

国家精品课程系列教材

GUOJIA JINGPIN KECHENG XILIE JIAOCAI

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英美诗歌欣赏教程

李正栓 申玉革◎编 著



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前言

诗歌以其抒情和言志、无与伦比的修辞和比喻、令人愉悦的功能、令人感动的意象和意境吸引读者诵读，激励着人们学习、工作和诗意地生活。

学习诗歌一定要学会欣赏，不会欣赏就不能吸收，就难以成为滋养人们的养料。为此，我们决定编写这本《英美诗歌欣赏教程》，旨在帮助读者高效地学习和吸收语言，帮助读者诗意地沟通，丰富读者的生活，提高读者的生活质量。

全书分为英诗入门、英国诗歌和美国诗歌三部分。英诗入门包含诗歌定义、诗歌功用、诗歌类型和诗歌要素，内容简洁但比较全面，旨在为广大读者提供学习和欣赏英诗的入门知识，使大家能够徜徉于诗歌艺术的海洋；英国诗歌包含从中世纪到现代的32位诗人的63首经典诗歌；美国诗歌涉及20位诗人的36首经典诗歌，所选诗歌尽量兼顾典型性和全面性，充分反映出各个诗歌流派的特点。

本书的体例是：诗人生平简介，按出生年代排序；诗歌选文；题解；注释；诗歌赏析（每个诗人选其一或二）；思考题；参考译文。

生平尽量简洁，为读者简要介绍所选诗人的基本情况和创作生涯的主要内容，有时还对部分作品进行简要的评论。

选文力求精当，入选诗作大多是所选诗人的代表性作品或抒情力作，篇幅以短诗为主。为了便于读者更好地理解 and 欣赏诗歌，诗人和诗歌的选择非常具有代表性，诗人尽量选择不同时期、不同流派的代表作家，每位诗人的诗歌尽量选用诗人不同类型的代表作。

所选诗作标题下有题解，用英文写成，概括所选诗作的主旨。

注释不厌其烦，对一些难词、偏词和词义已经发生变化的词、意象、意义等内容进行注释。

思考题旨在帮助读者深刻理解所学诗歌，巩固所学，启发思维。有时还涉及比较研究，与中国诗歌进行比较。

参考译文选用忠实对等、传神达意之作。

诗歌赏析部分起到示范作用，用汉语行文，具体分析所选诗歌的形式、主题、音韵、修辞等诗艺技巧。

本书还对主要的诗歌术语进行了解析，有很强的参考性，翔实地介绍了抑扬格、十四行诗、自由体、无韵体、格律分析等诗歌常识以及湖畔诗人、玄学派、意象派等诗歌流派的特点。

在选材原则上，基本按照历史发展的脉络，注重代表性和艺术性，尽量兼顾不同时期不同诗人不同风格的作品。

本书旨在通过对英美诗歌的具体文本的阅读，让读者比较系统地了解并掌握英美诗歌的发展，了解英诗在各个历史时期的形式、风格、技巧和与之相关的时代背景、文学思潮等，掌握诗歌分析和欣赏的基本方法。分析各个时期英美诗歌的经典佳作，阐述这些诗作的格式、韵律、风格和诗歌创作理论，重点在于对具体诗歌的赏析。通过比较详尽的分析，让读者掌握英诗的特点，提高欣赏英语的能力和水平，熟悉英美诗歌的创作理论。

本书的编写宗旨是力求中英文结合，从对比的角度欣赏英语诗歌，即运用中英、英美、翻译、对比手法来分析诗歌，做到简明易懂，有独到视角，不求面面俱到。围绕每首诗歌中包含的相关知识点进行详细解析，既方便教师进行教学，也有利于学生自学。

本书适用于本科院校的英语专业的诗歌教学，也适合作为非英语专业学生的选修课教材。对于报考英语专业研究生而言，本书是一本极有参考价值的辅导书。

本书在编写过程中，参考了很多学者的教材和著作，使用和借鉴了很多名家译作，在此一并表示感谢。

李正栓 申玉革
2013年8月

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Part One Entrée to English Poetry

I . What is poetry?

.....

What is poetry? It is not easy to know what poetry is, but it is not difficult to know what is not poetry. It depends on what a poet writes and how he writes. It also depends on how a reader understands a poetic writing. So the level and the taste of the reader also determine what poetry is and what good poetry is. Thus the knowledge of poetry and approaches to appreciating poetry become important and basic elements. There have been many attempts to define what poetry is. Any of them is useful, but none is absolute.

Plato thus defines a poet: The poet is a light and winged holy thing, and there is no invention in him until he has been inspired and is out of his senses, and then the mind is no longer in him.

One can see that Plato thought that poetry comes out inspiration and ecstasy.

According to Aristotle, poetry is a more philosophical and higher thing than history, for poetry tends to express the universe, history and the particular. Poetry is a species of imitation or mimesis.

In other words, Aristotle stresses that poetry imitates the world, to be more exact, reflects man's action.

Sir Philip Sidney affirmed the theory of imitation: "Poesy therefore is an art of imitation, for as Aristotle termeth it in the word mimesis—that is to say, a representing, counterfeiting, or figuring forth. Poetry, above all the other arts and sciences, embodies truth."

By saying that poetry embodies truth, Sidney is repeating that poetry imitates or reflects the world (truth or reality).

William Wordsworth said that "All good poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility."

What Wordsworth stressed is that poetry should first of all express feeling. It is more subjective. It is the display of the poet's inner mind.

Samuel Taylor Coleridge said, "The proper and immediate object of Poetry is the communication of pleasure. Poetry is the best words in the best order."

Coleridge meant that the purpose of poetry is the exchange of delight, or the poet tells the reader about his happiness. Coleridge also displayed his view on diction. Poetry should use defined words.

Percy Bysshe Shelley said that "Poetry is the record of the best and happiest moments of the happiest and best minds. Poets are the unacknowledged legislators of the world."

Shelley's theory of poetry as record is an echo of Aristotle's theory of imitation. It memorizes the people's feeling and action. What is more, Shelley held that poets are legislators or makers.

Raymond MacDonald Alden said, "Poetry is imaginative metrical discourse ... Poetry is the art of representing human experiences, in so far as they are of lasting or universal interest, in metrical language, usually with chief reference to the emotions and by means of the imagination."

Alden thought of poetry as imagination and representation of experience full of feeling. He also touched upon the basic element of poetry, that is, meter.

Carl Sandburg said, "Poetry is the synthesis of hyacinths and biscuits... a series of explanations of life, fading off into horizons too swift for explanation."

Sandburg was talking about the importance of images in poetry, especially the synthesis of different images.

Thomas Sterns Eliot was against the Romantic poets' idea of poetry as the overflow of feeling by saying that Poetry is "not the assertion of truth, but the making of that truth more fully real to us."

Robert Frost said that "A poem begins with a lump in the throat, a homesickness or a love-sickness. It is a reaching-out toward expression; an effort to find fulfillment. A complete poem is one where the emotion has found its thought and the thought has found the words."

One can see that Frost laid stress on feeling and expression of the feeling in suitable words.

Louis Untermeyer said, "Poetry is the power of defining the indefinable in terms of the unforgettable." He is talking about abstractness of poetry.

One can never finish a summary of people's definitions of poetry.

Each definition given above can only reveal one part of its features. However, one can make an attempt to describe its properties, function, and characteristics as clearly as possible. It is a method to express one's emotion and make his reader feel it by means of the best language. Through poetry, one can acquire knowledge how to do with the change, how to come to terms with joy and grief, and how to celebrate the wonder still to be found in the extraordinary energy of daily life. Due to this perspective by itself, poetry can not be limited by definitions. It can not be communicated or fathomed other than by the use of poetry itself.

Generally speaking, poetry has the following major characteristics:

1. Poetry is divided by lines.
2. Poetry is lyrical, even the epics.
3. Poetry is metaphorical. No metaphor or rhetoric device in general, no poetry.
4. Poetry is built of images, no matter in which country and what time.
5. Poetry is mostly personal.
6. Poetry is brief. It can describe things in the fewest words.
7. Poetry is music composed with words.
8. Emotion and imagination play an important role in poetry.

II . The Function of Poetry

No matter in Chinese or western culture, generally speaking, poetry has two functions. One is to delight; the other is to instruct.

Since ancient times, the Chinese agreed to the function of poetry as expressing the poet's will. Some even said that poetry should teach how to become good husband and wife, how one should be filial, how one should abide by ethics, how one should act on moralization, and how one should improve the customs.

Plato thought that poetry can not only bring pleasure to people but also should be useful to the state. He attached importance to the function of instruction and thought that too much delight harms the function of instruction or education.

Horace defined the function of poetry as giving the reader benefit and pleasure, to give the reader joy and teach the reader how to live. He advocated the function of giving amusement and teaching, that is, to delight and instruct.

Sir Philip Sidney repeated this theory by saying that poesy's chief end is "to teach and delight."

This is also repeated by Samuel Johnson who insisted that "The end of writing is to instruct; the end of poetry is to instruct by pleasing."

III. Major Types of Poetry

According to the French critic Gérard Genette, poetry can be classified into three major types: narrative poetry, lyric poetry and dramatic poetry. Some of these types have several subdivisions and each adheres to different conventions.

1. Narrative poetry

A narrative poem tells a story. It is always told by a narrator. Narrative poetry is written with the poet standing outside his material, representing human experiences by what is often called the "objective" method. It aims primarily at telling a story in a sequence of events. Epic, ballad and metrical romance are three main categories of narrative poetry.

(1) The Epic

The Epic is a long narrative poem of great scale and grand style, typically a recounting of history or legend or of the deeds of a national hero. It deals with noble characters and heroic deeds. Many nations have their own epics. For example, *Iliad*, *Odyssey*, *Aeneid*, *Beowulf*, *Song of Roland*, *The Divine Comedy*, and *Paradise Lost*, etc.

(2) Metrical Romance

Romance is the prevailing literary form of literature in the Middle Ages. It

was a long composition, mostly in verse, describing the life and adventures of a noble hero. *Sir Gawain and the Green Knight* is a famous metrical romance.

(3) Ballad

A ballad is a story told in song, usually in 4-line stanzas, with the second and fourth lines rhymed.

(4) Dramatic Monologue

Dramatic monologue is a kind of narrative poem in which one character speaks to one or more listeners whose replies are not given in the poem. The occasion is usually a crucial one in the speaker's life, and the dramatic monologue reveals the speaker's personality as well as the incident that is the subject of the poem. The main user of dramatic monologue was Robert Browning whose principal achievement lies in his introduction of dramatic monologue into English poetry. His *My Last Duchess* is one of its examples.

2. Lyric poetry

Lyric poetry is the type in which the poet speaks for himself, setting forth inner experiences by subjective method. It has many forms of expression, such as song, ode, elegy, sonnet, pastoral, etc.

(1) Song

A Song is a short lyric poem with distinct musical qualities, normally written to be set to music. It expresses a simple but intense emotion. George Gordon Byron's "She Walks in Beauty" is a song. There are many poems entitled "song".

(2) Ode

Ode is a complex lyric poem of some length, dealing with a noble theme in a dignified manner and originally intended to be sung. Odes are often written for a special occasion, to honor a person or a season or to commemorate an event. John Keats is famous for his odes such as "Ode to the Nightingale" and "Ode on a Grecian Urn".

(3) Elegy

Elegy is a poem of mourning, usually over the passing of life and beauty or a meditation on the nature of death. An elegy is a type of lyric poem, usually

formal in language and structure, and solemn or even melancholy in tone. Among the best are Thomas Gray's "*Elegy written in the Country Churchyard*" and John Milton's "*Lycidas*".

(4) Sonnet

Sonnet is a lyric poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme. There are mainly two major patterns of rhyme scheme in sonnets written in English. The Italian or Petrarchan sonnet comprises an octave (eight lines) rhyming abbaabba and a sestet (six lines) rhyming cdecde or cdccdc. The transition from octave to sestet usually coincides with a "turn" in the argument or mood of the poem, usually in Line 9. The English or Shakespearean sonnet comprises three quatrains and a final couplet, rhyming abab cdcd efef gg. The "turn" comes with the final couplet, which may sometimes achieve an epigram. Yet, one can still find the influence of the Italian form, that is, in some sonnets one can still find the turn in Line 9. There was one notable variant, the Spenserian sonnet, in which Spenser linked each quatrain to the next by a continuing rhyme: abab bcbc cdcd ee. There are three famous sonnet sequences in the Elizabethan Age: Spenser's *Amoretti*, Shakespeare's sonnets and Sidney's *Astrophel and Stella*.

(5) Pastoral

Pastoral is a highly conventional mode of writing that celebrates the innocent life of shepherds and shepherdesses in poems, plays and prose romances. Pastoral literature describes the loves and sorrows of shepherds, usually in an idealized Golden Age of rustic innocence and idleness; paradoxically, it is an elaborately artificial cult of simplicity and virtuous frugality.

3. Dramatic poetry

Dramatic poetry is the type intended for the stage. It presents human life in conflict, mainly including comedy, tragedy and the historical drama.

(1) Comedy

A comedy typically deals with common people and is dominated by a light tone that encourages laughter (or at least amusement or entertainment) and ends happily, often with the uniting of a pair of young lovers. Shakespeare

wrote many comedies, such as *Twelfth Night*, *The Merchant of Venice* and *As You Like It*, etc.

(2) Tragedy

Traditionally, a tragedy is dominated by a serious tone, concerns characters of noble birth, perhaps a king like Oedipus or a prince like Hamlet, deals with profound issues, and usually concludes with the death of the leading character. Shakespeare is famous for his four great tragedies *Hamlet*, *Othello*, *King Lear* and *Macbeth*.

(3) Historical Drama

The historical drama deals with some historic events or personages. For example, Shakespeare's *Henry IV*, *Richard III*, etc.

IV. Elements of Poetry

.....

1. Rhyme (韵)

Rhyme refers to the repetition of certain sound in words, usually at the end of poetic lines.

A. Types of rhyme according to its place

(1) End rhyme (尾韵)

End rhyme is the repetition of the last stressed vowel in a line and all the following syllables. End rhyme is the commonest type of rhyme in English poetry after the medieval period.

(2) Internal rhyme (行内韵)

Internal rhyme is also called crossed rhyme. An internal rhyme occurs when the word in the middle rhymes with the one at the end of a line. For example, "The guests are *met*, the feast is *set*" and "Spring, the sweet spring, ..."

B. Types of rhyme according to its structure

(1) Masculine rhyme (阳韵)

Masculine rhyme is the repetition of one syllable at the end of respective lines. For example,

Under the green wood tree,
Who loves to lie with me.

(2) Feminine rhyme (阴韵)

A feminine rhyme is a rhyme that matches two or more syllables, usually at the end of respective lines, in which the final syllable or syllables are unstressed. Feminine rhyme is relatively rare in English poetry and usually appears as a special effect. William Shakespeare's Sonnet number 20 makes use of feminine rhymes:

	Rhyming Syllables	Rhyme Pattern
“A woman's face with nature's own hand painted ,	pain-ted	A—B
Hast thou, the master mistress of my passion ;	pass-ion	C—D
A woman's gentle heart, but not acquainted ,	quain-ted	A—B
With shifting change, as is false women's fashion ...	fash-ion	C—D
But since she prick'd thee out for women's pleasure ,	plea-sure	E—F
Mine be thy love and thy love's use their treasure ”.	trea-sure	E—F

C. Other types of rhyme

Besides the above rhymes, there are other types of rhyme frequently used in English poetry as follows.

(1) Alliteration (also called Head rhyme or Initial rhyme, 头韵)

Alliteration is the repetition of the same sounds—usually initial consonants of words or of stressed syllables—in any sequence of neighboring words. For example, “O wild West Wind, thou *breath* of Autumn's *being*.”

(2) Assonance (腹韵, 亦称元音韵)

Assonance is the repetition of vowel sounds within a noticeable range. Assonance occurs in words as: fight / bike; fat / map; morning / falling. In poetry, it goes as follows.

She walks in beauty, like the night
Of cloudless climes and starry skies.

(3) Consonance (辅音韵)

Consonance is the repetition of consonant sounds before and after different vowels. Consonance occurs in words as *block / black*; *creak / croak*.

(4) Eye rhyme or sight rhyme (眼韵)

Eye rhyme occurs when the spelling of the rhyming element match, but the sound does not. For example,

Come live with me and be my *Love*,

And we will all the pleasures *prove*.

D. Rhyme scheme (押韵格式, 亦称韵式)

English poetry has various rhyme schemes. Here we take the 4-line stanza as an example to illustrate its diverse patterns.

(1) crossed rhyme / alternating rhyme: abab (隔行押韵, 交叉韵). For example,

Gather ye rosebuds while ye may,

Old time is still a-flying;

And this same flower that smiles today,

Tomorrow will be dying.

(2) aabb (双偶四行). For example,

Come live with me and be my *Love*,

And we will all the pleasures *prove*,

That valleys, groves, hills and fields,

Woods, or steepy mountain yields.

(3) aaaa (通韵, 一韵到底). For example,

The woods are lovely, dark, and deep,

But I have promises to keep,

And miles to go before I sleep.

And miles to go before I sleep.

(4) enclosed rhyme: abba (抱韵). For example,

I envy not in any moods,

The captive void of noble rage,

The linnets born within the cage,

That never knew the summer woods.