意栖居”的美学理想。首先梳理与栖居理论紧密相关的美学阐述，重点解读“家园意识”和“位置感”等核心观念，集中讨论两者的生态美学内涵。然后以对弗洛斯特诗歌细读为基础，分析新英格兰人实现“重新栖居”的现实手段及其在弗洛斯特诗歌中的展演，深入讨论诗人对于“位置感”和“家园意识”生态美学内涵的独特阐发。海德格尔和弗洛斯特关于“诗意栖居”的对比研究构成本章的最后一部分。海德格尔“天、地、神、人四方游戏说”中神和自然并重的矛盾被弗洛斯特诗歌中“生态中心主义”的思想内涵很好地解决了。弗洛斯特以自然为人类构筑“诗意栖居”的核心所在，以人与自然的共生共荣为“诗意栖居”的基本内涵，以艺术想象和诗歌创作为沟通自然和通达“诗意栖居”的重要手段。海德格尔关于“贫乏时代诗人的功能”的阐述在弗洛斯特那里得到了极大的回应，诗人作用与重获“诗意栖

居”理想的关系得以丰富和强化。

结论部分回顾弗洛斯特诗歌生态美学研究的主要内容，在此基础上探索弗洛斯特诗歌美学研究的理论和现实意义。

弗洛斯特的诗歌在审美批判中凸显了自然的主体性及人与自然的现实关系，从而点明了新英格兰人的存在困境及其实现本真存在的基础，而弗洛斯特对于人与自然审美关系的揭示和塑造为新英格兰人达成“存在之美”建立了前提。弗洛斯特笔下的女性人物体现了“存在”的辩证法及其对“存在美”的追求。女性与自然的亲缘关系赋予女性独特的创造力，而女性与男性的互补平衡关系成为女性承载生命力和建构生存意义的重要手段。在“家园之中”和“土地之上”，新英格兰人的“存在之美”才能升华为“栖居”之美。对土地的珍存及对本土文化的保护成为“诗意栖居”的前提，而对栖居理想的艺术想像和诗歌展现成为实现“诗意栖居”的独特方式。

尽管弗洛斯特的美学思想有时呈现模糊和复杂的特点，其对自然、女性和栖居主题的美学探索中也不乏值得商榷的观念，但其诗歌美学的总体构想和美学指向对于文学和美学研究都具有重大价值和现实意义。弗洛斯特诗歌生态美学中蕴含的深刻而丰富的思想内涵不仅对于我们今天建设生态文明社会意义匪浅，同时也为生态美学理论走向纵深做出了独特的贡献。弗洛斯特诗歌生态美学为生态文明的理论建设增添了宝贵的思想资源，同时也为个体的生存提供了重要的参照，鼓励人类重建生存的美学空间。

ABSTRACT

As a burgeoning branch of aesthetics and with its theoretic innovation, eco — aesthetics has pioneered a new dimension of aesthetic study and brought about fresh concepts to the study of aesthetics as a whole. Eco — aesthetics breaks through the binary opposition inherent in epistemological aesthetics by recovering the subjectivity of nature and rebuilding the aesthetic relationship between man and nature. At the same time, it aims at re — shaping the ideal existential state of poetical dwelling. Eco — aesthetics exhibits positive prospects and fresh perspectives to the interpretation of literature. At the same time, literary texts can be rich resources for the theoretic development of eco — aesthetics. The trend of employing the theory of eco — aesthetics to interpret literary texts has been ascendant, but related studies of classics and classical writers are still scarce. The current study tends to borrow the concepts and discourse of eco — aesthetics to interpret literary texts. However, few critics have tried to construct tentative aesthetic systems from literary works that are able to enrich the meaning and scope of eco — aesthetics. The poetry of Robert Frost could probably set an example of how an eco — aesthetic system is constructed though one's literary exhibition. With his dramatization of the three key thematic issues, namely, nature, women and dwelling, Frost presented a

unique system of eco — aesthetics, hence offering an unprecedented instance for the study of eco — aesthetics and broadening its theoretic connotation.

Frost realized a combination of “aesthetic critique” and “aesthetic re — construction” through his dealing of nature and existence in his poetry. He examined and criticized the industrial civilization by disclosing its violence towards nature and depicting the existential predicaments of the New Englanders. Meanwhile, he explored the ways that extricate man from the alienation caused by the industrial civilization and discussed the possibility that man could re — shape the aesthetic relationship with nature and rebuild a harmonious life. The critical history of Robert Frost shows that either the study of his ecological conceptions or the explication of the aesthetics in his poetry is largely isolate interpretations. Few critics have noticed the connections between these two issues. This dissertation argues that the eco — aesthetics in Frost’s poetry is an organic integration of his ecological ideas and his existential aesthetics. This eco — aesthetic system has encompassed nearly all the important aspects of Frost’s poetry and poetics.

This dissertation discusses the eco — aesthetics in Frost’s poetry. Theory construction and textual analysis are two parallel approaches. The focus of this dissertation is to build up an overall aesthetic system that is comprised of Frost’s ecological thoughts and his aesthetic conceptions. Both the aesthetic implication in his ecological ideas and the ecological connotation in his aesthetics must be explicated. The dissertation conducts a systematic analysis of Frost’s eco — aesthetics around the three aesthetic dimensions as nature, women and dwelling. Frost’s eco — aesthetics is further analyzed from the following aspects,

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namely, "the ecological critique", "the inter — subjective aesthetic relationship between man and nature", "ecological existential beauty" and "ecological idealistic beauty of poetical dwelling".

The dissertation consists of five parts. Introduction discusses the close connection between the study of Frost's poetry and the study of eco — aesthetics. The summarization of the critical history of Robert Frost shows that the "formalistic" tendency is the major limitation of the previous study. The current study of Frost calls for a breakthrough from the former interpretative modes and structures. A new interpretative system is required that could accommodate the demands of the present society. The summarization of the core conceptions of eco — aesthetics and the description of its prospects are also important topics in the introduction because the aesthetic study of Frost's poetry is relevant and closely related to the study of eco — aesthetics.

Chapter One deals with "the inter — subjective aesthetic relationship between man and nature" in Frost's nature poetry. The "anti — romantic", "anti — pastoral" and "dialogic" characteristics of Frost's nature poetry collectively demonstrate that the essence of Frost's nature writing is ecologically dialogic and ecologically — centered instead of human — centered. Frost revolutionized and even rebelled against the epistemological aesthetics in English and American Romanticism and European pastorals. By repudiating the human — centered ideology in these literary traditions and illuminating the dialogic relationship between man and nature, Frost gave nature an equal status and recovered nature's subjectivity. Through the reflection, critique and parody of romantic poetry and pastorals, Frost not only

surpassed the two aesthetic traditions in terms of essence but also realized an aesthetic critique of the industrial civilization. Frost pointed out that the human-centered perspective and the ideology which held the dualistic opposition between man and nature were the ultimate reasons that caused man's violence toward nature and deprived them of their harmonious home in nature. Phenomenologically, Frost's nature poetry unfolds the "monologue" of man when facing nature, exposing the bafflements and promoting introspections about human-nature relationship. Through shaping and recovering the "dialogue" with nature, Frost cultivated "the inter-subjective aesthetic relationship between man and nature".

Chapter Two explores "the ecological existential aesthetics of women" and "the poetics of balance". Based on the detailed interpretations of the female characters in Frost's narrative poetry, this chapter analyzes the dialectical relationship between women's natural desire and their existential state, demonstrating Frost's existential aesthetics and his unique perception of women. Natural desire is the foundation for the female characters to create their living space. The materialization, suppression or death of natural desire determines the meaning of women's existence and the extent to which they could realize their subjectivity. With their rich aesthetic connotations, the different "stories of desire" of different women form another dimension of Frost's eco-aesthetics, which is the ecological dramatization and aesthetic reflection of women's existential significance. Another issue under discussion in this chapter is Frost's "poetics of balance", which deals with Frost's aesthetic innovation of poetry writing. Frost's "poetics of balance" is the ecological interpretation of questions concerning poetry writing,

ABSTRACT

such as the question of passion and reason, poetic imagination and poetic form, etc. The originality of these ideas lies on one hand in Frost's metaphorical dealing of the relationship between women's story and poetry writing, on the other hand in his ecological thinking over these issues, whether realistic or poetic. Ecological coordination between man and nature furnishes a new vision to penetrate Frost's eco-aesthetics in his dramatization of women's stories, his propounding of poetics and his aesthetic integration of these two issues.

Chapter Three focuses on "the ecological ideal beauty" of Frost's eco-aesthetics. Both in his poetry and his poetics, Frost persistently sought the ways for the New Englanders to reconstruct the conditions in which they were able to "dwell poetically". "The consciousness of home" and "the sense of place" are two central terms in understanding the eco-aesthetic significance of dwelling, and the first part of this chapter concentrates on the theoretic connotation of these two terms. Frost's aesthetic exploration of the New Englanders' re-dwelling is demonstrated in his poetry. Accordingly, part two and three of this chapter conduct detailed interpretation of his poems with emphasis on Frost's dramatic elaboration of "the consciousness of home" and "the sense of place". The last part of this chapter makes a comparison between Heidegger and Frost in terms of their different understanding and theorizing of "poetical dwelling". While Heidegger contradicted himself by putting equal stress on both divinity and nature in his theory of "primal oneness and play among heaven, earth, gods and mortals", Frost regarded natural rules and ecological principles as more sacred and divine forces than God or other divinities. Frost took nature as man's permanent home to realize poetical

dwelling. To him, the essential meaning of poetical dwelling was inherent in the concordant growth of man and nature. Furthermore, Frost believed that artistic imagination and poetry writing were important ways to contact nature and to achieve poetical dwelling. Heidegger's elucidation of poets' functions in "an impoverished age" found a powerful echo in Frost with a more intensified discussion of the roles that poets and poetry played in achieving poetical dwelling.

Conclusion restates the important aspects of Frost's eco-aesthetics and explores its significance, both realistic and theoretical. With his critique of the epistemological conception of nature and the side-effects of industrial civilization, Frost confirmed the independent quality of nature and delineated the realistic relationship between man and nature, hence disclosing the existential dilemma of New Englanders and pointing out the premise that could ensure human being's realization of his authentic nature. The women characters embody Frost's dialectics of existence and exhibit his existential aesthetics. The female characters' infinity with nature endow them unsurpassed creativity and charm, and their complementary and concordant relationship with men help them materialize their creativity and establish a harmonious state of existence. Only in their homeland and with their protection of its local culture and natural environment, the New Englanders could achieve the ideal state of living: poetical dwelling. Poetry writing and artistic imagination have been indispensable parts and special ways in the process of realizing poetical dwelling.

Though sometimes the ambiguity and complexity in Frost's poetry make him a little bit far-fetched, his conception and exploration of nature, women and dwelling also leave space for

ABSTRACT

reconsideration, the overall system of his aesthetics still has great value for the study of literature and aesthetics in the broader sense. With his exceptional depiction and dealing of the core issues of man's existence from an ecological point of view, Frost made contributions to the development of eco— aesthetics, therefore providing a valuable ideological system for the theoretical construction of eco— civilization. At the same time, the eco — aesthetics in Frost's poetry offers examples for individual living, encouraging modern man to explore their existential space and refresh the meaning of existence.

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导 论

21 世纪是生态文明时代。无论是发达国家还是发展中国家，在享受着科技文明迅猛发展所带来的便利和进步的同时，也都不同程度地面临着生态环境恶化、能源危机等问题所导致的人类生存困境。环境问题成为全球化问题，也是人类自身寻求持续发展和美好生存所必须面对和解决的重大课题，时代呼唤一种新的文明范式的产生。随着现代化进程的不断加快升级，人类社会逐渐进入后工业阶段，物质文明以前所未有的速度发展。另一方面，人类的物化、异化和孤独感日益深化，种种精神疾患相应产生，人类似乎逐渐远离了曾经的物质和精神家园——自然。海德格尔（Martin Heidegger）认为，人类进入现代社会以来，科技主义和功利化的算计使得人类的存在丧失了根基，人类与自然中和和谐的“共在”关系被破坏，“天、地、神、人”四方共舞的生态理想美已成为历史的记忆，取而代之的是人类对于自然的暴力征服和开发，而自然必将以自己的方式报复人类的蠢性。^① 改变人类当下的非美生存状态需要深刻反思人类以往自然观和行为方式中种种导致人与自然交恶的因素，摆脱人类思维模式中人与自然主客二元对立的控制，从存在论美学的高度构建人类审美化的生存，建立人与自然同生共荣的生态美学。生态美学旨在实现人类存在的理想美。这种宏阔的目标使得它不局限于单一的学科范畴

^① 海德格尔：《存在与时间》，陈嘉映、王庆节译，三联书店 2006 年版，第 209 页；海德格尔：《荷尔德林诗的阐释》，孙周兴译，商务印书馆 2004 年版，第 78 页。