

诗 艺

Ars Poetica

美国现当代诗歌赏析

胡开杰 编写

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编 者 的 话

本书共选录自惠特曼至今的美国现代和当代诗人三十九人的诗歌作品共计五十五首。在诗人和诗歌作品的选择方面,坚持以下原则:选择的诗人和诗歌作品在美国文学现当代各个发展时期、不同流派方面具有一定的代表性;选择一定数量的黑人诗人及其诗作;少数在小说创作方面成就丰硕的作家如有不俗的诗歌作品也适当收录,如斯蒂芬·克莱恩等。一般说来,每位诗人选诗一至二首,个别诗人选诗三至四首。此外,本书的编写参考了近年来美国著名大学出版社出版的相关的文学课程和文学写作课程中作家作品选择的倾向,本书所选录的诗人及诗歌作品多为美国目前大学有关教材中收录的,少数诗作的收录则根据具体诗歌的内容做出选择。每位诗人诗作的选择首先考虑其代表性,所选录的诗歌作品大多为诗人的主要作品;其次也考虑本书所收录内容尽量不与国内已经出版的英语诗歌选集或教材的收录内容重复。因此,其中所收录的部分诗歌作品可能在国内介绍较少或未见。如玛吉·皮尔西的 *The Secretary Chant*, 莎伦·奥尔兹的 *The Death of Marilyn Monroe*, 丽塔·达芙的 *Used* 以及兰德尔·贾雷尔的 *The Woman at the Washington Zoo* 等诗作反映的都是当代美国社会的女性在方方面面的思考和反应以及男性诗人对女性社会现状的关注;而保罗·劳伦斯·邓巴的 *We Wear the Mask*, 达德利·兰德尔的 *Ballad of Birmingham*, 梅雅·安吉洛的 *These Yet To Be United States* 及其他黑人诗人的作品则从不同的方面和角度,就不同的社会事件或问题抒发自己对美国社会、民权斗争及种族平等等问题的看法;卡尔·夏皮洛的 *Auto Wreck* 和詹姆斯·迪基的 *The Leap* 等诗作则由对日常生活中具体事件的描写转向有关生与死的抽象思考,抒发了当代人对生活原有意义的看法。所选的诗作不但涉及的题材多样,覆盖面广,紧密联系社会现象,而且其表现手法新颖独特,富有创造性,有助学习者了解美国现当代诗歌的发展轨迹和美国文学的多元特征,使学习者得以从不同视角来观察美国社会现象,认识美国社会、文化和文学。

本书在编排上有以下特点:

1. 诗人与诗作原则上按诗人生活的年代先后为序编排,每位诗人的介绍分为诗人简介、诗歌选读、问题讨论和诗歌评析四个部分。诗人简介涉及其生平、主要作品、诗歌创作特点、风格等。
2. 所选诗歌所附的问题供学习者用以讨论或自行回答,旨在帮助学习者较为深入详尽地理解诗歌的创作背景、诗歌所表现的主题和意义、诗歌的风格和表现手法。
3. 每首诗歌附有一段简洁的诗歌评析,长度为 200—800 英语单词不等,学习者可以在独立回答诗歌后所附的问题以后,参考诗歌评析,提高自己对诗歌的理解能力和欣赏能力,增进对英语诗歌的兴趣和爱好。
4. 编者对诗人简介或诗歌评析附上语言较为简易通俗的汉语译文,以利学习者进一步加深对英语诗歌的理解和欣赏。

本书的编写参考了近年美国大学使用的文学教材和美国权威的文学选集如 NORTON;

HEATH ; BEDFORD INTRODUCTION TO LITERATURE 等的较新版本 ,适当加以编辑调整 ,力争保持原文的准确性 ,以帮助学习者较为深入地理解和欣赏美国诗歌 ,了解美国大学专业教材中诗歌批评的做法和方法 ,提高学习者对诗歌的理解和欣赏能力 ,增进对英语诗歌的兴趣和爱好。因此 ,本书可供本科院校英语专业用做英语诗歌选修课程的教材或供英语专业学生自学 ,也可供具有一定英语基础的广大英语爱好者使用。

本书的编写一是出自编者对英语诗歌的兴趣和爱好 ,二是为本校英语系开设英语诗歌选修课程之需。编者深知英语诗歌的学习不易 ,美国现当代诗歌更是一个异彩纷呈却又不易探索的领域。本书的编写只是一种学习和尝试 ,错误和不够之处在所难免 ,还望方家指正和读者朋友见谅。

编者在本书的整个编写过程中得到南京理工大学有关部门的支持和鼓励 ,复旦大学出版社的同志们给予热情的帮助和指教 ,特别是倪琴芬老师在本书的修改、审校过程中费尽心力 ,在此谨向他们表示衷心的感谢。

编者

2004 年 6 月于南京

CONTENTS

Walt Whitman (1819—1892).....	1
When Lilacs Last in the Dooryard Bloom'd	2
Emily Dickinson (1830—1886)	14
Because I Could Not Stop for Death	15
Much Madness Is Divinest Sense	17
Edwin Arlington Robinson (1869—1935)	19
Richard Cory	20
Stephen Crane (1871—1900).....	23
<i>From</i> War Is Kind	23
Paul Laurence Dunbar (1872—1906)	26
We Wear the Mask	27
Robert Frost (1874—1963)	30
Mending Wall	31
“Out , Out— ”	34
Desert Places	36
Carl Sandburg (1878—1967)	38
Fog	39
Grass	40
Wallace Stevens (1879—1955)	42
Sunday Morning	43
The Emperor of Ice-Cream	49
William Carlos Williams (1883—1963)	52
The Red Wheelbarrow	53
Ezra Pound (1885—1972)	56

2 Ars Poetica

In a Station of the Metro	57
H. D. (1886—1961)	60
Heat	61
Marianne Moore (1887—1972)	63
Poetry	64
T. S. Eliot (1888—1965)	67
The Love Song of J. Alfred Prufrock	68
Claude McKay (1889—1948)	77
The Harlem Dancer	78
America	80
Edna St. Vincent Millay (1892—1950)	82
First Fig	83
Love Is Not All	84
Archibald MacLeish (1892—1982)	87
Ars Poetica	88
E. E. Cummings (1894—1962)	92
Buffalo Bill's defunct	93
"next to of course god america i"	95
Jean Toomer (1894—1967)	97
Reapers	98
Langston Hughes (1902—1967)	100
The Negro Speaks of Rivers	101
The Weary Blues	103
Theme for English B	106
Countée Cullen (1903—1946)	109
Incident	110
Heritage	111
Theodore Roethke (1908—1963)	118

My Papa's Waltz	119
Elegy for Jane	122
Elizabeth Bishop (1911—1979)	124
The Fish	125
Karl Shapiro (1913—2000)	130
Auto Wreck	130
Dudley Randall (1914—)	133
Ballad of Birmingham	133
Randall Jarrell (1914—1965)	137
The Death of the Ball Turret Gunner	138
The Woman at the Washington Zoo	141
Robert Lowell (1917—1977)	144
Skunk Hour	145
Gwendolyn Brooks (1917—)	150
the mother	151
We Real Cool	153
Richard Wilbur (1921—)	155
The Writer	156
James Dickey (1923—1997)	159
The Leap	159
Denise Levertov (1923—1997)	163
The Ache of Marriage	164
O Taste and See	165
Allen Ginsberg (1926—1997)	168
A Supermarket in California	169
Maya Angelou (1928—)	172
These Yet To Be United States	172

4 Ars Poetica

Anne Sexton (1928—1974)	175
Ringing the Bells	176
Adrienne Rich (1929—)	179
Diving into the Wreck	180
Sylvia Plath (1932—1963)	185
Mirror	186
Marge Piercy (1936—)	188
The Secretary Chant	188
Sharon Olds (1942—)	191
The Death of Marilyn Monroe	191
Rita Dove (1952—)	194
Used	194
Cathy Song (1955—)	197
The Youngest Daughter	198
Lost Sister	200
参考书目	203

Walt Whitman (1819—1892)

Walt Whitman was born in West Hills , Long Island , to a British father and a Dutch mother. He attended the newly founded Brooklyn public schools for six years , sharing his classes with students of a variety of ages and backgrounds. He worked as a printer , and became a reporter and editor , most notably of *the Brooklyn Eagle* , before leaving New York to live in Washington , D. C. , and finally Camden , New Jersey. In 1838 , he left journalism to work on his most famous work *Leaves of Grass* (1855) , which was first published with twelve poems and systematically enlarged until 1891 , shortly before his death.

Whitman's poetry created tension between the self-conscious and political , the romantic and realistic , the mundane and mystical , and the collective and individual. His apparently formless free-verse departures from poetic convention , his incarnations and boasts , his sexuality , and his exotic and vulgar language caused conservative critics of the nineteenth century to label his work a "poetry of barbarism" and warn that it was "not to be read aloud to a mixed audience. "

By the appearance of the fifth edition of *Leaves of Grass* (1871) , Whitman's poetry had begun to receive increasing critical recog-

nition in both England and America. He had come to see his work as a single "poem" to be revised and improved through a lifetime. The more than four hundred poems that had appeared in the nine editions of *Leaves of Grass* were unprecedented in American literature. They were a compound of commonplaces , of disorganized and raw experience , of sentimentalism , and of true poetic inspiration. They had ecstatic perceptions of humans and nature , united and divine. Whitman had an expansive oceanic vision , an urgent desire to incorporate the entire American experience into his life and into poetry. He aspired to be a cosmic consciousness , to experience and glorify all humanity and all human qualities.

He had yearned to be the "bard of democracy , " a public poet celebrated by democratic men and women. He had been a radically new poet , had made his own rhythms , created his own mythic world , and in writing his sprawling epic of American democracy he helped make possible the free-verse unorthodoxies and the private literary intensities of a twentieth-century world that would one day come to honor him as one of the great poets of all time.

诗人简介：

瓦尔特·惠特曼(1819—1892)

瓦尔特·惠特曼生于纽约市长岛的西山 ,父亲为英国移民 ,母亲为荷兰移民的后裔。在

他离开纽约去华盛顿居住,最后定居在新泽西州的坎姆顿以前,曾在纽约市布鲁克林区新建立的公立学校就读六年。先后当过印刷工人、记者和编辑。他在《布鲁克林鹰报》的工作卓有成效。1838年,他辞去记者的工作,专心致力于其著名的诗集《草叶集》(1855)的创作。首次出版的这部诗集只收录了12首诗歌,随后逐步收入新创作的诗歌。直到1891年,在他去世前不久,该诗集才最后形成现在的规模。

惠特曼的诗歌创作在自我意识与政治、浪漫与现实、世俗与神秘、集体与个人之间碰撞。他的自由体诗歌明显形式松散,有别于传统诗歌形式。他的人性化与自负,对性的议论以及粗俗的语言使得19世纪保守的文学批评家将其作品贴上“野蛮,未开化”的标签,并警告这样的诗歌“不宜在男女听众面前朗读。”

在《草叶集》第五版出版之前,惠特曼的诗歌已经开始在英国和美国获得文学界越来越多的关注。惠特曼逐步将其作品视作一首单一的诗歌,终其一生的时间进行修改和提高。《草叶集》第九版中收进的诗歌多达400余首,这在美国文学史上是前所未有的。诗集以似为杂乱无章的原材料,表现了普通人的情感和真实的诗歌灵感,尽情讴歌了对人类和神圣自然的感受。惠特曼以大海一般的视野和襟怀,迫切渴望将美国人民的全部经历融入其生活和诗作之中加以表述。

惠特曼向往成为“民主诗人”,成为具有民主思想的人们热爱的诗人。他是一个具有激进思想的新诗人,以其特有的节奏创造出虚构的诗歌世界。在谱写出讴歌美国民主的鸿篇巨制般史诗的同时,他使得自由体诗形式更为随意,开创了具有诗人强烈个性特征的20世纪美国诗歌风格,这些使得他最终得以成为历史上最伟大的诗人之一。

When Lilacs Last in the Dooryard Bloom'd

1

When lilacs last in the dooryard bloom'd ,
And the great star¹ early droop'd in the western sky in the night ,
I mourn'd , and yet shall mourn with ever-returning spring.

Ever-returning spring , trinity sure to me you bring ,
Lilac blooming perennial and drooping star in the west ,
And thought of him I love.

2

O powerful western fallen star !
O shades of night—O moody , tearful night !
O great star disappear'd—O the black murk that hides the star !
O cruel hands that hold me powerless—O helpless soul of me !
O harsh surrounding cloud that will not free my soul.

10

3

In the dooryard fronting an old farm-house near the white-wash'd palings ,

Stands the lilac-bush tall-growing with heart-shaped leaves of rich green ,
 With many a pointed blossom rising delicate , with the perfume strong I love ,
 With every leaf a miracle—and from this bush in the dooryard ,
 With delicate-color'd blossoms and heart-shaped leaves of rich green ,
 A sprig with its flower I break.

4

In the swamp in secluded recesses ,
 A shy and hidden bird is warbling a song.

Solitary the thrush , 20
 The hermit withdrawn to himself , avoiding the settlements ,
 Sings by himself a song.

Song of the bleeding throat ,
 Death's outlet song of life , (for well dear brother I know ,
 If thou wast not granted to sing thou would'st surely die.)

5

Over the breast of the spring , the land , amid cities ,
 Amis lanes and through old woods , where lately the violets peep'd
 from the ground , spotting the gray debris ,
 Amid the grass in the fields each side of the lanes , passing the
 endless grass ,
 Passing the yellow-spear'd wheat , every grain from its shroud in the
 dark-brown fields uprisen ,
 Passing the apple-tree blows² of white and pink in the orchards , 30
 Carrying a corpse to where it shall rest in the grave ,
 Night and day journeys a coffin³.

6

Coffin that passes through lanes and streets ,
 Through day and night with the great cloud darkening the land ,
 With the pomp of the inloop'd flags with the cities draped in black ,
 With the show of the States themselves as of crape-veil'd women
 Standing ,
 With processions long and winding and the flambeaus⁴ of the night ,
 With the countless torches lit , with the silent sea of faces and the
 unbarred heads ,

With the waiting depot , the arriving coffin , and the sombre faces ,
 With dirges through the night , with the thousand voices rising strong
 and solemn ,
 With all the mournful voices of the dirges pour'd around the coffin ,
 The dim-lit churches and the shuddering organs—there amid
 these you journey ,
 With the tolling tolling bells' perpetual clang ,
 Here , coffin that slowly passes ,
 I give you my sprig of lilac.

40

7

(Not for you , for one alone ,
 Blossoms and branches green to coffins all I bring ,
 For fresh as the morning , thus would I chant a song for you O sane
 and sacred death.

All over bouquets of roses ,
 O death , I cover you over with roses and early lilies ,
 But mostly and now the lilac that blooms the first ,
 Copious I break , I break the sprigs from the bushes ,
 With loaded arms I come , pouring for you ,
 For you and the coffins all of you O death.)

50

8

O western orb sailing the heaven ,
 Now I know what you must have meant as a month since I walk'd ,
 As I walk'd in silence the transparent shadowy night ,
 As I saw you had something to tell as you bent to me night after
 night ,
 As you droop'd from the sky low down as if to my side ,(while the
 other stars all look'd on ,)
 As we wander'd together the solemn night , (for something I know
 not what kept me from sleep ,)
 As the night advanced , and I saw on the rim of the west how full
 you were of woe ,
 As I stood on the rising ground in the breeze in the cool transparent
 night ,
 As I watch'd where you pass'd and was lost in the netherward black
 of the night ,

60

As my soul in its trouble dissatisfied sank , as where you sad orb ,
Concluded , dropt in the night , and was gone.

9

Sing on there in the swamp ,
O singer bashful and tender , I hear your notes , I hear your call ,
I hear , I come presently , I understand you ,
But a moment I linger , for the lustrous star has detain'd me ,
The star my departing comrade holds and detains me.

70

10

O how shall I warble myself for the dead one there I love ?
And how shall I deck my song for the large sweet soul that has
gone ?
And what shall my perfume be for the grave of him I love ?

Sea-winds blown from east and west ,
Blown from the Eastern sea and blown from the Western sea , till
there on the prairies meeting ,
These and with these and the breath of my chant ,
I'll perfume the grave of him I love.

11

O what shall I hang on the chamber walls ?
And what shall the pictures be that I hang on the walls ,
To adorn the burial-house of him I love.

80

Pictures of growing spring and farms and homes ,
With the Fourth-month⁵ eve at sundown , and the gray smoke lucid
and bright ,
With floods of the yellow gold of the gorgeous , indolent , sinking sun ,
burning , expanding the air ,
With the fresh sweet herbage under foot , and the pale green leaves
of the trees prolific ,
In the distance the flowing glaze , the breast of the river , with a wind-
dapple here and there ,
With ranging hills on the banks , with many a line against the sky ,
and shadows ,
And the city at hand with dwellings so dense , and stacks of chimneys ,

And all the scenes of life and the workshops , and the workmen
homeward returning.

12

Lo , body and soul—this land ,
My own Manhattan with spires , and the sparkling and hurrying tides , and
ships ,
The varied and ample land , the South and the North in the light , Ohio's
shores and flashing Missouri ,
And ever the far-spreading prairies cover'd with grass and corn.

90

Lo , the most excellent sun so calm and haughty ,
The violet and purple morn with just-felt breezes ,
The gentle soft-born measureless light ,
The miracle spreading bathing all , the fulfill'd noon ,
The coming eve delicious , the welcome night and the stars ,
Over my cities shining all , enveloping man and land.

13

Sing on , sing on you gray-brown bird ,
Sing from the swamps , the recesses , pour your charm from the
bushes ,
Limitless out of the dusk , out of the cedars and pines.

100

Sing on dearest brother , warble your reedy song ,
Loud human song , with voice of uttermost woe.

O liquid and free and tender !
O wild and loose to my soul—O wondrous singer !
You only I hear—yet the star holds me , (but will soon depart ,)
Yet the lilac with mastering odor holds me.

14

Now while I sat in the day and look'd forth ,
In the close of the day with its light and the fields of spring , and
the farmers preparing their crops ,
In the large unconscious scenery of my land with its lakes and
forests ,
In the heavenly aerial beauty , (after the perturb'd winds and the

110

storms ,)
 Under the arching heavens of the afternoon swift passing , and the
 voices of children and women ,
 The many moving sea-tides , and I saw the ships how they sail'd ,
 And the summer approaching with richness , and the fields all busy
 with labor ,
 And the infinite separate houses , how they all went on , each
 with its meals and minutia of daily usages ,
 And the streets how their throbings throb'd , and the cities pent—
 lo , then and there ,
 Falling upon them all and among them all , enveloping me with the
 rest ,
 Appear'd the cloud , appear'd the long black trail ,
 And I knew death , its thought , and the sacred knowledge of death.

Then with the knowledge of death as walking one side of me , 120
 And the thought of death close-walking the other side of me ,
 And I in the middle as with companions , and as holding the hands of
 companions ,
 I fled forth to the hiding receiving night that talks not ,
 Down to the shores of the water , the path by the swamp in the dimness ,
 To the solemn shadowy cedars and ghostly pines so still.

And the singer so shy to the rest receiv'd me ,
 The gray-brown bird I know receiv'd us comrades three ,
 And he sang the carol of death , and a verse for him I love.

From deep secluded recesses ,
 From the fragrant cedars and the ghostly pines so still , 130
 Came the carol of the bird.

And the charm of the carol rapt me ,
 As I held as if by their hands my comrades in the night ,
 And the voice of my spirit tallied the song of the bird.

Come lovely and soothing death ,
Undulate round the world , serenely arriving , arriving ,
In the day , in the night , to all , to each ,
Sooner or later dedicate death.

*Prais'd be the fathomless universe ,
 For life and joy , and for objects and knowledge curious ,
 And for love , sweet love—but praise! praise! praise!
 For the sure-enwinding arms of cool-enfolding death.* 140

*Dark mother always gliding near with soft feet ,
 Have none chanted for thee a chant of fullest welcome?
 Then I chant it for thee , I glorify thee above all ,
 I bring thee a song that when thou must indeed come , come unfalteringly.*

*Approach strong deliveress ,
 When it is so , when thou hast taken them I joyously sing the dead ,
 Lost in the loving floating ocean of thee ,
 Laved in the flood of thy bliss O death.* 150

*From me to thee glad serenades ,
 Dances for thee I propose saluting thee , adornments and feastings for thee ,
 And the sights of the open landscape and the high-spread sky are fitting ,
 And life and the fields , and the huge and thoughtful night.*

*The night in silence under many a star ,
 The ocean shore and the husky whispering wave whose voice I know ,
 And the soul turning to thee O vast and well-veil'd death ,
 And the body gratefully nestling close to thee.*

*Over the tree-tops I float thee a song ,
 Over the rising and sinking waves , over the myriad fields and the prairies
 wide ,
 Over the dense-pack'd cities all and the teeming wharves and ways ,
 I float this carol with joy , with joy to thee O death.* 160

*To the tally of my soul ,
 Loud and strong kept up the gray-brown bird ,
 With pure deliberate notes spreading filling the night.
 Loud in the pines and cedars dim ,
 Clear in the freshness moist and the swamp-perfume ,
 And I with my comrades there in the night.*

While my sight that was bound in my eyes unclosed ,
As to long panoramas of visions. 170

And I saw askant⁶ the armies ,
I saw as in noiseless dreams hundreds of battle-flags ,
Borne through the smoke of the battles and pierc'd with missiles I
saw them ,
And carried hither and yon through the smoke , and torn and
bloody ,
And at last but a few shreds left on the staffs , (and all in silence ,)
And the staffs all splinter'd and broken.

I saw battle-corpses , myriads of them ,
And the white skeletons of young men , I saw them ,
I saw the debris and debris of all the slain soldiers of the war ,
But I saw they were not as was thought , 180
They themselves were fully at rest , they suffer'd not ,
The living remain'd and suffer'd , the mother suffer'd ,
And the wife and the child and the musing comrade suffer'd ,
And the armies that remain's suffer'd.

16

Passing the visions , passing the night ,
Passing , unloosing the hold of my comrades' hands ,
Passing the song of the hermit bird and the tallying song of my soul ,
Victorious song , death's outlet song , yet varying ever-altering song ,
As low and wailing , yet clear the notes , rising and falling , flooding
the night ,
Sadly sinking and fainting , as warning and warning , and yet again
bursting with joy , 190
Covering the earth and filling the spread of the heaven ,
As that powerful psalm in the night I heard from recesses ,
Passing , I leave thee lilac with heart-shaped leaves ,
I leave thee there in the dooryard , blooming , returning with spring.

I cease from my song for thee ,
From my gaze on thee in the west , fronting the west ,
communing with thee ,
O comrade lustrous with silver face in the night.

Yet each to keep and all , retrievements out of the night ,
 The song , the wondrous chant of the gray-brown bird ,
 And the tallying chant , the echo arous'd in my soul ,
 With the lustrous and drooping star with the countenance full of
 woe ,
 With the holders holding my hand nearing the call of the bird ,
 Comrades mine and I in the midst , and their memory ever to keep ,
 for the dead I loved so well ,
 For the sweetest , wisest soul of all my days and lands—and this for
 his dear sake ,
 Lilac and star and bird twined with the chant of my soul ,
 There in the fragrant pines and cedars dusk and dim.

200

1865—1866 , 1881

Notes :

1. Venus.
2. Blossoms.
3. Following Lincoln's assassination in April 1865 , his body was carried on a funeral train from Washington , D. C. , to Springfield , Illinois , for burial.
4. Burning torches.
5. April.
6. Sideways , out of the corner of the eye , with mistrust.

Questions for Discussion :

1. Can you identify the three major symbols in the first four sections ? What does each suggest ?
2. Why does the poet refer to them as a "trinity" ?
3. What is the "black murk that hides the star" in line 9 ?
4. What makes the lilac a perfect tribute to offer to the dead ?
5. Why does the bird/poet sing a "Song of the bleeding throat" (line 23) and live as a hermit (line 21) ?
6. What images of rebirth appear in section 5 ?
7. What is the action described in sections 5 and 6 ?
8. The poet says in section 11 that he wants to hang pictures on the walls of the crypt in which Lincoln is being buried. Can you explain why he would want to do this ?
9. Why is it appropriate the bird sings from "the fragrant cedars and the ghostly pines" (line 130) ?
10. Can you distinguish between the poet's two companions , "the knowledge of death" and "the thought of death" in lines 120—121 ?

11. Why is death personified as a “Dark mother” (line 143) and a “strong deliveress” (line 147) in the bird’s italicized carol?
12. Why does the poet mention the Civil War dead in section 15?
13. Why do you think Whitman echoes the Christian benediction in line 204?
14. How do the last two lines unify the poem and at the same time resolve its conflicts?

Poem Analysis :

This poem is an elegy for President Lincoln—represented symbolically by the star, “O powerful western fallen star!” (line 7) (Note: Lincoln came from Illinois, then the western frontier.) It recounts the poet’s grief after Lincoln’s assassination. The lilacs, with its sweet smell, its heart-shaped leaves, and its early-spring blooming, symbolizes both eternal love and renewal of life. The bird, the third symbol in this transcendental trinity, stands for the poet (“Sing on the dearest brother,” line 102) and even sings for the speaker until he, the poet, has worked through his grief and is able himself to be joyful about the death of his beloved President. The carol of the bird, which is italicized in the poem, is a remarkable hymn praising death—not a victory over death, but a genuine celebration and welcoming of death as, paradoxically, a “Darker mother” (line 143) and a “strong deliveress” (line 147), who ushers us quite naturally into another stage in the eternal cycle of life.

The poet personifies “the thought of death” and “the knowledge of death” (line 120—121) as companions accompanying him in his grief—the former representing those thoughts all human beings have occasionally about death, and the latter standing for the actual death that has occurred, the shattering loss of one much loved. Once the poet has overcome his grief—through “the black trail” (line 118)—once he has freed himself from grief at his personal loss, he is then able to match exactly (“tally”) his soul with that of the bird and offer a benediction in the final lines of the poem. The bird’s “Victorious song, death’s outlet song” (line 188)—“that powerful psalm in the night” (line 192)—now blesses not only the dead president but all of those who died in the Civil War. Notice how line 204 echoes in cadence and syntax the standard Christian benediction:

For the sweetest, wisest soul of all my days and lands—and
This for his dark sake. . . .

But instead of the “Amen” expected by our ear, we get once more Whitman’s transcendental trinity, neatly unifying the poem:

Lilac and star and bird twined with the chant of my soul,
There in the fragrant pines and cedars dusk and dim.

“Lilacs” serve as an excellent vehicle to enable the reader to see what gives free verse its

unique poetic quality. Whitman's techniques are varied and visible—many of them apparent on the very first page. Section 2 illustrates one of his most effective devices—repetition of the same word or words at the beginning of each line in the stanza. Section 5 provides an example of his rearrangement of sentence consists of a single sentence with the subject and verb appearing in the reverse order in the last three words. He also departs frequently from the normal English sentence pattern ; for example , he places descriptive modifiers after the nouns instead of before , as in “lilac-bush tall-growing” (line 13). The poem also contains a couple of Whitman's famous “catalogs” compiling vivid images through line after line of dazzling description. See sections 11 and 12.

诗歌评析：

惠特曼创作该诗作为献给美国总统林肯的挽歌。诗人在诗中将林肯象征为北斗星，“噢 强大的北斗星从西边陨落了！”（第 7 行）（注：林肯来自伊利诺州，当时属西部边境）——叙述了诗人在林肯被暗杀后的悲痛心情。早春盛开的丁香花有着心形的叶瓣，香气浓郁，象征着永恒的爱和生命的再生。鸟儿，诗中表现超验的三位一体的第三个象征，代表着诗人自己（“歌唱最亲爱的兄弟”，第 102 行），甚至为说话人，诗人歌唱，直到他克服了悲痛，从而在想到他敬爱的总统去世一事时，得以乐观起来。在诗中以斜体表现的鸟的颂歌是一首赞颂死亡的赞美歌——不是赞颂死亡的胜利，而是对死亡真挚的歌颂和欢迎，将死亡喻作“黑暗的母亲”（第 143 行），“强大的信使”（第 147 行），将我们自然地引入生命永恒循环的另一阶段。

诗人将“死亡的思想”和“死亡的知识”（第 120—121 行）拟人化，喻作与他同行，分担他的悲伤的同伴——“死亡的思想”代表所有人类对死亡偶尔进行思考的想法，而“死亡的知识”则代表已经发生的实际的死亡，人们失去深爱的亲人令人心碎的感受。一旦诗人“通过黑色的小径”，克服了悲痛——一旦诗人从亲身感受的失亲悲痛中解脱出来，他就能将自己的心灵与鸟的心灵相比，并在诗的结尾处提出自己的祝福。鸟儿“胜利的歌声，表达死亡的歌声”（第 188 行）——“那黑夜强大的圣歌”（第 192 行）——在此不仅祝福去世的总统，而且也祝福所有内战中的死者。且看第 204 行在节奏和句法方面对基督教祝福的回应：

For the sweetest , wisest soul of all my days and lands—and
This for his dark sake. . . .

我们听到的不是期待的“Amen”（基督教的祈祷和圣歌的结束语），而是更多的含义。惠特曼的超验的三位一体将全诗简洁地统一成一个整体。

Lilac and star and bird twined with the chant of my soul ,
There in the fragrant pines and cedars dusk and dim.

“丁香花”作为一个精心选择的喻体使读者得以了解诗人赋予自由体诗歌以独特诗歌品质的手段。惠特曼诗歌技巧的多样化清晰可见——其中不少技巧的使用自诗歌的第一页

起就显而易见。该诗的第二部分表现了诗人富有成效的修辞手段——对同一个词或对该诗节每一行开始一词的重复使用。第五部分提供了一个例子,表现诗人对句子的重新安排别具匠心。该句由一个整句构成,其主语和谓语动词以倒装语序在最后三个词中出现。诗人也经常背离正常的英语句型,如:他将修饰性定语置于名词之后而不是置于名词之前,如“lilac-bush tall-growing”(第13行)。该诗也含有诗人著名的“目录”,通过一行又一行眩目的描写,汇集生动的形象化的比喻——即意象。可参看第11—12部分。

Emily Dickinson (1830—1886)

Emily Elizabeth Dickinson was born in Amherst, Massachusetts, and educated at the Amherst Academy and Mount Holyoke Female Seminary (for one year). but severe homesickness led her to return home after one year. In the years that followed, she seldom left her house and visitors were scarce. After an abortive romance in 1862, Dickinson became increasingly reclusive and devoted to poetry. She wrote more than 1,100 poems, all of which short and epigrammatic, but published only eight during her lifetime. Some of her poems were well edited, others seemingly written in haste. After her death, the poems were edited in 1890 and 1891. A scholarly edition of Dickinson's poems, *The Poems of Emily Dickinson*, was issued in three volumes by Thomas H. Johnson in 1955.

Her poetry reflects her loneliness and the speakers of her poems generally live in a state of want; but her poems are also marked by the intimate recollection of inspirational moments which are decidedly life-giving and suggest the possibility of future happiness.

诗人简介：

艾米莉·迪金森(1830—1886)

艾米莉·伊丽莎白·迪金森生于马萨诸塞州的阿姆赫斯特,先后就读于阿姆赫斯特学院和霍利奥克山(Holyoke)女子学院(一年)。由于极度恋家,一年以后,便离校返家。此后,她便很少与人来往。1862年,在她经历了一次不成功的恋爱后,迪金森变得越来越离群索居,将自己的时间与身心全部致力于诗歌创作。她一生共创作了1,100多首诗,全部是短诗,富具讽刺与警示意义。其中,只有8首在其在世时发表。她的部分诗歌经过精心编校,

Her work was heavily influenced by the Metaphysical poets of seventeenth-century England, as well as by her Puritan upbringing and the Book of Revelation. Prized for her wit, paradox, and poignant expressions of love, death, and everyday life, Dickinson is highly regarded as one of the foremost American poets. Her poems employ irregular rhythms, off-or slant-rhymes, paradox, and a carefully balancing of abstract Latinate and concrete Anglo-Saxon words. Her lines break abruptly, and grammar and syntax are purposely set-off to shock and emphasize. Her images are kinesthetic, highly concentrated on the theme of death, which she typically personifies as a monarch, a lord, or a kindly but irresistible lover, yet her moods varied widely, from melancholy to exuberance, grief to joy, leaden despair to spiritual intoxication. "She did in her poetry what she could never have done out loud," writes Louise Bernikow, "she found a voice both original and strange in which to speak with the kind of honesty that exists in no other poet of her time."

但部分则似乎为急就章。在她去世以后,她的诗歌分别于 1890 年和 1891 年由他人编辑出版。由托马斯·H·约翰逊编辑的三卷本《艾米莉·迪金森诗集》于 1955 年出版。

迪金森的诗作反映了她的孤独,诗中的说话人通常都生活在一种希求与渴望之中,但诗歌同时又鲜明地表现了诗人对生活中令人鼓舞、富于灵感时刻的甜蜜回忆,这些充满生命气息的时刻与场合表明诗人对未来快乐与幸福的憧憬。其诗作深受英国 17 世纪玄学诗派影响,同时,其清教家庭背景以及《圣经》也在其诗作中留下痕迹。因其诗中表现出的才智、似非而是的论点、以及对爱情、死亡和日常生活各方面强烈的表达受到高度评价,迪金森被公认为最杰出的美国诗人。她在诗中运用不规则的节奏、部分韵、似非而是的修辞手法、以及平衡使用具抽象意义的拉丁派生词和具具体意义的安格鲁·萨克逊语词汇。她的诗行可能突然间中断,语法和句法有目的地相互抵触、矛盾以产生强调和震撼感。她所创造的意象富有体触感,高度集中于死亡这一主题。她将死亡这一主题典型地拟人化为君主、上帝、和善却又不可抵抗的情人。然而,诗中所表达的情绪各有不同,从忧郁到生气勃勃、从悲痛到欢乐、从沉重的绝望到精神上的陶醉等。“她在诗中做到了她绝对无法大声说出的话,”路易斯·贝米科夫写道,“她找到了一个具独创性的奇怪的声音,藉此,她以不存在于她同时代其他诗人中的诚实说话。”

Because I Could Not Stop for Death

Because I could not stop for Death—
He kindly stopped for me—
The Carriage held but just Ourselves—
And Immortality.
We slowly drove—He knew no haste
And I had put away
My labor and my leisure too,
For His Civility—

We passed the School, where Children strove
At Recess—in the Ring—
We passed the Fields of Gazing Grain—
We passed the Setting Sun—

Or rather—He passed Us—
The Dews drew quivering and chill—
For only Gossamer, my Gown—
My Tippet¹—only Tulle²

We paused before a House that seemed
A Swelling of the Ground—

The Roof was scarcely visible—
The Cornice—in the Ground—

20

Since then—'tis Centuries—and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity—

1863 ? 1890

Notes :

1. A cape or scarf.
2. Thin , net fabric.

Questions for Discussion :

1. What is the action described in the poem ?
2. Death is personified in the poem. What sort of person is he ?
3. What do the images in stanza three suggest ?
4. Do the clothes the speaker is wearing suggest typical burial garments ? If not , what do they suggest ?
5. What is the persona's attitude toward death ?

Poem Analysis :

This poem reveals Dickinson's calm acceptance of death. She presents the experience as being no more frightening than receiving an unexpected gentleman caller. Stanza three presents through metaphors several stages that the persona reviews during this journey to the grave—childhood (the recess scene) , maturity (the ripe , hence , “gazing” grain) , and death (the setting sun)—as she passes to the other side where she experiences a chill since she is not warmly dressed. In fact , her garments are more appropriate for a wedding—a new beginning—than for a funeral , which we tend to think of as an ending. Her description of the grave as her “House” indicates how naturally she depicts this new state. The eternity she spends there seems timeless to her. If the poem has a theme , it is a transcendental one—that death is not to be feared since it is a natural part of the endless cycle of nature.

诗歌评析 :

该诗揭示了诗人镇静地接受死亡的情景。她将经受死亡的经历描述成如同接待一位不速之客——一位绅士的来访 ,并不令她感到那么恐惧。第三诗节通过隐喻描述了诗中的主人公在走向死亡的旅途中对其童年(壁龛)、成年(成熟的谷物)、死亡(夕阳)的回顾——随着她走到另一边。由于她未穿上足够的衣服 ,她打了一个寒战。实际上 ,她穿的衣服更适合出席一个婚礼——一个新的开始——而不适合去参加一个葬礼 ,因为人们往往将葬礼看成

事情的结束。她将坟墓描写成她的“房屋”这一做法表明她对这一情景的描写极为自然。她在那儿度过的永恒对她来说似乎是没有时间概念的。如果说该诗具有主题,它应是一种超验的主题——即死亡是无须害怕的,因为它是大自然无穷循环、极为自然的一部分。

Much Madness Is Divinest Sense

Much madness is divinest Sense—
To a discerning Eye—
Much Sense—the starkest Madness—
'Tis the Majority
In this , as All , prevail—
Assent—and you are sane—
Demur—you're straightway dangerous—
And handled with a Chain—

1862 ? 1945

Questions for Discussion :

1. Can you think of an example ,perhaps historical ,of something that was considered madness that turned out to be the truth ?
2. Can you think of something that is accepted by most people in society that you consider “madness” ?
3. What does it mean that “the Majority / In this , as All , prevail” ?
4. What does Dickinson mean by “handled with a Chain” ?

Poem Analysis :

Dickinson states quite succinctly in this little poem one of the important truths of human survival :it's dangerous to be a nonconformist—even ,or especially ,if you're right. She begins by pointing out that many things condemned as crazy by society actually make good sense. We think at once of Galileo and Darwin and others who discovered truths that society didn't want to hear about. In lines 1—3 ,the poet does not insist that what appears to be madness never is ,or that what appears sensible is never so. The word “much” qualifies her assertion to suggest that sometimes madness and sense masquerade as each other. Second ,her lines also indicate that when “madness” is really “sense” it is “divinest” sense ;and when “sense” is really madness ,it is “starkest” madness. The superlative form of both words suggests that when madness and sense are interchanged ,the reversal is complete ,thorough ,and absolute.

She then says in lines 4—8 that much of what people accept as sensible is patent madness. Her final line ,asserting that dissenters will be “handled with a Chain ,” probably reflects the treatment in her day of chaining asylum inmates to the wall. These four lines move on to something else—how sense and madness are defined by a social majority ,suggesting that if you go

along with the majority opinion , you will be considered sane ; if not , you may be considered a threat to the majority and branded odd , different , perhaps even crazy. The poem suggests that it is dangerous to disagree , to diverge from the conventional ways of seeing and doing things. While recognizing this as a fact of life , the poem nevertheless questions the validity of such a view , and in fact undermines it by suggesting that it is often the majority in its seeming sensibleness that is mad and the individual in his seemingly eccentric madness who is really right and sane. By means of paradox the poet invites the reader to think about this prospect. And even though the poem ends with a touch of dark humor , it is a serious poem about a serious matter.

诗歌评析：

迪金森在这首小诗中十分简洁地陈述了关于人类生存的重要真理之一：当非国教教徒是很危险的事，特别是在你是正确的时候。她在诗歌开始处指出许多被世人指责为疯狂的事情实际上是很有道理的。我们立即联想到伽利略和达尔文以及其他发现真理却不为社会相信的人。在第1—3行诗人并未坚持这样的看法：看上去疯狂的事就一定不是疯狂的事，或者看上去合理的事就一定不是合理的事。“Much”一词限定诗人的主张，即疯狂和理性有时相互掩饰。第二、三行诗也表明当“疯狂”真正就是“理性”时，它就是“最神圣”的理性；而当“理性”真正是疯狂的时候，它就是“十足的”疯狂。这两个词的最高级形式表明在疯狂和理性相互交换时，其结果是完全、彻底和绝对的。

然后，诗人在第4—8行中说道大多人们接受为理性的东西往往就是显而易见的疯狂。诗人在最后一行中断言，持异见者将被用“铁链拴起来”，或许反映了诗人生活的社会中往往用铁链将精神病院的病人拴在墙上的做法。这四行诗的议论随之移向其他的议论——理性与疯狂是如何为社会大多数人定义的，这表明如果一个人在看法上随大流，他会被人认为是神智健全的，否则就可能被人认为是对社会大多数人的一个威胁，被定上怪癖的、与人不同的、或许是疯狂的标记。该诗暗示：表达与众不同的看法，背离传统的看问题和做事情的方式会是很危险的事。然而，该诗在承认这一点是一生活现实的同时，又质疑这一观点的合理性。事实上，诗人通过暗示说明：那些通常看似合乎理性的大多数人是疯狂的，而那些看似古怪疯狂的个别人或少数人却是真正健康健全的人，从而否定了这种看法。诗人通过利用这种似非而是的修辞方法吸引读者去考虑这一问题。虽然该诗以一黑色幽默的暗示结束，却是一首论及严肃话题的严肃诗歌。

Edwin Arlington Robinson (1869—1935)

E. A. Robinson was raised in Gardiner , Maine. He was able to afford just two years at Harvard , and then returned home trying to become a professional poet. His first books of poetry appeared in 1896 and 1897 : *The Torrent and the Night Before* and *The Children of the Night*. Other books of poetry were *Captain Craig* (1902) ; *The Town Down the River* (1910) ; *The Man Against Sky* (1916) , which marked the beginning of his reputation ; *The Three Taverns* (1920) ; *Avon's Harvest* (1921) and *Dionysus in Doubt* (1925). His *Collected Poems* (1921) brought him the first of three Pulitzer Prizes , and his long narrative poem *Tristram* (1927) became a bestseller.

Robinson was a transitional figure between the nineteenth and twentieth centuries. His life spanned the waning years of the genteel era and the rebellious period of disillusionment that followed World War I . An older generation found his poetry dangerously radical , marred by formlessness ; the mod-

ernists found it tamely conservative. His deepest roots were in the Puritan ethic of his forebears. His fascination with the interior drama of human defeat earned him a reputation for pessimism , but it was a pessimism qualified by the positive values of a New England conscience—endurance , moral courage , and the conviction that , as he once put it , “ There’s a good deal to live for , but a man has to go through hell really to find it out. ”

Like his own *Miniver Cheevy* , he felt himself born too late. He turned to poetry as an alternative world of elegance and beauty , but , ironically , wrote his best poems about wasted , blighted , or impoverished lives. His brief story and portrait poems are in traditional forms with metrically regular verse , rhymes , and elevated diction. Such techniques dignify the subject matter and also provide a contrast , where his subject is unpoetic according to traditional standards , that emphasizes its sadness and banality.

诗人简介：

埃德温·阿林顿·罗宾逊(1869—1935)

罗宾逊在缅因州的格丁纳长大,因经济原因,他在哈佛大学只学习了两年,然后就返回家乡,试图当一名职业诗人。他的第一部诗集于1896—1897年间出版:《急流和前夜》和《夜的孩子》。其他诗集有:《克来格船长》(1902);《河下游的镇子》(1910);《倚靠天空的人》(1916),该诗标志着诗人声誉的开始;《三个客栈》(1920);《埃凡的收获》(1921)和《怀疑的狄奥尼修斯》(1925)。他的《诗歌全集》(1921)为他赢得三个普利策诗歌奖的第一个。他的长篇叙事诗《特立斯特拉姆》(1927)成为畅销书。

罗宾逊是19世纪和20世纪之间美国诗歌的一个过渡人物,他的一生跨越上流社会的衰

退期和随第一次世界大战结束而来的具反叛性的幻灭觉醒期。老一辈的读者觉得他的诗歌形式缺乏条理,具危险性的激进倾向;而现代派则觉得其诗具温顺的保守性。其诗扎根于美国清教徒的伦理道德传统,诗人对人类挫折失败引起的内心冲突的兴趣使人们认为他是一位悲观主义者。但是,他的悲观主义却具有新英格兰意识的积极价值——忍耐力、道德勇气和如他曾经指出的坚定信念:“还有许多值得为之生活的,但是,人得经历艰难困苦去发现生活的意义。”

如其诗作里的米里弗·奇韦,他觉得自己生不逢时。他转向诗歌创作,将之作为一个可供选择的高雅美丽的世界。但是,具讽刺意义的是,他最优秀的诗作写的却是生活的浪费、毁灭或贫困。他简短的故事诗和肖像诗一般是音韵规则、遣词严肃的传统诗形式。此类手法使主题严肃,而且为其主题和传统诗歌的主题之间提供对照,因为他的诗歌按照传统的标准是不具诗意的,而传统的诗歌标准强调的是悲哀和平庸。

Richard Cory

Whenever Richard Cory went down town ,
We people on the pavement looked at him :
He was a gentleman from sole to crown ,
Clean favored , and imperially slim.

And he was always quietly arrayed ,
And he was always human when he talked ;
But still he fluttered pulses when he said
“ Good-morning , ” and he glittered when he walked.

And he was rich—yes , richer than a king—
And admirably schooled in every grace :
In fine , we thought that he was everything
To make us wish that we were in his place.

10

So on we worked , and waited for the light ,
And went without the meat , and cursed the bread ;
And Richard Cory , one calm summer night ,
Went home and put a bullet through his head.

1897

Questions for Discussion :

1. Who is the speaker in this poem ? How does the narrator and those he calls “ we ” differ from Richard Cory ?
2. What sort of person is Richard Cory ? Do you feel the narrator give us a complete picture of

- him? What does it mean to be “a gentleman from sole to crown”?
3. Can you state the theme of the poem? What is the tone of the poem?
 4. The principle literary device used in this poem is irony. How does irony function in the poem and what effect is it meant to have on the reader? What effect does it have on the narrator? Is the irony reflected in the formal elements of the poem?
 5. Present some illusion that you accepted as truth until confronted by reality?

Poem Analysis :

Part of the success of this poem lies in the way it builds to an unexpected climax. But certainly the simplicity of the speaker's diction contributes to its effectiveness, as does the spare imagery (“he glittered when he walked”), and the rhyme and rhythm. The theme addresses the problem of illusion versus reality. We are often deceived by the surface of things. Young people, for instance, often long for the life of a rock star—to be an Elvis Presley or a Janice Joplin—but when that idol dies of a drug overdose, the glittering life looks considerably tarnished. Readers may state the theme as “It's better to be poor than to be rich and miserable,” which is an acceptable response, but encourage them to learn to state themes in more sophisticated language.

Irony is armature on which this poem is suspended. First, the story of Richard Cory himself, the model of the successful man, who “one calm summer night, / Went home and put a bullet through his head.” Then, the form of the poem, simply quatrains of the form (but not the style) of E. E. Cummings's “*Anyone lived in a pretty how town*.” The poem belies appearances and is all appearances. We do not know why Richard Cory shoots himself. However, we can imagine why people would look at him and wish to emulate him and his success. Robinson plays carefully with the genteel qualities of Richard Cory, the immaculate fashion of his dress, his manners, and his wealth—all the things that made the late Victorian gentleman acceptable in society. Robinson points to the fact that beneath the veneer of acceptability in Victorian society was a restlessness and potential pathology that could erupt as it did—suddenly—in the case of Richard Cory.

诗歌评析：

该诗的成功部分在于其建立的那种高潮的方式出人意料。毫无疑问,诗中说话人简练的遣词、简洁的比喻(如“he glittered when he walked”)和韵律节奏无一不为该诗的成功起到作用。该诗主题表现的问题是幻觉对比现实。人们经常为事物的表面现象所迷惑,如年轻人往往向往摇滚歌星的生活——也想成为艾尔维斯·普瑞斯利或贾尼斯·乔普林——不过,一旦那一偶像死于滥用毒品,那种星光闪烁的生活看上去就大为逊色了。读者或许可以这样理解该诗的主题:与其做个内心感情生活痛苦的富人,不如做个穷人。这样的结论是一种可以接受的读者反应,但应鼓励读者用更为世故的语言去陈述诗的主题。

讽刺是该诗的最大特征。首先,理查德·科瑞其人的经历本身就是一种讽刺。作为成功人士的楷模,“在一个安静的夏夜,回到家中用子弹射穿自己的头颅。”其次,该诗的形式

式简直就是 E·E·坎明斯的《任何一个住在多漂亮镇子里的人》一诗那种四行诗的形式（但不是其风格）。该诗掩饰了外貌，却又表现了各种外貌。我们不了解理查德·科瑞自杀的原因，但是，我们可以想象人们关注他，仿效他的成功的原因。罗宾逊细心地利用理查德·科瑞的各种上流社会特征：他的衣着时尚完美，他的礼貌以及他的财富——所有使维多利亚末期绅士为社会接受的一切。罗宾逊指出：维多利亚社会可接受性的外表之下是可能突然喷发的一种不安定和潜在的社会疾病，如同在理查德·科瑞身上发生的一样。

Stephen Crane (1871—1900)

Stephen Crane was the son of a Methodist minister. By the age of twenty-eight he had published enough material to fill a dozen volumes of a collected edition and had lived a legendary life that has grown in complexity and interest to scholars and readers the more the facts have come to light. His early writing had been burlesques and satires, expressions of ironic detachment. Crane had announced that his ambition as a writer was to achieve personal honesty—to deflate romantic idealism, and portray men battered and alone in a hostile world. He has been viewed as an

uncompromising determinist, a literary naturalist who saw human beings as wholly controlled by their environment and their heredity. At the same time he has been seen as a Christian symbolist expressing faith in the ultimate understanding and redemption of people. Crane was a pioneer of a new literary realism that was impressionistic in its vivid imagery, in its characterizations, and in its narrative style. And he was a master of irony, scrutinizing the persistent illusions of people and the disparity between expectations and their doom.

诗人简介：

斯蒂芬·克莱恩(1871—1900)

斯蒂芬·克莱恩是一位卫理公会教会牧师的儿子。28岁以前出版的作品就足以编辑成十几卷本的全集。他的一生富具传奇色彩,随着越来越多的研究材料的发现,对学者和读者来说,有关克莱恩的研究变得更为复杂,激发起人们更多的兴趣。他早期的写作诙谐讽刺,表现一种讽刺性的客观公正和超然脱俗。克莱恩曾声称,作为作家,他志在取得做人的诚实——尽可能减少浪漫的理想主义,描绘那些生活在一个充满敌意的世界里、饱受孤独和折磨的人。他一直被认为是一个毫不妥协的决定论者,即宿命论者和文学自然主义者。决定论者认为人类完全受其环境和遗传的控制。同时,他又被认为是一个基督教象征主义者,表达这样的信念:人类可以最终得到理解和拯救。克莱恩是新文学现实主义的开拓者,这一现实主义的创作方法以其生动的意象比喻、人物创造及其叙事风格给读者以深刻的印象。而且,他还是一个讽刺大师,善于观察、捕捉人们顽固的幻想以及期望与命运之间的脱节。

From War Is Kind

Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone ,
Do not weep.
War is kind.

Hoarse , booming drums of the regiment ,
Little souls who thirst for fight ,
These men were born to drill and die.
The unexplained glory flies above them ,
Great is the Battle-God , great , and his Kingdom—
A field where a thousand corpses lie.

10

Do not weep , babe , for war is kind.
Because your father tumbled in the yellow trenches ,
Raged at his breast , gulped and died ,
Do not weep.
War is kind.

Swift blazing flag of the regiment ,
Eagle with crest of red and gold ,
These men were born to drill and die.
Point for them the virtue of the slaughter ,
Make plain to them the excellence of killing
And a field where a thousand corpses lie.

20

Mother whose heart hung humble as a button
On the bright splendid shroud of your son ,
Do not weep.
War is kind.

1896 , 1899

Questions for Discussion :

1. Why do you think Crane indented stanzas 2 and 4 ?
2. In stanzas 1 , 3 , and 5 , who is being addressed ? Why did the poet write three long lines and two short ones in those stanzas instead of four long lines ?
3. Why is the flag referred to as “ the unexplained glory ” ?
4. What is the tone of the poem ? And the theme ?
5. Praise something that you detest. Remember : in doing ironically , you must exaggerate considerably to let your readers know that you couldn't possibly mean what you say.

Poem Analysis :

By far Crane's finest and most widely reprinted poem, "*War Is Kind*" presents the same strongly antiwar theme as *The Red Badge of Courage*. Its anti-war statement is ironic. The verbal irony that appears in the speaker's words seems to say one thing (that war is kind) but actually means the opposite (that war is actually brutal). The poet accentuates the opposition between what words say literally and what they mean figuratively (ironically) by including numerous details that depict the horror of war. Stanzas 1, 3, and 5 focus on the losses and deaths produced through war, and directly address those who survive war but lose those they love: a maiden loses her lover, a baby loses her father, and a mother loses her son. There is nothing "kind" about the losses or about the war. Stanzas 2 and 4 seem to be spoken to the military (especially in lines 20—21) and mock the symbols of passion that encourage war: booming drums, unexplained glory, the blazing flag of the regiment, the eagle on the flag. Notice that the meter changes in the indented stanzas, suggesting the cadence of marching men—until the final melodious line, "A field where a thousand corpses lie." Both stanzas close with the same image of war's reality. The realities of carnage and loss are thus contrasted with the illusions of ideals. The incongruity between the sound and the meaning reinforces the already acute irony of the line. Lines 25 and 26 are admired for the moving simplicity of the image (the "bright splendid shroud" being the son's dress uniform) and the wonderfully effective use of alliteration. The short 3-word lines which serve as a refrain are most emphatic. Crane uses a march-like rhythm along with words connoting military glory in a context that makes them sound hollow and false.

诗歌评析：

该诗为克莱恩被最广泛地收录的、最优秀的诗作。如《红色勇敢勋章》一样，《战争是仁慈的》表达同样强烈的反战主题。诗中反战的陈述富具讽刺，说话人的话语中所用的讽刺似乎是一种反语，表面上说战争是仁慈的，实际上说的是反面，即战争是残忍的。诗人通过使用众多描述战争恐怖性的细节，强调词汇的字面意义与其比喻意义（即讽刺意义）之间的迥然不同。第一、三、五诗节聚焦于战争造成的损失和死亡，并与那些在战争中失去自己亲人的幸存者直接对话：姑娘失去了爱人；婴儿失去了父亲；母亲失去了儿子。有关战争及其损失的一切没有一样是仁慈的。第二和第四诗节似乎是针对军人、士兵而言的（特别是第20—21行），用各种象征，嘲笑了鼓励战争的热情：擂响的战鼓、莫名的光荣感、团队辉煌的战旗、以及战旗上的鹰徽等。读者应注意到由首行缩进的诗节直到最后具优美韵律的一行中节拍韵律方面的变化，这一变化暗示士兵队列前进的节奏——直到“A field where a thousand corpses lie.”这两个诗节以表现战争现实的同样的意象结束。这样，流血伤亡的现实与理想的幻觉形成鲜明的对照。音义之间的不和谐和不协调加强该诗行十分尖锐的讽刺。第25和26行以其所创造意象的简洁与流畅为人赞赏不已：“bright splendid shroud”指的是儿子的军服），以及头韵及其有效的运用。诗中的叠句是由三个单词构成的短行，起着极好强调作用。诗人在上述语境里运用类似进行曲的节奏，配以暗喻军人荣誉的词汇，使得这样的节奏和词汇听起来空洞而且不真实。

Paul Laurence Dunbar (1872—1906)

Hailed as “the Poet Laureate of the Negro race” by Booker T. Washington, Paul Laurence Dunbar was born the son of two former slaves in Dayton, Ohio. He attended a white high school, where he showed an early talent for writing and was elected class president, but was employed as an elevator operator after being unable to fund further education. Writing poems and newspaper articles when he could find time, Dunbar took out a loan to subsidize the printing of his first book, *Oak and Ivy* (1893). With the subsequent publication of *Majors and Minors* (1895) and *Lyrics of Lowly Life* (1896), his reputation as a poet grew, and he was able to support himself by writing and lecturing in the United States and England. As a gifted poet and a precursor to the Harlem Renaissance, Dunbar was read by both blacks and whites in turn-of-the-century America.

Though Dunbar himself was never enslaved, he was one of the last of a generation to have ongoing contact with those who had been. Dunbar was steeped in the oral tradi-

tion during his formative years and he would go on to become a powerful interpreter of the African American folk experience in literature and song; he would also champion the cause of civil rights and higher education for African Americans in essays and poetry that were militant by the standards of his day. Acclaimed during his lifetime for his lyric use of black dialect and his tributes to the experiences of rural blacks in volumes such as *Candle-Lightin' time* (1902) and *Lyrics of Sunshine and Shadow* (1905), Dunbar was later criticized for adopting white literary conventions and frequently pandering to racist images of slaves and ex-slaves. The author of four novels and four books of short stories in addition to collections of poetry, Dunbar began to write frankly about racial injustice in works such as *The Sport of the Gods* (1903) and *The Fourth of July and Race Outrages*, published in the *New York Times* in 1903, shortly before his early death from tuberculosis.

诗人简介：

保罗·劳伦斯·邓巴(1872—1906)

保罗·劳伦斯·邓巴生于俄亥俄州的戴顿,其父母原为黑奴。布克尔·T·华盛顿称其为“黑人的桂冠诗人”。邓巴曾在一所白人中学就读,很早就显示出写作天赋,被选为班级的班长。但由于无钱继续接受教育,只能找到一份开电梯的工作。只要有时间,他就创作诗歌或为报纸撰写文章,并获得资助以印刷出版第一部诗作《橡树和常春藤》(1893)。随着《大调和小调》(1895)和《低卑生活的抒情诗》(1896),邓巴作为诗人的声誉与日俱增,并得以通过写作和在美国及英国作演讲谋生。作为一个才华出众的诗人和哈莱姆文艺复兴的先

驱,邓巴的作品在 19 世纪末和 20 世纪初的美国赢得黑人和白人读者的喜爱。

虽然邓巴自己没有亲身经历过黑奴的生活,但他却是与经历过奴隶制苦难生活的父辈有直接联系的那代人中的一员。由于早期受到黑人口头文化传统的熏陶,邓巴得以成为非裔美国人民间文学和歌曲的一个极为权威的介绍人。他还以杂文和诗歌形式积极倡导为非裔美国人提供高等教育,并积极参与民权运动,这在他那个时代都是激进和富于战斗性的。在其一生中,邓巴因利用黑人方言进行抒情诗的写作以及在诸如《点蜡烛的时光》(1902)和《阳光和阴影抒情诗》(1905)等诗集中对乡村地区黑人经历的赞美而备受赞誉,但因其后在创作中采纳白人文学习惯以及经常迎合黑奴和前黑奴等种族主义意象而遭到批评。邓巴除了诗歌的创作,还创作了 4 部长篇小说和 4 部短篇小说集。在邓巴因肺结核过早去世前不久,他在《神的游戏》(1903)和于 1903 年发表在《纽约时报》上的《七月四日和种族暴行》等作品中开始坦率地描写种族歧视等社会问题。

We Wear the Mask

We wear the mask that grins and lies ,
It hides our cheeks and shades our eyes , —
This debt we pay to human guile ;
With torn and bleeding hearts we smile ,
And mouth with myriad subtleties.

Why should the world be over-wise ,
In counting all our tears and sighs ?
Nay , let them only see us , while
 We wear the mask.

We smile , but , O great Christ , our cries
To thee from tortured souls arise.
We sing , but oh the clay is vile
Beneath our feet , and long the mile ;
But let the world dream otherwise ,
 We wear the mask !

10

1896

Questions for Discussion :

1. Who is speaking in the poem ? Who are the “ we ” ?
2. What does line 3 mean ? What is the meaning of “ subtleties ” in line 5 ?
3. The poet doesn't say why the mask is necessary. Can you tell why ?
4. How would you state the theme of this poem ?
5. People often behave as if they are happy when secretly they are seething over some real or

imagined wrong—especially people who have little power, like children, women, or the members of minority groups. If you have ever had such experience, describe it and try to explain just how the incident made you feel. How do your feelings match those expressed in Dunbar's poem?

Poem Analysis :

Dunbar's poem, written half a century before the civil rights movement in the twentieth century, is an anguished cry of suffering and protest. The mask worn by blacks in the poem is the pretense of happiness, which contributed to the stereotype of those happy slaves down on the plantation—an illusion accepted by some southerners to justify their racist position during the Civil War and for a long afterwards. The debt to be paid "to human guile" would be the price of using guile in order to deceive whites into thinking black people are happy. In the opening lines Dunbar is careful to show that the mask is grinning, not the black man. The hiding of cheeks and eyes is the concealment of those features that reveal a person's emotions such as tears or smiles. To be blinded to these parts of a person's countenance is to be blinded to his special humanity. Coming to the fifth line of the first stanza, one notes the precise usage of the verb "mouth," which intensifies the mask theme by suggesting affectation, and distortion of one's genuine features and the word "subtleties" surely means subterfuges or deviousness, as Milton used the word to depict the "subtle serpent" in the Garden. Dunbar here indirectly commends the imaginative creativity that black people have been forced either to waste or to narrow because of the vagaries of white racism.

The wealth of implication in only three lines of this poem indicates what a thorough examination of it ought to yield. By indicating in the second stanza that the world would be "over-wise" in sympathetically enumerating the miseries of black people, Dunbar recognizes that individuals risk their psychological equilibrium in immersing themselves too long or too deeply in the catastrophes of others. In short, they know too much for their own good. Although Dunbar questions the prudence of such commitment, he sees the trap that white bigots have set for themselves: they continue dreaming. Let them dream, concludes the poet, knowing that dreamers have only two destinies: they either die in their sleep or they wake up. And when these wake up, they will face what William Blake and Edgar Allan Poe foresaw—the destruction of the mind.

诗歌评析：

邓巴的诗歌创作早于 20 世纪的民权运动约半个世纪。他的诗歌是黑人悲惨经历的痛苦呐喊和抗议。该诗中，黑人所戴的面具指的是他们的强作欢颜，塑造了那些种植园里“快乐黑奴”的约定形象——这是在内战期间和内战之后相当长的时间里为那些南方白人接受的一种幻觉，用来为自己的种族主义立场辩护。为“人类的狡诈”所需付出的代价是利用狡诈和欺骗以使白人相信黑人是快乐幸福的。在第一个诗节的起始行里，邓巴细心地揭示咧嘴露齿而笑的是面具，不是戴面具的黑人。面具遮住了面颊和眼睛也遮住了一个人流露眼

泪或微笑等情感的面部容貌特征。无视一个人的脸色和表情实际上就是无视他特有的人性。读到第一诗节第5行时,读者可以注意到动词“mouth”使用的精确性,通过暗示虚饰、做作和扭曲真实的面部表情,该词强化了诗中面具的主题,而“subtleties”一词显然指的是托词和狡诈,就像弥尔顿使用同一词描写伊甸园里那只“狡猾的蛇精”。邓巴在此对黑人富于想象的创造力间接地作出评论,而由于白人的种族主义行为,黑人的这种创造力被迫浪费或得不到应有的发挥。

上述三诗行内丰富的含义表明应对该诗作深入研讨的必要性。通过在第二个诗节中暗示富具同情心地列举黑人的痛苦与不幸,这个世界会是“聪明过头”,诗人认识到人们如果过于沉溺在他人的苦难之中,他们可能会有失去自己心理平衡的危险。简言之,他们知之太多,反而对自己有害无益。虽然邓巴质疑这种决定的审慎性,他认识到白人种族主义顽固派为自己设下的陷阱:他们仍在梦幻。诗人得出结论,让他们去梦幻吧。因为,诗人知道那些梦幻者只有两种命运:不是觉醒,就是在梦幻中死亡。而在这些人觉醒过来时,会面对威廉·布莱克和埃德加·爱伦·坡所预见的——心灵的毁灭。

Robert Frost (1874—1963)

Robert Frost was born in San Francisco but grew up in New England. He attended Dartmouth and Harvard Universities though he never completed a degree. Frost wandered through a series of occupations before settling down as a farmer. Then, after a trip to England where he first published his poems, he returned to New England to begin a long career as America's best known poet. His volumes of poetry include *A boy's Will* (1913); *North of Boston* (1914), in which *Mending Wall* appears; *Mountain Interval* (1916); *New Hampshire* (1923), which won the Pulitzer prize; *West-Running Brook* (1928); *Collected poems* (1930), which won a second Pulitzer Prize; *A Further Range* (1936), which won a third Pulitzer Prize; *A Witness Tree* (1942), which won a fourth Pulitzer Prize; *Steeple Bush* (1947); and *In the Clearing* (1962).

Frost had rejected the revolutionary po-

etic principles of his contemporaries, choosing instead "the old-fashioned way to be new." He employed the plain speech of rural New Englanders and preferred the short, traditional forms of lyric and narrative. As a poet of nature he had obvious affinities with romantic writers, notably Wordsworth and Emerson. He saw nature as a storehouse of analogy and symbol, announcing, "I'm always saying something that's just the edge of something more," but he had little faith in religious dogma or speculative thought. His concern with nature reflected deep moral uncertainties, and his poetry, for all its apparent simplicity, often probes mysteries of darkness and irrationality in the bleak and chaotic landscapes of an indifferent universe where men and women stand alone, forsaken and perplexed. As America's unofficial poet laureate, he was asked to read at John F. Kennedy's presidential inauguration.

诗人简介：

罗伯特·弗罗斯特(1874—1963)

罗伯特·弗罗斯特生于旧金山,但在新英格兰地区长大。他先后就读于达特茅斯学院和哈佛大学,但未完成学业。在定居务农之前,他从事过不同的职业。曾在英格兰旅居,并在那里出版了最早的诗集。弗罗斯特回到新英格兰家乡后,开始他作为美国最负盛名诗人漫长的生涯。他的多卷诗集包括《男孩的意愿》(1913);《波士顿以北》(1914),《补墙》一诗收入该集;《山间》(1916);《新罕布什尔》(1923),该诗集荣获普利策诗歌奖;《西去的溪流》(1928);《诗集》(1928),获第二个普利策诗歌奖;《山外青山》(1936)获第三个普利策诗歌奖;《见证树》(1942),获第四个普利策诗歌奖;《绣线菊》(1947)和《林间空地》(1962)。

弗罗斯特抵制同时代诗人所推崇的革新性诗歌创作原则而选择了“传统形式新意境”

的创作方法。他采用新英格兰乡村地区人们简洁的日常用语,偏爱简短的抒情诗和叙事诗的传统形式。作为自然诗人,他与浪漫派诗人有着显而易见的联系,特别是华兹华斯和爱默生。他视大自然为类比和象征的来源,声称“我总是言此而及其他”,但是,他对宗教教义或玄学思想并无信仰。他对自然的关注反映了他对社会道德不稳定的深切思考。他的诗歌,尽管表面上看来简明易懂,往往探讨一个冷漠世界凄凉混乱的环境里黑暗和荒谬的神秘,人类在其中的孤立无助和困惑不解。作为美国非官方任命的桂冠诗人,他应邀在约翰·F·肯尼迪总统的就职仪式上朗诵他的诗作。

Mending Wall

Something there is that doesn't love a wall ,
 That sends the frozen-ground-swell under it
 And spills the upper boulders in the sun ,
 And makes gaps even two can pass abreast.
 The work of hunters is another thing :
 I have come after them and made repair
 Where they have left not one stone on a stone ,
 But they would have the rabbit out of hiding ,
 To please the yelping dogs. The gaps I mean ,
 No one has seen them made or heard them made , 10
 But at spring mending-time we find them there.
 I let my neighbor know beyond the hill ;
 And on a day we meet to walk the line
 And set the wall between us once again.
 We keep the wall between us as we go.
 To each the boulders that have fallen to each.
 And some are loaves and some so nearly balls
 We have to use a spell to make them balance :
 "Stay where you are until our backs are turned !" 20
 We wear our fingers rough with handling them.
 Oh ,just another kind of out-door game ,
 One on a side. It comes to little more :
 There where it is we do not need the wall :
 He is all pine and I am apple orchard.
 My apple trees will never get across
 And eat the cones under his pines ,I tell him.
 He only says , "Good fences make good neighbors. "
 Spring is the mischief in me ,and I wonder
 If I could put a notion in his head :

“ Why do they make good neighbors ?Isn’t it. 30
 Where there are cows ?But here there are no cows.
 Before I built a wall I’d ask to know
 What I was walling in or walling out ,
 And to whom I was like to give offense.
 Something there is that doesn’t love a wall ,
 That wants it down. ” I could say “ Elves ” to him ,
 But it’s not elves exactly , and I’d rather
 He said it for himself. I see him there ,
 Bringing a stone grasped firmly by the top
 In each hand , like an old-stone savage armed. 40
 He moves in darkness as it seems to me ,
 Not of woods only and the shade of trees.
 He will not go behind his father’s saying ,
 And he likes having thought of it so well
 He says again , “ Good fences make good neighbors. ”

1914

Questions for Discussion :

1. Who is the speaker in the poem ?What sort of person is he or she ?What sort of person is the neighbor ?
2. Why is the wall in the poem made of stones ?
3. When do you become aware that the wall is more than a specific pile of stones ?Is there a line that begins to suggest a symbolic significance ?What clues do you get to suggest such a significance ?
4. How does the speaker feel about walls ?About hunters ?
5. What does Frost seem to mean by saying he and his neighbor “ set the wall between us once again ” ?
6. Are the words *loaves* and *balls* in line 17 symbolic ?Are they images ?Are they metaphors ?
7. In line 40 , the speaker sees his neighbor as “ like an old-stone savage armed. ” Why ?What is the meaning of such a simile ?
8. What makes this seemingly casually narrated anecdote a poem ?
9. What do you think Frost’s theme is ?

Poem Analysis :

The central metaphor (and its variations) compares mending a wall with being a neighbor , a friend , or lover. The story of the poem is that somehow , during the year , the stone walls that divide property break down and have gaps. In spring , the neighbors who share the walls meet to repair them , each working from his side. When the speaker impishly asks why bother with

the wall because there is no ostensible reason for them, the neighbor retorts to tradition and circumstance, saying only that “Good fences make good neighbors.” The commentary on human nature is meant to be philosophical. The question and its terse answer open discussion to possibilities, relationships, love and hate, friendship, religious belief, tradition and values. The wall is an obvious symbol which immediately brings to mind the metaphysical wall in Sartre’s “The Wall,” which raises issues of chance and paradox rather than value and solidity. Though the speaker disagrees with his neighbor, the paradox of Frost’s wall is that its act of making people separate also unites them. This poem may or may not be about walls. Certainly the lines, “Before I built a wall I’d ask to know / What I was walling in or walling out / And to whom I was like to give offense”—call to mind several famous walls, like the Berlin Wall, not to mention metaphorical walls that separate people who fail to communicate or who hold opposing positions. Frost portrays the neighbor (who finds walls necessary for no good reason) in such an unflattering light that most readers fail to notice that the speaker (who wryly questions the need for walls) is not exactly rational about them himself and also that he is the one who lets the neighbor know when it’s time to repair the wall in the poem. One critic has suggested that the poem is about two kinds of people: conservatives and liberals; in which case, we can perhaps safely say that the poet favors a liberal bent.

诗歌评析：

该诗的中心隐喻(及其变体)将补墙和做邻居,交朋友或恋爱相比较。诗歌所叙述的故事描述了两家农户田地中间的石墙不知何故年年都会倒塌,留下豁口。春季里,共用石墙的两家邻居一块来到田间修补石墙,各自修补自家的那边。当诗中的说话人俏皮地问道,既然没有任何切实的理由,为何要自找麻烦来补墙。而邻居则以习惯和环境为由回道:只有“好篱笆才有好邻居。”

诗歌对人性的评论具有哲理性,问题和简洁的回答展开了对可能性、人际关系、爱与恨、友谊、宗教信仰、传统与价值观的讨论。诗中提及的墙显然是一个象征,直接地提示读者联想起萨特的作品《墙》中那堵比喻性的墙。萨特提及的“墙”探讨的问题与其说是价值和一致性,不如说是偶然性和似非而是。虽然,说话人并不赞同邻居的看法,弗罗斯特的“墙”所具的似非而是的矛盾说法指的是墙的作用既将人们分开又将人们联系起来。该诗谈论的或许是墙,或许并不是墙。但诸如这样的诗行:“Before I built a wall I’d ask to know / What I was walling in or walling out / And to whom I was like to give offense”肯定会使读者联想起一些著名的墙,如柏林墙,且不提那些将相互不能沟通的人或持对立立场的人分开的具比喻意义的墙。弗罗斯特以一种毫无奉承的口吻描述那位邻居(他觉得石墙有必要,但却不能作出很好的解释),以致大多数读者未能注意到说话人自己(他挖苦似地质问石墙的必要性)对石墙的必要性看法也不是很合理的。而且,他也是诗中告诉邻居修补石墙时间的人。有一位文学批评家这样说过,该诗提及两种人,即思想保守和思想开明的人,在此,我们或许可以安全地说该诗赞成的是具有开明思想的人。

“ Out , Out— ”

The buzz saw snarled and rattled in the yard
 And made dust and dropped stove-length sticks of wood ,
 Sweet scented stuff when the breeze drew across it.
 And from there those that lifted eyes could count
 Five mountain ranges one behind the other
 Under the sunset far into Vermont.
 And the saw snarled and rattled , snarled and rattled ,
 As it ran light , or had to bear a load.
 And nothing happened : day was all but done.
 Call it a day , I wish they might have said 10
 To please the boy by giving him the half hour
 That a boy counts so much when saved from work.
 His sister stood beside them in her apron
 To tell them “ Supper. ” At the word , the saw ,
 As if to prove saws knew what supper meant ,
 Leaped out at the boy’s hand , or seemed to leap—
 He must have given the hand. However it was ,
 Neither refused the meeting. But the hand !
 The boy’s first outcry was a rueful laugh ,
 As he swung toward them holding up the hand , 20
 Half in appeal , but half as if to keep
 The life from spilling. Then the boy saw all—
 Since he was old enough to know , big boy
 Doing a man’s work , though a child at heart—
 He saw all spoiled. “ Don’t let him cut my hand off—
 The doctor , when he comes. Don’t let him , sister !”
 So. But the hand was gone already.
 The doctor put him in the dark of ether.
 He lay and puffed his lips out with his breath.
 And then—the watcher at his pulse took fright. 30
 No one believed. They listened at his heart.
 Little—less—nothing ! —and that ended it.
 No more to build on there. And they , since they
 Were not the one dead , turned to their affairs.

Questions for Discussion :

1. Summarize the literal situation described in the poem. How and why does the narrator maintain an affectively flat or matter-of-fact tone ?
2. What strategies does the poet use to animate the buzz saw ? How does this animation conflict with the rural scene ?
3. What indirect means does the narrator employ to demonstrate and elicit sympathy for the boy ? How does the family respond to the dying boy ? How does this reaction differ from the family's response to his actual death ?
4. Frost's title may allude to Lady Macbeth's guilt-ridden imperative , " Out ,damned spot ! Out , I say !" (5.1) , as she tries to wash King Duncan's blood from her hands in Shakespeare's Macbeth. Considering the connotations of blood and dismemberment , what do you make of Frost's title ? How does the allusion help shape meaning ?

Poem Analysis :

The title suggests that the poem will explore the uncertainty and emptiness of life. Even without the allusion , this scene of unpredictability and uncertainty comes across. The setting and situation are set up in lines 1—8 with images of sound (onomatopoeic *sarled and rattled*) , smell (*sweet-scented stuff*) , and sight (dust , sticks , mountains). Readers' sense of the instant is expanded in lines 9—14 ; we learn that the day has been uneventful , work is over , and it's supper time. The boy's hand is severed by accident in one moment of inattention. The poem moves by easy steps to death ; each one is unanticipated. The *rueful laugh* and the *spoiled* life are followed by fading pulse (*No one believed*) and then death. No one understands what is happening ; the death , like the cut , is a product of chance. Those (we don't know who they are) who *turned to their affairs* underscore the insignificance and randomness of chance events.

Readers should be encouraged to trace imagistic and thematic patterns in Frost's work. Such imagery informs what critics recognize as the dark strain in Frost's poetry , a strain which is not necessarily the fatalism of the country people in the poem , but a perpetual recognition of death's allure. Frost elevates a local calamity as an archetypal encounter in the poem. The boy's unavoidable , involuntary handshake with the chain saw or death , signals a cosmic chaos that belies the serene Vermont sunset and the daily rituals of farm life. An understanding of Frost's recurrent themes and images allow readers to better appreciate his more caustic irony.

诗歌评析 :

诗的标题暗示该诗探讨的是人生的不定、无常和空虚。即使没有标题内含的典故的暗示 , 这一人生的未知性和无常的情景也会给人以印象。这一背景和情景是在第 1—8 行 , 通过声音 (具拟声意义的词汇 *sarled and rattled*)、嗅觉 (*sweet-scented stuff*) , 和视觉 (*dust , sticks , mountains*) 等意象得以确立的。读者的紧迫感在第 9—14 诗行中得到详细的叙述。读者了解到那一天过得很平静 , 工作结束了 , 到了晚饭时间。而那个男童由于走神 , 一刹那

之中,一只手便被锯断了。该诗的叙述流畅地转向有关男童死亡的叙述,一切都难以预料。悔恨的笑(the rueful laugh)和毁掉的生命(the spoiled life),随之而来的是逐渐变弱的脉搏(No one believed)然后就是死亡。没有人理解都在发生了些什么,死亡就像那被锯掉的手,是偶然的产物。那些(读者可能不知道他们是谁)转身去忙着自己事情的人加强和强调了偶然事件的无意义和随意性。

读者被激励着去探索弗罗斯特诗中意象模式和主题模式,此类比喻告知读者文评家在弗罗斯特诗歌中发现的所谓黑色语调。这种语调并不一定就表达诗中的那些乡下人对男童之死的宿命论看法,而是对死亡诱惑的永恒的承认。弗罗斯特在诗中将一个在特定地点发生的不幸事件提升为泛指一切灾难的原型。男童与链锯或死亡之间那种不可避免的、偶然的握手象征着一种掩饰在宁静的佛蒙特落日 and 农场日常生活之下的普遍的混乱。对诗人重复出现的主题和意象的理解可使读者更好地欣赏诗人诗歌中内含的锐利讽刺。

Desert Places

Snow falling and night falling fast , oh , fast
In a field I looked into going past ,
And the ground almost covered smooth in snow ,
But a few weeds and stubble showing last.

The woods around it have it—it is theirs.
All animals are smothered in their lairs.
I am too absent-spirited to count ;
The loneliness includes me unawares.

And lonely as it is that loneliness
Will be more lonely ere it will be less—
A blanker whiteness of benighted¹ snow
With no expression , nothing to express.

10

They cannot scare me with their empty spaces
Between stars—on stars where no human race is.
I have it in me so much nearer home
To scare myself with my own desert places.

1934

Notes :

1. Darkened by the night or by ignorance.

Questions for Discussion :

1. Why is this poem about snow entitled “*Deserted Places*” ?
2. What is suggested by the word “benighted” in line 11 ?
3. Who are “They” in line 13 ?
4. How does the last stanza relate to the preceding ones ?
5. What is the theme of the poem ?

Poem Analysis :

This poem , a four-stanza lyric (iambic pentameter , *aaba , ccdc , ee fe , ff gf*) , perfectly captures the feeling of aloneness seen by the existential philosophers as characterizing the human condition. The title suggests that the whiteness of this snow represents not purity or innocence but nothingness. The setting and situation are that snow is falling on a field , covering everything in a monochromatic white and turning the earth into a desert place. The snow affects the landscape , the animals , the fields , and , through metaphors , the universe and also the speaker himself. The speaker is included in this loneliness unawares because he is too “absent-spirited to count. ” In the third stanza , the speaker begins to meditate on this desert of loneliness , and implies that there is nothing within or without (nothing to express) to relieve the desolation. The “benighted snow” of line 11 means on the literal level “overtaken by darkness ,” but on a symbolic level it describes the speaker’s spiritual darkness (the kind of arid lack of spirituality that characterizes Eliot’s *Waste Land*). In the final stanza the speaker extends the description of his loneliness to cosmic proportions , just as Startre does when he observes that “aloneness lies coiled like a worm at the heart of the universe. ” The antecedent of “They” in line 13 is missing but pretty clearly means the scientists or astronomers who tell us of the vast stretches of uninhabited space in the universe.

诗歌评析 :

该诗为一首四诗节(*aaba , ccdc , ee fe , ff gf*)抑扬格五音步抒情诗 ,完美地捕捉到存在主义哲学家眼中反映人类状况特征的孤独感受。诗的标题表明白茫茫的雪原代表的不是纯洁或天真无邪而是虚无空白。诗中的背景和环境是大雪正降落在原野上 ,以单一的白色覆盖了一切 ,将大地变成一片荒原。白雪影响了环境、动物和田野 ,并通过隐喻 ,影响了整个宇宙和说话人自己。说话人在无意识之中介入了这一孤独寂寞中 ,因为他由于心不在焉而未注意到。在第三个诗节中 ,说话人开始沉思这片孤寂的荒原 ,并暗示内心没有任何东西可以减轻这种忧伤 ,或也没有任何东西可用以表达这种忧伤。第 11 行诗中的“陷入黑暗中的雪”在表层意义上指的是“黑暗的降临” ,但是 ,其象征意义描述的却是说话人精神上的阴暗 ,即表现艾略特“荒原”特征的那种精神上的极端匮乏。在最后一个诗节里 ,说话人将对其孤独感的描写延伸至整个宇宙的范围 ,如萨特在其对孤独所作的观察中描写道 :孤独就像一条盘绕成一团的蚯蚓躺在宇宙的中间。第 13 行诗中缺少先行词“*They*” ,但仍很清楚地表明 ,指的是那些告知我们宇宙中那片大片杳无人迹的空间的科学家或天文学家。

Carl Sandburg (1878—1967)

Born in Illinois , the son of Swedish immigrants , Carl Sandburg left public school when he was thirteen , took on odd jobs , and became a housepainter's apprentice. Although he later attended college , his formal education had less impact on him than did the people he came to know while he wandered throughout America , working as a milkman , porter , stagehand , brickmaker , dishwasher , housepainter , carpenter , salesman , and newspaper reporter.

Sandburg longed , as his literary forebear Walt Whitman , to be a poet of the people. His poetic exaltation of the ordinary person and the commonplace world was largely the result of a deeply imbedded Populism absorbed during his youth. His colloquial poetry , with its apparently spontaneous free-verse unorthodoxies , appeared in such volumes as *Chicago Poems* (1916) , *Cornhuskers* (1918) , *Smoke and Steel* (1920) , *Slabs of the Sunburnt West* (1922) , and in *The People , Yes* (1936) . Sandburg's poems reflected the folklore and history of the land and his faith in a vital America of the masses. His writing

is an expression of Whitmanian optimism and democratic sentiment shaped by the rhythms of mid-western speech. His poetry ranges from the abbreviated imagism of "Fog" to such free-verse effusion as "Chicago" , unrestrained portrayals of America's rich diversity , descriptions of the virtues of the ordinary people , the mob , that Sandburg saw as the vindication of democratic life.

Like his contemporary Robert Frost , Carl Sandburg lived to enjoy enormous popular acclaim ; by the end of his life he had become a familiar figure to national television audiences who listened to him read his poem , sing folk ballads , and tell anecdotes about Abraham Lincoln. Sandburg was awarded the Pulitzer Prize for the publication of the second part of his Lincoln biography , *Abraham Lincoln : The War Years* (1939) . He received a second Pulitzer Prize for his *Complete Poems* in 1950. His final volumes of verse were *Harvest Poems , 1910—1960* (1960) and *Honey and Salt* (1963) . Carl Sandburg died in 1967.

诗人简介：

卡尔·桑德堡(1878—1967)

卡尔·桑德堡生于伊利诺州的一个瑞典移民家庭。13岁时辍学,先做零工,后当油漆工学徒。虽然桑德堡后来读过大学,他的学校教育相对他周游全国时从社会所学到的知识而言,对他的影响要小得多。他曾经做过送奶工、行李搬运工、舞台管理、制砖工人、洗碗工、油漆工、木匠、推销员和新闻记者。

桑德堡渴望像他的文学前辈瓦尔特·惠特曼那样做一个人民诗人。他的诗歌中对普通

人民群众和平凡世界的歌颂主要源于他在青年时代吸收的那种对普通人的深刻认同。他的诗作语言一般为非正式的口语,有明显自发性的自由体诗歌特征。先后发表的诗集有:《芝加哥诗篇》(1916);《剥玉米的人》(1918);《烟与钢》(1920);《黝黑西部的石板》(1922);《人民,是的》(1936)。桑德堡的诗歌反映了美国的民间文化与历史,反映了他对充满生气的美国大众的信心。他的作品以美国中西部特有的语言节奏表达了惠特曼式的乐观主义精神和民主情感。诗歌涉及短小精悍的意象派诗《雾》,长篇自由体诗作如《芝加哥》,对美国丰富的多元性、普通人民群众的美德作出生动的描述。他将普通人视作民主生活的支持者和拥护者。

桑德堡像罗伯特·弗洛斯特等同时代诗人一样得到广大读者的热爱和赞誉。在其晚年,桑德堡成为全国电视观众熟悉的荧屏人物,人们倾听他在电视上作诗歌朗诵,咏唱民谣,讲述有关艾伯拉罕·林肯的逸闻趣事。桑德堡因其撰写的林肯传记第二部《艾伯拉罕·林肯:内战岁月》的出版获普利策奖(1939)。1950年他的《诗歌全集》出版使他再次获此殊荣。诗人最后出版的诗集是《收获诗歌 1910—1960》(1960)和《蜜与盐》(1963)。卡尔·桑德堡于1967年去世。

Fog

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

1916

Questions for Discussion :

In lines 15—22 of “The Love Song of J. Alfred Prufrock”, T. S. Eliot also likens fog to a cat. Compare Sandburg’s lines and Eliot’s. Which passage tells us more about fogs and cats?

Poem Analysis :

This famous poem conveys a single image without making a point or establishing a theme. Readers will find it instructive to compare this poem with the fog-as-cat image in line 15 through 23 of Eliot’s “The Love Song of J. Alfred Prufrock”. They should easily see that Eliot presents a far better picture of the behavior of both cats and fog.

诗歌评析 :

这首著名的短诗传达的是一个单一的意象,而非竭力去说明一个观点或确立一个主题。读者通过将该诗与艾略特“*The Love Song of J. Alfred Prufrock*”一诗中如猫的雾的意象作一

比较将会得到教益,并不难看到艾略特诗中描述的猫和雾两个形象与该诗中的意象相比要更加生动。

Grass

Pile the bodies high at Austerlitz and Waterloo.¹

Shovel them under and let me work—

I am the grass ; I cover all.

And pile them high at Gettysburg

And pile them high at Ypres and Verdun.

Shovel them under and let me work.

Two years , ten years , and passengers ask the conductor.

What place is this ?

Where are we now ?

I am the grass.

10

Let me work.

1918

Notes :

1. Battlefields of the Napoleonic War. Battlefields in subsequent lines are of the American Civil War (Gettysburg) and World War I (Ypres and Verdun).

Questions for Discussion :

1. Who are the “ passengers ” who “ ask the conductor ” / What place is this ? / Where are we now ? ”
2. Does the work of the grass (“ I cover all ”) serve a useful purpose or a sinister one ?
3. Can you describe the tone of the poem ?
4. What is Sandburg’s theme ?

Poem Analysis :

This poem can be interpreted in two ways , Some see the grass as the healer of wounds , as allowing conflicts to be forgotten so that peoples of nations formerly as war can get along with each other , even visiting as tourists. But considering that the poem was written at the end of World War I and makes reference to previous battles , that reading overlooks the obvious fact that the healing never lasts , the conflicts go on. Especially in light of all the wars fought since Sandburg wrote , the poem is more aptly read with the grass as a sinister persona — as the silent collaborator of those who wage war , enabling them to continue the ghastly carnage because people so quickly forget the bodies piled high once they are out of sight under the grass. The cool

almost smug tone of the poem supports this reading also.

诗歌评析：

这首诗可以从两个方面作出理解。一些人认为草可以用作治疗伤口的药物,使人们忘却相互之间的冲突,原为交战国的人民可以和谐相处,甚至可以作为游客相互访问。但是,从另一方面来看,如果考虑到该诗写于第一次世界大战末期,诗中提及战争中发生的战斗,前一种阅读和理解就忽视了这一事实:即那种创伤的愈合决不会持续很久,冲突仍会继续。特别是考虑到自诗人创作该诗以来的所有的战争,将该诗中的草理解成一种险恶的人性则更为恰当。把它理解为是那些发动战争的人的无声合作者,是草使他们得以继续可怕的屠杀。因为一旦人们离开了战场,他们很快就忘记了草丛之下成堆的白骨。

Wallace Stevens (1879—1955)

Wallace Stevens spent his boyhood in his birthplace, Reading, Pennsylvania. Stevens's earliest ambition was to be a writer, and after three years at Harvard, where he published poems in the *Harvard Advocate*, he went to New York in 1900 for a try at journalism. But the following year, on his father's advice, he entered New York Law School. Admitted to the bar in 1904, he worked for much of his adult life as an executive of the Hartford Accident and Indemnity Company.

During his years in New York, with the modernist movement gaining momentum, Stevens became acquainted with a number of young writers, among whom were poets William Carlos Williams and Marianne Moore. It was not until 1923, however, that Stevens, at the age of 44, was finally persuaded to publish a book of poems, *Harmonium*. The book's poor reception and its author's growing business responsibilities almost led him to abandon poetry. But with the reprinting of *Harmonium* in 1931 and the resulting increase in critical attention, Stevens began his years of steady publication.

In 1935 he published *Ideas of Order*. Then followed *The Man with the Blue Guitar* (1937), *Parts of a World* (1942), *Transport to Summer* (1947), and *The Auroras of Autumn* (1950). For the publication of his *Collected Poems* (1954) he received the National Book Award and a Pulitzer Prize.

From the beginning it was evident that *Harmonium* was part of a revolution in American poetry. Although some of its best poems, including "*Sunday Morning*," are relatively traditional in form, the book baffled even the most sophisticated. Stevens had rebelled against the "stale intelligence" of the past. Setting out "to make a new intelligence prevail," he invoked the comic, the strange, the bizarre and adopted a variety of experimental styles, created poetic surfaces of Frenchified elegance, exotic imagery, odd sounds, curious analogies, and inscrutable titles.

For many readers it seemed that Stevens had carried originality to the point of mere eccentricity, but beneath his gaudiest surfaces, his abiding concerns were clearly present. He confronted the contemporary abandonment of traditional values and sought to come to terms with the confusions of his time. The problem of the relation between the ideal and the real became a constant theme in his later poetry, and he elaborated a series of oppositions between inner and outer worlds — between subject and object, perceiver and perceived, fiction and fact, or as he most often phrased it, between "imagination and reality." These contraries meet ultimately in his concept of a "supreme fiction" of poetry, a modern mythology he offered as a replacement for the mythologies of the past, a new vision with "which men could

propose to themselves a fulfillment.” Although he constantly dealt with the nature of poetry, in his later work Stevens became in-

creasingly meditative and philosophical, an intellectual elitist, at times difficult and obscure.

诗人简介：

沃利斯·史蒂文森(1879—1955)

沃利斯·史蒂文森在其出生地宾夕法尼亚的雷丁度过童年。他早年的愿望就是当一名作家。他在哈佛大学学习了三年,并在哈佛《倡导者》杂志上发表诗作。他于1900年离开哈佛去纽约,试图从事新闻记者的职业。但他于第二年遵照父亲的建议,进入纽约法学院学习。1904年,他获得律师资格。他的一生大多时间担任哈特福德意外事故赔偿律师事务所的主管。

史蒂文森在纽约期间,现代派运动正在蓬勃发展,使他结识了不少年轻作家,其中有诗人威廉·卡洛斯·威廉斯和马里安娜·莫尔。但是,直到1923年,时年史蒂文森44岁,经朋友劝说才出版了一部诗集《簧风琴》。由于该书的发行未能引起读者的注意,加之越来越繁重的律师事务,史蒂文森几乎放弃了诗歌的创作。不过,随着1931年上述诗集的重印和文学评论界对此日益增多的关注,史蒂文森开始了他稳定的创作和出版。

他于1935年出版了诗集《秩序的观点》,随之又出版了《带蓝色吉他的人》(1937);《世界各地》(1942);《夏日流放》(1947);《秋天的极光》(1950)。由于其《诗集》的出版,史蒂文森获得全国图书奖和普利策诗歌奖。

显然,《簧风琴》从开始就是美国诗歌革新的一部分。虽然,该诗集中部分最优秀的诗作,包括《星期日早晨》,还是属于传统诗歌形式,但即使对最有经验的读者来说,全书仍是艰深难懂的。史蒂文森反对以往的所谓“陈旧的知识”,致力于推陈出新。他采用各种各样的幽默的、新奇怪异的实验性文体,创造出具有法语式优雅的诗歌形式,具异国情调的意象,不规则的音韵,奇特的类比和晦涩难懂的诗歌标题。

对大多数读者来说,史蒂文森似乎将独创性发展到怪异的程度,但是在其诗歌貌似华丽的外表之下却十分清楚地表现了他持久的关注。他面对同代人对传统价值观的摒弃,力图寻找接受那个时代的种种混乱状况的方式。诸如理想和现实之间关系等问题成为诗人后期诗作经久的主题。他详尽阐述了内心世界和外部世界之间、主题和目标之间、认识者与被认识物之间、虚构和事实之间、或者如诗人经常提及的“想象与现实”之间的种种对立与矛盾。这些对立与矛盾最终汇集在其所谓“最高小说形式——诗歌”观点之中,即诗人提出藉以取代以往神话的现代神话,一种人类可以为自己建议完成的新的看法。虽然,史蒂文森经常讨论诗歌的本质,但在其后期的作品中,作为知识精英的诗人,他的诗作越发倾向于哲学性的思考,时而变得晦涩难懂。

Sunday Morning

I

Complacencies of the peignoir,¹ and late

Coffee and oranges in a sunny chair ,
 And the green freedom of a cockatoo
 Upon a rug mingle to dissipate
 The holy hush of ancient sacrifice.
 She dreams a little , and she feels the dark
 Encroachment of that old catastrophe ,
 As a calm darkens among water-lights.
 The pungent oranges and bright , green wings
 Seem things in some procession of the dead ,
 Winding across wide water , without sound.
 The day is like wide water , without sound ,
 Stilled for the passing of her dreaming feet
 Over the seas , to silent Palestine ,
 Dominion of the blood and sepulchre.

10

II

Why should she give her bounty to the dead ?
 What is divinity if it can come
 Only in silent shadows and in dreams ?
 Shall she not find in comforts of the sun ,
 In pungent fruit and bright , green wings , or else
 In any balm or beauty of the earth ,
 Things to be cherished like the thought of heaven ?
 Divinity must live within herself :
 Passions of rain , or moods in falling snow ;
 Grievings in loneliness , or unsubdued
 Elations when the forest blooms ; gusty
 Emotions on wet roads on autumn nights ;
 All pleasures and all pains , remembering
 The bough of summer and the winter branch.
 These are the measures destined for her soul.

20

30

III

Jove² in the clouds had his inhuman birth.
 No mother suckled him , no sweet land gave
 Large-mannered motions to his mythy mind.
 He moved among us , as a muttering king ,
 Magnificent , would move among his hinds ,³
 Until our blood , commingling , virginal ,

With heaven , brought such requital to desire
 The very hinds discerned it , in a star.
 Shall our blood fail ? Or shall it come to be
 The blood of paradise ? And shall the earth 40
 Seem all of paradise that we shall know ?
 The sky will be much friendlier then than now ,
 A part of labor and a part of pain ,
 And next in glory to enduring love ,
 Not this dividing and indifferent blue.

IV

She says , “ I am content when wakened birds ,
 Before they fly , test the reality
 Of misty fields , by their sweet questionings ;
 But when the birds are gone , and their warm fields
 Return no more , where , then , is paradise ? ” 50
 There is not any haunt of prophecy ,
 Nor any old chimera⁴ of the grave ,
 Neither the golden underground , nor isle
 Melodious , where spirits gat them home ,
 Nor visionary south , nor cloudy palm
 Remote on heaven’s hill , that has endured
 As April’s green endures ; or will endure
 Like her remembrance of awakened birds ,
 Or her desire for June and evening , tipped
 By the consummation of the swallow’s wings. 60

V

She says , “ But in contentment I still feel
 The need of some imperishable bliss. ”
 Death is the mother of beauty ; hence from her ,
 Alone , shall come fulfillment to our dreams
 And our desires. Although she strews the leaves
 Of sure obliteration on our paths ,
 The path sick sorrow took , the many paths
 Where triumph rang its brassy phrase , or love
 Whispered a little out of tenderness ,
 She makes the willow shiver in the sun 70
 For maidens who were wont to sit and gaze

Upon the grass , relinquished to their feet.
 She causes boys to pile new plums and pears
 On disregarded plate. The maidens taste
 And stray impassioned in the littering leaves.

VI

Is there no change of death in paradise ?
 Does ripe fruit never fall ? Or do the boughs
 Hang always heavy in that perfect sky ,
 Unchanging , yet so like our perishing earth ,
 With rivers like our own that seek for seas 80
 They never find , the same receding shores
 That never touch with inarticulate pang ?
 Why set the pear upon those river-banks
 Or spice the shores with odors of the plum ?
 Alas , that they should wear our colors there ,
 The silken weavings of our afternoons ,
 And pick the strings of our insipid lutes !
 Death is the mother of beauty , mystical ,
 Within whose burning bosom we devise
 Our earthly mothers waiting , sleeplessly. 90

VII

Supple and turbulent , a ring of men
 Shall chant in orgy on a summer morn
 Their boisterous devotion to the sun ,
 Not as god , but as a god might be ,
 Naked among them , like a savage source.
 Their chant shall be a chant of paradise ,
 Out of their blood , returning to the sky ;
 And in their chant shall enter , voice by voice ,
 The windy lake wherein their lord delights ,
 The trees , like serafin ⁵ , and echoing hills , 100
 That choir among themselves long afterward.
 They shall know well the heavenly fellowship
 Of men that perish and of summer morn.
 And whence they came and whither they shall go
 The dew upon their feet shall manifest.

VIII

She hears , upon that water without sound ,
A voice that cries , “ The tomb in Palestine
Is not the porch of spirits lingering.

It is the grave of Jesus , where he lay. ”

We live in an old chaos of the sun ,
Or old dependency of day and night ,
Or island solitude , unsponsored , free ,
Of that wide water , inescapable ,
Deer walk upon our mountains , and the quail
Whistle about us their spontaneous cries ;
Sweet berries ripen in the wilderness ;
And , in the isolation of the sky ,
At evening , casual flocks of pigeons make
Ambiguous undulations as they sink ,
Downward to darkness , on extended wings.

110

120

1915 , 1923

Notes :

1. A woman's negligee , a dressing gown.
2. Jupiter , god of the sky and chief Roman deity.
3. Servants , farm hands.
4. Illusion , unattainable ideal.
5. Seraphim , heavenly beings.

Questions for Discussion :

1. Why is the poem entitled “ *Sunday Morning* ” ?
2. Why is the woman in the poem placed in such a lovely setting ?
3. What thoughts are going through her mind ? How does the poet structure her musings ?
4. What does this repeated line mean : “ Death is the mother of beauty ” ?
5. What do you think she decides about the nature of religion by the end of the poem ?
6. Discuss how Stevens' use of imagery helps to convey his meaning in this poem.

Poem Analysis :

Briefly stated , the poem is an elegiac meditation , progressing by means of dialogues between the somber-voiced narrator , who knows loss , and the narrator's alter ego (a woman) , who searches for her secular heaven.

A woman in a delightful setting on a lovely Sunday morning reflects on life and death , the

secular and the religious , the material and the spiritual. The first stanza reflects the woman's nostalgia for a principle of faith that reaches beyond her paganlike material comforts. Section II is her attempt to expunge this concern about faith and cherish instead her earthly pleasures and passions. In section III , with the mention of Jove , the speaker entertains the idea of a conflation of earth and heaven. In section IV the woman questions whether the earthly paradise could last. In section V she still maintains her desire for the dream of some imperishable bliss. In section VI the narrator offers the argument that the very transitoriness of this earthly paradise provides it with the pulse to change. "Death is the mother of beauty ," the force that makes way for change. Section VII is the pagan counterpart to the pluckings of the "insipid" paradisaical lutes in section VI and an acknowledgment of morality. The final section of the poem , after its elegiac celebration of life , returns to the pagan order of things and effects a response to the natural mortal world unprotected by the promise of everlasting life. The final image , so elegant in its sense of downward glide , analogizes the most harmonious attitude toward death and dying.

Most critics agree that Stevens favors a transcendental , Whitmanesque concept of religion with god as a vibrant life force permeating people and throbbing in nature , allowing for a joyous acceptance of the sensuous elements in life which are denied by traditional Christianity. The reader , for instance , may see how Stevens refers to the crucifixion : "She feels the dark / Encroachment of that old catastrophe" and the lush loveliness of the images associated with sensuous pleasures throughout. That "Death is the mother of beauty" is a particularly transcendental line suggesting the loveliness of spring that rises from the dead vegetation of winter. The poem is structured according to the woman's questions and responses , her speculations and counter-speculations. Her answers are not based on logic , as religious questions are seldom solved by logic. The gorgeous imagery in Stevens' lyrical lines is emotionally appealing. Stevens is not trying to convert anyone but simply expressing his way of thinking about religion through the voice of his persona.

诗歌评析：

简言之,该诗描写的是一种悲伤的沉思,思绪随噪音忧郁低沉的叙述者和叙述者的另一个自我(一位女士)之间的对话而渐进。叙述者体验人生的迷惑与失败,而另一自我却寻求她世俗现实中的天堂。

在一个令人愉快的周日早晨,一位女士反思着人生与死亡、世俗与宗教、物质生活与精神生活等问题。第一部分反映了这位女士对超越其物质享受的信仰原则的怀念。第二部分描写她试图忘却对信仰的考虑而去珍惜其已有的世俗享乐和各种爱好。说话人在第三部分提及朱庇特,接受将天堂与世俗两者合一的观点。这位女士在第四部分质疑世俗的天堂,即享乐,能否持久。她在第五部分里仍然坚持她对一些不朽的天赐福佑的梦想。叙述者在第六部分提出她的看法,这一世俗天堂的短暂性恰恰为俗世提供了变化的动力。“死亡是美之母”这一力量促成了变化。第七部分对第六部分中弹拨“单调乏味的”天堂琵琶提出与之相对应的世俗享乐,并对道德予以承认。最后一部分对生命作了哀歌式的庆祝后,重返事物的享乐状态,对不受永恒生命承诺保护的世俗自然世界作出回应。诗末,在空中向下优雅滑

翔着的“鸽子”意象类比着人类对待生与死极为和谐融洽的态度。

多数文学批评家一致同意以下的观点，即史蒂文森赞成惠特曼式的超验主义宗教观点：神代表着一种勃勃的生命力，它寓于人民之中，充满活力，乐于接受生活中往往为传统基督教摒弃的感受和欲望。例如，读者可以看到诗人提及耶稣被钉死在十字架上式的磨难：“她感受到黑暗/那古老灾难的侵犯”。那些贯穿全诗的丰富的意象，激发读者感官快感。特别是诗中“死亡是美之母”这一具超验意义的诗行，表现了从冬季枯死的植被中复苏的春日之可爱。该诗的结构以女士问题的提出和回答、思考与反思加以组织。她的答案并非基于逻辑，因为宗教问题一般很少可以通过利用逻辑加以解决。史蒂文森那些抒情诗中华丽的意象能够激发读者强烈的情感。他并不想劝说任何人改变其信仰，而仅仅是通过诗中主人公的声音话语表达自己对宗教问题的思考。

The Emperor of Ice-Cream

Call the roller of big cigars ,
The muscular one , and bid him whip
In kitchen cups concupiscent curds.
Let the wenches dawdle in such dress
As they are used to wear , and let the boys
Bring flowers in last month's newspapers.
Let be be finale of seem.
The only emperor is the emperor of ice-cream.

Take from the dresser of deal ¹
Lacking the three glass knobs , that sheet
On which she embroidered fantails ² once
And spread it so as to cover her face.
If her horny feet protrude , they come
To show how cold she is , and dumb.
Let the lamp affix its beam.
The only emperor is the emperor of ice-cream.

10

1922 , 1923

Notes :

1. Made of cheap pine or fir planks.
2. Fan-shaped designs , like the tails of birds.

Questions for Discussion :

1. What is going on in the poem ? Can you explain where these people are gathering and why ?
2. How much can you tell about the woman in the second stanza ?

3. What kind of association do you have with ice cream? What, then, do you suppose the Emperor of Ice Cream represents?
4. Can you describe the tone of the poem?
5. What might be its meaning?

Poem Analysis :

Although the poem deals with funeral proceedings, it celebrates life. It is a celebration of the dead old woman's mourners rather than a parting word to her about to be buried. Before dealing with the difficulties, the reader should establish clearly what's going on. The poem proceeds in images, which initially suggests sensual enjoyment: big cigars, muscularity, girl/boy flirtation, ice-cream, and concoctions made of "concupiscent curds" (lines 1—8). The "roller of big cigars" is probably just that — a cigar maker, likely a neighbor of the dead woman, who will whip up the funeral meats, so to speak. Women will drop by the visitation (or perhaps it's a wake) in their everyday clothes, and boys will bring homegrown flowers wrapped in newspapers. The contrast beginning with line 9 focuses on the impoverished life and death of a woman and the grotesque reality of her corpse. In a word, the woman described in the stanza two was poor, like her friends in the first stanza, to judge from the cheap, battered dress and the home visitation. The "fantails" are pigeons she embroidered on the sheet that covers all but her "horny" feet, which indicate age perhaps or maybe just a hard life without benefit of sufficient baths and softening creams. She is cold and dumb (mute), of course, because she is dead. The reader recognizes that death is the reality that none can avoid. In this circumstance, what can human beings do? The speaker's answer is perhaps an avoidance: live for the moment, even though we know that the moment is fleeting and brief; follow the pleasure and sweetness of the "emperor of ice-cream." This leader's empire may melt away, but it gives pleasure while it exists. Stevens explained the meaning of "Let be be the finale of seem" as "... let being become the conclusion or denouement of appearing to be: in short, ice cream is an absolute good," which isn't a great deal of help except that it keeps us from misreading the Emperor as death. "The poem," he goes on to say, "is obviously not about ice cream, but about being as opposed to seeming to be." The association with ice cream is (except for its coldness) quite positive; it is delicious and always a treat. So, the Emperor of Ice Cream may represent the imperative need to get on with life's sensuous pleasures instead of dwelling morbidly on death. If anyone can figure out why those curds in the kitchen cups are "concupiscent," we would certainly be grateful to hear. Stevens said the curds merely express "the concupiscence of life," which fits our reading of the poem.

诗歌评析：

该诗讨论的虽然是葬礼,但同时又赞美生命。这一场合与其说是街坊邻居前来与即将下葬的老妇辞别,更像是吊唁者之间的庆典。读者在考虑诗中难点之前,应弄清楚诗的内容。该诗以意象展开,这些意象暗示各种感官上的享受和刺激:硕大的雪茄、强健的肌肉、男

女之间的调情、冰淇淋和用刺激性欲的凝乳调制成的混合饮料(第1—8行)。“卷大雪茄的人”或许指的就是那个生产雪茄的人,可能是死去的妇人的邻居。比如说,他可能负责鞭打葬礼上的猪肉。身穿日常服装的其他妇女顺便来探望(或者是来守丧)。男孩们带来用报纸裹着的家种的花。从第9行开始的对比着重描写去世的妇女贫困的生活和她的死亡以及她的尸体奇异的现状。简言之,第二个诗节里描写的那个妇女像第一个诗节里提及的那些朋友一样贫穷,这可以从他们廉价破旧的衣着和有关邻居间的探望的描写里看出来。“扇尾鸽”是那位去世的妇女绣在床单上的鸽子图案。床单仅仅覆盖着她粗糙起老茧的双脚。这双脚暗示着她的年纪,或许,仅仅暗示她艰难的一生。由于没有条件经常洗澡或使用柔软肌肤的护肤霜才使其脚成为现在的状况。当然,她僵冷缄默,因为她已经死了。在此,读者意识到死亡是没有人能够避免的现实。在这种情况下,人类能做什么呢?说话人的回答或许是一种回避:及时行乐,即使我们知道就是这一刻也是短暂的,瞬间即逝。因此,要追求“冰淇淋皇帝”式的快乐和甜蜜。冰淇淋皇帝的王朝可能会融化,但是,它存在之时却能给人以快乐和享受。史蒂文森将“Let be be the finale of seem”的意义解释为“... let being become the conclusion or denouement of appearing to be: in short, ice cream is an absolute good,”这样的解释除了使读者不至于将“Emperor”误读为死亡外并无多少帮助。诗人继续解释说:“显然,这首诗讲的不是冰淇淋,而是关于不要以为它似乎讲的是冰淇淋。”与冰淇淋的联想(除了冰淇淋是很冷的这一事实之外)都是有相当积极的意义的。冰淇淋味很好吃,因此,冰淇淋皇帝可能代表的是享受生活的感官快乐的必要需求,而不需一味地将其与死亡联想。如果有人能够理解出厨房杯子里的凝乳是刺激性欲或欲望的理由,读者肯定非常乐意听到。而史蒂文森说那些凝乳仅仅表示“生活的欲望,”这一点与我们对该诗的解读是一致的。

William Carlos Williams (1883—1963)

William Carlos Williams was born at Rutherford, New Jersey, where he practiced medicine for the next forty years, until his retirement in 1951. He studied medicine at the University of Pennsylvania and studied pediatrics in Germany as a postgraduate student. He published his first volume of poetry, *Poems* (1909), which was the first of the more than forty volumes of stories, novels, plays, essays, and poetry that were to come. In 1923 he published *Spring and All*, which contained his most famous poem, “*The Red Wheelbarrow*.”

Williams aimed at reproducing immediate experience and maintained a doctrine of “No ideas but in things.” Like Ezra Pound, he wanted to break away from poetic convention and to deny what he considered to be the learned rhetoric of such literary patricians as T. S. Eliot and Wallace Stevens. Williams’s revolutionary ideas led him to write poetry that was simple, direct, and apparently formless. He seemed to be a “nonliterary” writer, yet his poetry, for all its freshness and

apparent spontaneity, was the result of constant rewriting and refinement. Like Whitman he used commonplace American scenes and speech to portray contemporary urban America. And like Whitman he was a significant force in the freeing of poetry from the restraints and predicative regularity of traditional rhythms and meters. His range was small, yet he was a prime literary innovator, just as he was the poet of the twentieth century most sensitive to the sumptuous squalor of modern America.

Until the last decade of his life Williams saw himself as the great neglected American poet. Common readers had shunned him and erudite critics had scorned him. But in his last years, Williams was elevated in the public mind to the role of the good, gray poet, just as Whitman had been before him. Having once been a literary revolutionary, he became, at last, domesticated, a popular favorite, the benign poet-physician, best known as the creator of an imagistic red wheelbarrow, glistening in the rain.

诗人简介：

威廉·卡洛斯·威廉斯(1883—1963)

威廉·卡洛斯·威廉斯生于新泽西州的卢特福德,并在其家乡行医40年,直到1951年退休。他在宾夕法尼亚大学学习医学并在德国攻读小儿科专业研究生。他于1909年出版了他一生中多达40余卷的作品中的第一部诗集《诗集》,他的作品有短篇小说、长篇小说、剧本、杂文和诗歌。他于1923年发表了诗集《春及一切》,其中收录了他最著名的短诗《红色的手推车》。

威廉斯的创作目标是对直接经验进行再创造并坚持“不重视概念而应重视具体事物。”

他同以斯拉·卢米斯·庞德一样,力图突破传统的诗歌形式,摒弃诸如 T·S·艾略特、沃利斯·斯蒂文斯等文学贵族偏爱的那种学者型的修辞。他那种具革命性的创作思想使他写作的诗歌简洁、直接,从表面上看形式随意,无一定的形式。他似乎不是一个纯文学作家,然而,尽管他的诗歌表面上显现自发性和创意的新颖,却是反复改写和提炼的结果。他同惠特曼一样使用平凡的美国背景环境和口语描绘当代的美国城市地区,他在促进诗歌摆脱传统节奏韵律严格规则性的限制方面起到重要作用。他的创作范围不大,却是当时主要的文学革新者。在 20 世纪诗人中间,他最为敏感地关注着现代美国社会奢华肮脏的现实。

威廉斯先前一直认为自己作为伟大诗人的才华未被社会承认。一般读者回避他的作品,博学的批评家也不重视他的作品。但是到了晚年,他在广大读者的心目中声誉如日中升,如惠特曼一样,被誉为白发诗人。最终,他成为最受美国人民喜爱的和蔼的诗人兼医生,并因其创造了在雨中闪烁发亮的红色独轮手推车的意象而闻名。

The Red Wheelbarrow

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens

1923

Questions for Discussion :

1. Does the poem need to be interpreted, or should readers just enjoy the sharply revealed images?
2. What makes this a poem? Do you consider it a successful one?
3. Discuss the difference between the images in this poem and those in a poem where the images carry the meaning of the work, like Blake's "*The Garden of Love*," Whitman's "*A Noiseless, Patient Spider*" or Sandburg's "*Grass*."

Poem Analysis :

This piece, which has both puzzled and delighted many readers, belongs to the school of imagism (It can be studied and compared in connection with H. D.'s poem "*Heat*."). What makes Williams' poem more puzzling than most imagist poetry is the first two lines: "so much

depends / upon ,” a statement that seems to demand an interpretation. Readers will want to know what depends upon this wheelbarrow and these chickens. One writer suggests that it could be “the sheer joy of the poet at bringing the outside world into the poem and thus into relation with himself.” Another finds the poem sentimental “At its worst this is togetherness in a chicken-yard.” X. J. Kennedy reveals the circumstances under which the poem was written : Dr. Williams , he says , supposedly “was gazing from the window of the house , where one of his patients , a small girl , lay suspended between life and death.” Knowing the occasion of the writing , observes Kennedy , allows us to read it as “a kind of prayer , a work of compassion.” But since the poem itself provides no clue to the situation underlying its composition , the reader may want to consider whether it is successful or sentimental or simply incomprehensible.

From a formalist approach , the reader can start to study the relationship of the words’ physical orientation on the page to the images. For instance , just consider that the lines’ brevity may suggest something about the wheelbarrow’s functions and importance. Crafting his poems from tiny parts , Williams has proclaimed that he intends his poems to resemble “American activities.” The form and content of this poem may suggest such an activity.

Farm labor seems fundamental to this poem : the wheel barrow , the rain , and the chickens can be explored as metaphors of production. The chickens can either be directly eaten , raised for their eggs , or sold ; the wheelbarrow is a necessary tool for farm labor ; the rain — a product of nature — must fall to water the crops. Without these elements , the farm and its occupants may not be able to survive. From a particular point of view , it can be said that the wheelbarrow’s owner’s economic livelihood is the “so much” that “depends” upon the farm’s productivity. Also , the poet , too , depends on the wheelbarrow for the poem.

诗歌评析：

该诗是一首意象派诗歌 ,既给读者以愉悦 ,又使不少人迷惑不解。相对于大多数意象派诗歌而言 ,这首诗令人更为迷惑不解的地方是其起始两行 :“so much depends / upon ,”这一陈述似乎需要加以解释。读者想要知道依赖这辆手推车和这些小鸡的是什么东西。有一个评论家推测 ,“可能是指诗人将外部世界带入其诗 ,这样 ,将外部世界与诗人自己之间建立起联系给诗人带来的极端的喜悦。”另一个评论家发现该诗表示的是一种感伤。“最不济的 ,这是有关养鸡场里的一切。”X·J·肯尼迪指出该诗的创作环境背景 :他认为威廉斯医生当时“正向窗外凝望 ,屋里 ,他的小病人 ,一个小姑娘 ,正处于生命垂危之中。”肯尼迪指出 ,了解了该诗的写作背景就可以帮助我们将该诗理解为“一种祈祷 ,表示同情与怜悯的作品”。但是 ,由于这首诗本身并没有提供暗示同情与怜悯环境的线索 ,读者可能会考虑这首诗是否是一首成功的诗 ,或是一首感伤的诗 ,或完全是一首不可理解的诗。

读者可以用结构主义的分析方法去研究诗中词汇的自然意义与意象之间的关系。只须考虑一下这些诗行的简洁明了就可能暗示了手推车的作用和它的重要性。威廉斯利用一些细小的物件精心创作该诗 ,并声称他是打算用他的诗去类比“美国人的行为”。这首诗的形式和内容或许暗示了这样一种活动。

农场的劳动对这首诗来说似乎是关键的 :可以把手推车、雨和小鸡当作农业生产的隐喻

加以探讨。那些小鸡可能是养来作菜鸡的 ,或养大生蛋的或养大后再卖掉的 ;手推车是做农活必需的工具 ;降雨——自然界的产物——可以浇灌庄稼。没有这些东西 ,农场和农场上的居民可能就无法生存。从一个特定的角度考虑 ,可以说 ,手推车的主人谋生的经济手段非常依赖农场的生产。而且 ,诗人的诗歌创作也依赖那辆手推车。

Ezra Pound (1885—1972)

Pound was born in Hailey , Idaho , and raised in Pennsylvania. He attended Hamilton College at the age of fifteen , and later the University of Pennsylvania , from which he received his M. A. in 1906. There he associated with two other young poets — and future imagists — William Carlos Williams and Hilda Doolittle. He sailed as a deckhand on a cattle boat for Europe in 1907 and remained there for most of his life.

After some months in Venice , Pound settled in London. The London years , between 1908 and 1920 , were those in which his dictum “Make it new !” became the rallying cry of modernism , and as London became the center of literary activity , Pound became the center of the center — discovering , coaching , promoting , and serving as a tireless gadfly to whatever new talent came his way.

With T. E. Hulme , he started imagism , the writing of short , free-verse poems presenting a single image. He published translations of Chinese poetry and Japanese Noh drama , initiating the Orientalist techniques that became a modernist vogue. As overseas editor for Harriet Monroe’s *Poetry* magazine he used its pages , along with those of other little magazines , to explain his principles of reform and to introduce such poets as Eliot and Frost to American audiences. During

these years he was also writing some of his best poetry , *Personae* , which has been praised as his most important collection , first appeared in 1909 and was often reprinted with additions from subsequent major books. At the same time he was at work on the early sections of the *Cantos* , the projected epic poem that was to be his life’s work.

The turning point came in 1924 when Pound moved on to Italy. With the outbreak of World War II and under Mussolini’s spell , he began broadcasting pro-Fascist propaganda to England and America. When the war ended , he was arrested , charged with treason , and held in an outdoor cage at an American prison camp near Pisa , Italy. He was returned to the United States for trial in 1946 but after psychiatric examination , he was declared insane and interned at a mental institution near Washington , D. C. . In 1948 the *Pisan Cantos* , written by Pound during his imprisonment near Pisa , Italy , was awarded the Bollingen Prize by a group of distinguished literary judges. The furor that resulted from the awarding of a prize to a “traitor” divided the literary world. Eventually , through the intervention of Frost , Eliot , Hemingway , and others , Pound was released and allowed to return to Italy. *The Cantos* , now numbering over a hundred , ended in 1960 , and Pound retired to silence.

诗人简介：

以斯拉·卢米斯·庞德(1885—1972)

庞德生于爱达荷州的矿区小镇海利，在宾夕法尼亚州长大。他十五岁进汉密尔顿学院学习，随后又进宾夕法尼亚大学学习，并于1906年在该校获得硕士学位。在此，他结识了两位年轻的诗人——后来的意象派诗人——威廉·卡洛斯·威廉斯和希尔达·杜丽特。庞德于1907年搭乘一艘运牛的货轮前往欧洲，靠干下级水手的工作来付旅费，并在欧洲度过他一生大部分的时光。

庞德在威尼斯逗留几个月后，便在伦敦定居下来。他于1908年至1920年在伦敦生活，期间，他的格言“革新诗歌”成为了现代派诗歌的战斗口号。随着伦敦成为文学创作活动的中心，庞德就成为这一中心的中心——作为一个不知疲倦的牛虻，对任何一个遇到他的有才华的新人，他都给予发现、指导、提携和帮助。

他和T·E·休姆一起发起意象派诗歌运动，写作短小精悍的自由体诗歌，每一首诗只描述一个单一的意象。他发表了中国古典诗歌和日本能乐戏剧的翻译本，并率先发展出一种通过并置安排意象的方法，触发了英美现代派诗人学习中国古诗的热潮。作为哈里特·门罗主办的《诗刊》杂志的海外编辑，庞德利用该杂志和其他小杂志解释他诗歌革新的原则，并向美国读者介绍诸如艾略特和弗洛斯特等诗人。在这一时期，他也创作了部分最优秀的诗歌作品如《面具》。该诗集于1909年出版，被誉为他最重要的诗作，并经常从其后来主要的诗集中选诗补充重印。同时，他也开始被誉为鸿篇巨制的代表作《诗章》前几章的创作。

庞德于1924年前往意大利定居，这是他人生的一个转折点。随着第二次世界大战的爆发，庞德受到墨索里尼法西斯思想的蛊惑，对英国和美国发表了一系列的亲法西斯广播讲话。战争结束时，他以叛国罪被捕，关押在比萨附近的一座美军监狱里。庞德于1945年被押回美国受审，但被宣布为精神不正常送进华盛顿特区附近的一家精神病院。庞德在意大利比萨附近囚禁期间完成的《比萨诗章》于1948年由一些著名的文学奖评委推荐，获得美国国会图书馆颁发的波林根图书奖。当时的文学界对将此奖授予一个叛国者存在不同的意见，部分作家表示了他们的不满和愤慨。后经弗洛斯特、艾略特、海明威和其他作家的说情，庞德获得释放，并获准返回意大利。庞德于1960年完成多达一百多章的长诗《诗章》的写作后便逐渐陷于沉寂。

In a Station of the Metro

The apparition of these faces in the crowd ;
Petals on a wet , black bough.

1913 , 1916

Questions for Discussion :

1. What does the term “apparition” mean? Why is it a perfect word choice?
2. What are the two metaphors coupled in the poem?

3. What does the second line tell you about the faces in the first line ?
4. Try to convey your own impression of a memorable moment in two brief lines using primarily imagery — no verbs and , if possible , no “ like ”s or “ as ”s.

Poem Analysis :

This poem is an example of poems of the “ Imagist School ” and has heavily influenced modern sensibility and taste in poetry. As an experiment the poem does not embody traditional form or even traditional grammar. The impression , the images , is what the poet expresses , on the presupposition that poetry exists in the transference of mood from the poet to the reader through the creation and apprehension of strong and direct images. Unlike Williams’ “ Red Wheelbarrow , ” this poem asks for no interpretation. It simply records the poet’s impression of an experience in Paris , one which he described this way : “ I got out of a Metro’ train at La Concorde , and saw suddenly a beautiful face , and then another and another , and then a beautiful woman , and I tried all that day to find words for what this had meant to me. ” He first produced a thirty-line poem , then reduced it to these two memorable juxtaposed images.

By reading Chinese poets , Pound found a way of compressing his language , focusing his vision , and suggesting his emotional state through images. The poem appeals to two senses virtually simultaneously : The first image is straightforward : faces in a crowd , something we would expect in a subway station. However , by using the word *apparition* , Pound gives the image a special quality , suggesting the ghostlike passing of faces. The second line , in using the word *wet* , appeals to our sense of touch as well as sight. We can imagine the petals of a recently flowered tree on wet , springtime branches. They resemble the faces in the crowd , but Pound does not tell us that they are “ like ” the faces. Instead , he provides two separate images that we can relate in our own mind. The poem says what it has to say in terms of imagery. We are not told what to think about the images , nor how to link them.

诗歌评析 :

该诗为意象派诗歌的代表作品 ,对现代诗歌的感受与体验有着巨大影响。该诗作为一种试验 ,摒弃了传统的诗歌形式 ,甚至传统的语法形式。诗人认为诗歌的存在在于通过强烈和直接的意象 ,将诗人的情绪传达给读者 ,诗人表达的只是印象和意象。这首诗与威廉斯的《红色的手推车》不同 ,它并不要求读者对诗进行解释 ,而仅仅记录了诗人对在巴黎一次经历的印象。诗人这样描述他的经历 :“ 我在协和广场地铁站由地铁里出来 ,突然看到一张漂亮的面孔 ,然后又看到另一张 ,另一张 ,然后看到一位美貌的妇女。此后 ,我挖空心思费了一整天时间去寻找字眼来形容它对我的含义。”该诗的初稿是 30 行 ,但最后删节成两行富具意象 ,脍炙人口的诗行。

庞德通过阅读中国古代诗人的诗歌 ,找到新的诗歌创作途径。他通过意象 ,以精练的语言、清晰的想象来表达自己的心境和情感。诗歌实际上同时激发读者的两种感觉 :第一个意象是直接的 ,即人群中的面孔 ,我们可以想象在地铁车站里常见的现象。不过 ,庞德通过使用 “ apparition ” 这个词赋予第一个意象特别的意义 ,暗示走过的那一张张模糊的面孔。他在

第二行诗中使用“wet”这个词激发我们(读者)的触觉和视觉。我们可以想象春季里湿淋淋的树梢上新近开放的花瓣。这些花瓣类似人群中那一张张苍白的脸。但是,庞德并没有告诉我们这些花瓣像人的脸庞,而是为我们提供了两个单独的意象,让我们自己去联想。诗歌以丰富的意象表达其意义,诗人没有告诉我们如何想象这些意象,也没有告诉我们如何与之联想。

H. D. (1886—1961)

H. D. is the pseudonym of Hilda Doolittle. She was born Bethlehem, Pennsylvania. At Bryn Mawr, she failed English and suffered a nervous collapse. By 1911, she had become a conformed expatriate, living in London. Her literary contacts included Marianne Moore, William Carlos Williams, Richard Aldington, D. H. Lawrence, T. S. Eliot, Gertrude Stein, and Amy Lowell. She was the literary editor of the *Egoist* (1916—1917), and admired the work of James Joyce and Virginia Woolf. Younger poets like Robert Duncan, Allen Ginsberg, and Denise Levertov took her as a mentor.

At one time she was engaged to Ezra Pound, who submitted her early poems to Harriet Monroe's magazine *Poetry* and signed them "H. D. Imagiste." In 1913, she married poet and translator Richard Aldington, and in 1916 published *Sea Garden*, her first

book of poems. During 1933 and 1934, H. D. was a patient of Sigmund Freud, an experience she recalls in *Tribute to Freud* (1956). After World War II, the poet moved to Switzerland. Her last works of poetry were epic-long: *Trilogy* (1944—1946) and the dramatic monologue *Helen in Egypt* (1961). Her earlier poems are available in *Collected Poems 1912—1944* (1983). In 1960, back in the United States for the last time, H. D. was given the American Academy of Arts and Letters Award of Merit for Poetry. For many years H. D. was known chiefly for the stark, chiseled images and experimental rhythms of her earliest work, collected as *Sea Garden* (1916). Since the early 1980s H. D.'s works have received more attention, and work self-suppressed in her own lifetime has been recovered and studied.

诗人简介：

H. D. (1886—1961)

H. D. 是希尔达·多利特尔(Hilda Doolittle)的笔名。她生于宾夕法尼亚的伯利恒,就读于勃林·莫尔学院,但因英语不及格和患神经衰弱而退学。1911年她离美赴欧,到伦敦居住。H. D. 与当时文学界交往广泛,如马里安·穆尔、威廉·卡洛斯·威廉斯、理查德·阿林顿、D·H·劳伦斯、T·S·艾略特、格特鲁德·斯泰因和埃米·洛威尔等。她曾担任过《自我主义者》杂志的文学编辑,十分钦佩詹姆斯·乔伊斯和弗吉尼亚·伍尔夫等人的作品。年轻一辈的诗人如罗伯特·邓肯、艾伦·金斯伯格、丹妮丝·莱弗托夫等都视其为良师益友。

H. D. 曾与庞德有过短暂的爱情纠葛,后者将她早期的诗作以“意象主义诗人 H. D.”的署名在哈莉特·门罗主编的《诗刊》上发表。1913年,她与英国诗人、翻译家理查德·奥尔丁顿结婚。1916年,她发表了第一部诗集《海花园》。1933年至1934年期间,她因病在

西格蒙德·弗洛伊德处就医,并在《致弗洛伊德》(1956)一诗中回忆了这一经历。第二次世界大战后,诗人移居瑞士。她的后期作品是长篇诗作《战争三部曲》(1944—1946)和长篇叙事诗《埃及的海伦》(1961),而她的早期诗作大多收入《诗集 1912—1944》。H. D. 于 1960 年最后一次返回美国,获得美国文学艺术学会颁发的勋章奖。在相当长的时间里,H. D. 仅因收录在其早期作品《海花园》中那些精心塑造的鲜明意象和富于试验性的节奏韵律而为人所知。但自 20 世纪 80 年代初期以来,H. D. 的作品得到越来越多的关注,其生前那些未发表的作品得到挖掘整理和研究。

Heat

O wind , rend open the heat ,
cut apart the heat ,
rend it to tatters.

Fruit cannot drop
through this thick air —
fruit cannot fall into heat
that presses up and blunts
the points of pears
and rounds the grapes.

Cut the heat —
plough through it ,
turning it on either side
of your path.

10

1916

Questions for Discussion :

1. To what does H. D. implicitly compare the wind in the poem ?
2. Describe the strategies the poet employs to create an atmosphere of vegetative fertility in the poem.

Poem Analysis :

“Heat ,” like Pound’s “In a Station of the Metro ” exemplifies imagism in poetry. Through images and analogy , it shows a simple topic may be understood not through the intellect but through the senses. The speaker attempts to make the reader feel heat through distinct visual and tactile images. Heat is presented as a living force , being solid and palpable , as strong and as oppressive as heavy canvas that can be moved only by a powerful , shredding wind. It is capable of occupying space and offering resistance to seemingly denser object : “Fruit cannot drop/

through this thick air —”(lines 4—5). The image of the cutting plow in lines 10 through 13 builds on the personification of the wind in the first line. The wind becomes a creative agent, a matching elemental force called up to cut through the heat and restore order in the natural world. In the plow image soil (as in a farmer's field) is being cut apart to open a furrow. Again, the poem stresses the solidity and resistance of the heat. The form of the poem is spare, it is nonetheless richly suggestive. For example, the poet's implicit comparison of heat to heavy fabric and earth, of wind to shears and plough, captures the dynamism of two forces whose energy and action is difficult to represent discursively. Despite the quality of oppressiveness associated with heat in this poem, it yet shapes and rounds the fruits of the earth. Counter-forces simultaneously working with and against each other, the heat and the wind suggest the action of fructification. The poet's detachment focuses the reader's attention on things themselves.

诗歌评析：

《热》就如同庞德的《在地铁车站》,是意象派诗歌一个很好的例证。该诗通过意象和类比表明一个简明的话题,而且这一话题不是通过读者的智力,而是通过感官理解。诗中的说话人试图使读者通过各种明确的视觉意象和触觉意象来感受到“热”。诗人将“热”这一抽象概念描述成固态的和可触及的生命力,如同厚实的帆布那样牢固沉重,只有锋利的强风才能将其移动。这种力量能够占据空间,能够抵御更为厚实的物体:“水果不能落下/穿过这厚实的空气——”(第4—5行)。第10行到第13行中锋利的“犁”的意象加强了本诗第一行对“风”的拟人化描写。“风”成为一种具有创造力的事物,一种势均力敌的自然力,需要其犁入炽热,以恢复自然界的秩序。在“犁”这一意象中,农夫田地里的土壤被犁划开形成一道犁沟。在此,该诗再次强调了“热”的坚固性和抵抗性。该诗的形式简洁,但却富具启示。如:诗人含蓄地将“热”比作厚实的织物和土壤,将“风”比作剪刀和犁铧,捕捉到两种力量的活力。这两种力量的能量和行动很难通过推理而描述。尽管该诗中与“热”联想所具的那种沉重和压抑,然而,“热”也创造完成了地球上的果实。对立的力量同时相互作用,热和风表明果实成长和结实的过程。诗人客观超然的叙述将读者的注意力集中在事物的本身。

Marianne Moore (1887—1972)

Marianne Moore spent her childhood near St. Louis, Missouri, and in Carlisle, Pennsylvania. After graduating from Bryn Mawr College in 1909, she returned to Carlisle, where she taught for four years in a U. S. Government school for American Indians. In 1916, having already distinguished herself as one of the nation's innovative "new poets," she moved east, eventually settling in New York City. She worked in the New York Public Library and then became editor of a literary magazine, *The Dial*, all the while developing her meticulous and subtle poetic craft. Her books include *Poems* (1921), published in England by her friends and without her knowledge, *Observation* (1924), a prize-winning volume, *The Pangolin* (1936), *Nevertheless* (1944), and *Collected Poems* (1951). In 1952 she received a Bollingen Prize, a Pulitzer Prize, and a National Book Award for poetry.

Marianne Moore was a book reviewer,

translator, and essayist, as well as poet, and her sprightly and eccentric ways were, to many, as engaging as her fresh and compact writing. She had an acute eye for detail, and her poetry is marked by movements from "imagistic" portrayals of visible objects to metaphysical reflections. She sprinkled her poetry with quotations, which she compared to "collections of flies in amber." She used near or approximate rhyme — in which the rhyming syllables of words are unaccented. Much of her verse was syllabic, relying on the number of syllables in a poetic line, rather than on a conventional pattern of stress accents, to produce a subdued metrical cadence. As a result, some of her poems display the rhetorical qualities of succinct prose, yet with their carefully controlled forms, their glittering surfaces, and their intellectual complexities they are expressions of an authentic poetic imagination and "lit with piercing glances into the life of things."

诗人简介：

马里安·克雷格·穆尔(1887—1972)

马里安·穆尔在密苏里州圣路易斯近郊和宾夕法尼亚州的卡莱尔度过她的童年。她于1909年毕业于勃林·莫尔学院,然后回到卡莱尔,在一所美国政府为北美印第安人开办的学校工作了4年。她于1916年移居到东部,最终在纽约市定居下来,此时她已是全美出名的革新派“新诗人”。穆尔在纽约公立图书馆工作,后又担任一家文学杂志《日晷》的编辑。同时,不断发展她极为精细微妙的诗歌创作技艺。她的作品有由她的朋友瞒着她在英国出版的诗集《诗》(1921)、获奖的诗集《观察》(1924);《穿山甲》(1936);《然而》(1944);以及《诗集》(1951)等。穆尔于1952年获得波林根诗歌奖、普利策诗歌奖和全国图书奖。

马里安·穆尔既是诗人又是书评家、翻译家和散文家,对许多人而言,她那种轻快而又

怪癖的文风同她清新简洁的写作一样迷人。她目光敏锐,善于捕捉细节。她的诗作以由对可见物体的“意象派的”描写转向抽象的沉思著称。她经常在诗中引用警句名言,并将其比作藏于“琥珀里的苍蝇。”她使用部分韵或半韵——即单词的押韵音节是非重读的。她大多诗作的特点是一行诗中以音节形成格律,而不是以传统的重音或音量格式形成格律,这样可产生一种减轻的较柔和的韵律节奏。因此,穆尔的某些诗作显示一种简练的散文修辞特性,同时以恰到好处的形式、闪烁的外表和充满智慧的复杂性,表现出真实的想象力和“闪烁着对生活中事物的深刻的洞察力。”

Poetry

I , too , dislike it : there are things that are important beyond all
this fiddle.

Reading it , however , with a perfect contempt for it , one
discovers in

it after all , a place for the genuine.

Hands that can grasp , eyes

that can dilate , hair that can rise

if it must , these things are important not because a

high-sounding interpretation can be put upon them but because
they are

10

useful. When they become so derivative as to become
unintelligible ,

the same thing may be said for all of us , that we
do not admire what

we cannot understand : the bat

holding on upside down or in quest of something to

eat , elephants pushing , a wild horse taking a roll , a tireless wolf
under

a tree , the immovable critic twitching his skin like a horse
that feels a flea , the base-

20

ball fan , the statistician —

nor is it valid

to discriminate against “ business documents and

school-books ” ;¹ all these phenomena are important. One must
make a distinction

however : when dragged into prominence by half poets , the

result is not poetry ,
 nor till the poets among us can be
 “literalists of
 the imagination”²— above
 insolence and triviality and can present

30

for inspection , “imaginary gardens with real toads in them ,” shall
 we have
 it. In the meantime , if you demand on the one hand ,
 the raw material of poetry in
 all its rawness and
 that which is on the other hand
 genuine , you are interested in poetry.

1919 , 1935

Notes :

1. Diary of Tolstoy.
2. Yeats , *Ideals of Good and Evil*.

Questions for Discussion :

1. Does the poet mean what she says in the first line ? How do you know ?
2. What does she admire in good poetry ? And what does she dislike about bad poetry ?
3. What do you think she means by “genuine” and by “useful” ?
4. Is this selection poetry according to Moore’s definition ? Why or why not ?
5. Discuss the ways in which Moore’s poem serves as an example of “imaginary gardens with real toads in them. ”

Poem Analysis :

Moore , like the writers in her allusions , is here defending poetry in the guise of attacking it. She is perhaps assuming the ironic mask of one of the “high-sounding” critics whom she obviously detests. If so , the tone changes , for she goes on to state criteria for judging poetry that clearly make sense — hard , clear images , usefulness (themes that offer insight into human experience). “However” in line 2 shows her intent to explain the good qualities of poetry. Accepting the possibility that poetry appears as any form of discourse , she would not “discriminate ,” as Tolstoy did. But she knows that feeling is not enough. And bad poets , “when dragged into prominence ,” give poetry a bad name. The speaker considers a series of things (animals and human) that we cannot understand and therefore do not admire : “critic ,” “baseball fan ,” and “statistician. ” All these things are important , but must be distinguished from genuine poetry.

Such poetry can develop only on condition that poets become literalists of the imagination and convey real emotion and experience. True poets need to be able to endow imaginary concepts with concrete (literal) form — and she provides an example of what she means: “imaginary gardens with real toads in them.” This idea is stressed in the poem’s last five lines, where the speaker suggests that poetry is valuable and interesting if it embodies the real and raw aspects of life. She concludes by advising those “interested in poetry” to demand “rawness” and the “genuine” (meaning no stock responses, no sentimentality, no illusions presented as reality). The subject is that people often consider poetry as distant and remote, a claim that the speaker rebuts. The theme is that, to the degree that poetry is genuine, it deserves admiration and interest.

诗歌评析：

穆尔,如同她诗歌典故里的作家,在此假借抨击诗歌,实质上却在为诗歌辩护。或许,她在借一位显然为其厌恶的言辞虚夸的批评家之口对诗歌进行抨击。然而,诗的口吻起了变化。诗人继而开始陈述显而易见、合理恰当的评判诗歌的标准,即清楚实在的意象和有助于洞察人类经验的有用的主题。第二诗行中的“However”表明诗人试图解释诗歌的好的性质。诗人接受这一可能性,即诗歌能够以任何一种表达形式出现,但她会像托尔斯泰一样不会对此加以区别。不过,她了解仅仅去感受是不够的。而蹩脚的诗人,“当勉强地被拖入名望时”,只会给诗歌带来坏名声。诗中的说话人考虑到一系列人们不明白因而不会羡慕的事物(动物和人类):“批评家”、“棒球迷”和“统计员”等。所有这些事物和人物都很重要,但必须与真正的诗歌加以区别。

这样的诗歌只有在诗人成为想象的写实者,并表达真实的情感和经验感受的前提下才能得以发展。真正的诗人必须能够赋予想象的概念以具体的形式,作者在此对自己所言举了一个例子:“想象中的花园里有真正的蟾蜍。”这一想法在诗的最后五行里得到强调,诗中的说话人在此暗示,一旦诗歌体现的是生活真实自然的方面,这样的诗歌就是有价值的和有趣味的。最后,诗人通过建议那些对诗歌感兴趣的人要做到“自然”、“真实”(就是说对诗歌不要作平庸的反映,不要多愁善感,不要将幻想当成现实)结束该诗。该诗的主题是讨论一种现象,人们经常认为诗歌是遥不可及的,诗人对此说法予以反驳。因此,在某种意义上,诗歌是真实情感的表达,值得人们赞誉和发生兴趣。

T. S. Eliot (1888—1965)

T. S. (Thomas Stearns) Eliot was born in St. Louis, Missouri. He attended Harvard and served as editor of the *Harvard Advocate*. He studied literature and philosophy and developed, from reading the poetry of the French symbolists, his early poetic style. From Harvard, he went to Europe to complete a doctoral dissertation on F. H. Bradley, an English philosopher from whom Eliot derived one of his pervasive themes, the “isolated consciousness.”

When World War I began, Eliot settled in London working as a bank clerk. He published his first book of poems, *Prufrock and Other Observations* in 1917. Then in 1922, *The Waste Land* became the poem that set the tone of the postwar era. His poem emphasized the decay of Western culture and was heralded as the major document of modern despair. Its ranging meters and fragmented style — an interweaving of reminiscences, vignettes, literary allusions, and anthropological lore — became models of modernist techniques.

Loosely patterned on medieval Grail legend, *The Waste Land* reflects the theme and direction of Eliot's own life: the quest for salvation. In the years that followed, his writing expressed a deepening conservatism

in religion and politics. In 1927 he startled many admirers by announcing his adoption of British citizenship and his conversion to the Church of England. The change was paralleled by the movement of his poetry from the secular to the ascetic — from the pessimism of “*Gerontion*” (1919), to the religious faith of “*Ash Wednesday*” (1930), the “conversion” poem drawn from the Anglican service and the disciplines of Christian asceticism. Eliot's poetry culminated in the religious meditations of *Four Quartets* (1936—1943), in which the theme of spiritual quest becomes both personal and universal, presenting man's effort to transcend the force of time and to achieve the “still moment” of the eternal.

Eliot devoted his later years mainly to verse drama, a genre he had long wanted to restore to the modern stage. His first play *Murder in the Cathedral* (1935) met with some success. The later plays include *The Family Reunion* (1939), *The Cocktail Party* (1950). Although his plays are often impressive in their poetry, in general, their sophisticated moral and religious arguments have kept them from achieving wide popular appreciation. In 1948 Eliot's achievements were recognized by awards of the British Order of Merit and the Nobel Prize for Literature.

诗人简介：

T · S · 艾略特(1888—1965)

托(马斯)·斯(特恩斯)·艾略特生于密苏里州的圣路易斯,就读于哈佛大学,并担任

过哈佛大学《倡导者》杂志的编辑。他学习文学和哲学,阅读法国意象派诗人的诗歌,由此发展出自己早期的诗歌风格。从哈佛大学毕业以后,他前往欧洲完成研究英国哲学家 F·H·布拉德利(弗朗西斯·赫伯特)的博士论文。艾略特由其哲学思想发展出诗歌创作的一个普遍的主题——“孤立”的意识。

第一次世界大战开始时,艾略特定居伦敦,在一家银行当职员。他在 1917 年出版了第一部诗集《普鲁弗洛克及其他观察》。随后,于 1922 年出版《荒原》,该诗奠定战后时代诗歌创作的格调。他的诗歌强调西方文化的衰落,被赞誉为表现现代精神绝望的重要作品。诗歌富于变化的韵律和片段式的风格——全诗为错综复杂交织一体的怀旧、插图、文学典故、民间传说——成为现代派诗歌创作方法的典范。

《荒原》松散地模仿中世纪寻找圣杯的传说,反映艾略特自身生活的主题和方向:寻求灵魂的超度和解救。在随后的年月里,他的创作表达其在宗教和政治方面日益加深的保守倾向。他于 1927 年宣布加入英国国籍,并皈依英国国教,这一举动使他的许多钦佩者惊讶不已。与此同时,他的诗歌创作也由关注世俗的现实转向禁欲的宗教——从《小老头》(1919)中的悲观主义转向《圣灰节》(1930)中表现出的宗教信仰。后者是一种论及宗教皈依的诗,吸收和利用英国国教的宗教仪式和基督教苦行禁欲主义的教规等作为创作素材。艾略特的诗歌在其《四个四重奏》(1936—1943)中表现的宗教思考而达到顶峰,在该诗中精神上的寻求这一主题既为个人行为又具有普遍性,表现了人类试图超越时间的力量以获得永恒世界静止时刻的努力。

艾略特晚年主要致力于诗剧的创作,他长期以来一直想要恢复这一文体,将其搬上舞台。他的第一个剧本《大教堂里的谋杀案》(1935)取得一定的成功。后来的剧本包括《家庭重逢》(1939),《鸡尾酒会》(1950)等。虽然他的剧本以优美的诗行给人以印象,但总的说来,剧本所讨论的深奥微妙的道德和宗教观点限制了读者群,不能得到广泛的欣赏。1948 年,艾略特的成就得到承认,他荣获大不列颠荣誉勋章和诺贝尔文学奖。

The Love Song of J. Alfred Prufrock

*S'io credessi che mia risposta fosse
a persona che mai tornasse al mondo ,
questa fiamma staria senza più scosse.
Ma per ciò giammai di questo fondo
non tornò vivo alcun , s'i'odo il vero ,
senza tema d'infamia ti rispondo.¹*

Let us go then , you and I ,
When the evening is spread out against the sky
Like a patient etherised upon a table ;
Let us go through certain half-dressed streets ,
The muttering retreats
Of restless nights in one-night cheap hotels

And sawdust restaurants with oyster-shells :
 Streets that follow like a tedious argument
 Of insidious intent
 To lead you to an overwhelming question . . . ² 10
 Oh , do not ask , “ What is it ?”
 Let us go and make our visit.

In the room the women come and go
 Talking of Michelangelo.
 The yellow fog that rubs its back upon the window-panes ,
 The yellow smoke that rubs its muzzle on the window-panes ,
 Licked its tongue into the corners of the evening ,
 Lingered upon the pools that stand in drains ,
 Let fall upon its back the soot that falls from chimneys ,
 Slipped by the terrace , made a sudden leap , 20
 And seeing that it was a soft October night ,
 Curled once about the house , and fell asleep.

And indeed there will be time
 For the yellow smoke that slides along the street
 Rubbing its back upon the window-panes ;
 There will be time , there will be time
 To prepare a face to meet the faces that you meet ;
 There will be time to murder and create ,
 And time for all the works and days³ of hands
 That lift and drop a question on your plate ; 30
 Time for you and time for me ,
 And time yet for a hundred indecisions ,
 And for a hundred visions and revisions ,
 Before the taking of a toast and tea.

In the room the women come and go
 Talking of Michelangelo.

And indeed there will be time
 To wonder , “ Do I dare ?” and , “ Do I dare ?”
 Time to turn back and descend the stair ,
 With a bald spot in the middle of my hair — 40
 (They will say : “ How his hair is growing thin !”)

My morning coat , my collar mounting firmly to the chin ,
 My necktie rich and modest , but asserted by a simple pin —
 (They will say : “ But how his arms and legs are thin ! ”)
 Do I dare
 Disturb the universe ?
 In a minute there is time
 For decisions and revisions which a minute will reverse.

For I have known them all already , known them all —
 Have known the evenings , mornings , afternoons ,
 I have measured out my life with coffee spoons ;
 I know the voices dying with a dying fall
 Beneath the music from a farther room.
 So how should I presume ?

50

And I have known the eyes already , known them all —
 The eyes that fix you in a formulated phrase ,
 And when I am formulated , sprawling on a pin ,
 When I am pinned and wriggling on the wall ,
 Then how should I begin
 To spit out all the butt-ends of my days and ways ?
 And how should I presume ?

60

And I have known the arms already , known them all —
 Arms that are braceleted and white and bare
 (But in the lamplight , downed with light brown hair !)
 Is it perfume from a dress
 That makes me so digress ?
 Arms that lie along a table , or wrap about a shawl.
 And should I then presume ?
 And how should I begin ?

.....

Shall I say , I have gone at dusk through narrow streets
 And watched the smoke that rises from the pipes
 Of lonely men in shirt-sleeves , leaning out of windows ? . . .

70

I should have been a pair of ragged claws
 Scuttling across the floors of silent seas.

.....

And the afternoon , the evening , sleeps so peacefully !
 Smoothed by long fingers ,
 Asleep . . . tired . . . or it malingers ,
 Stretched on the floor , here beside you and me.
 Should I , after tea and cakes and ices ,
 Have the strength to force the moment to its crisis ?

80

But though I have wept and fasted , wept and prayed ,
 Though I have seen my head (grown slightly bald) brought in upon a
 platter ,⁴
 I am no prophet — and here's no great matter ;
 I have seen the moment of my greatness flicker ,
 And I have seen the eternal Footman hold my coat , and snicker ,
 And in short , I was afraid.

And would it have been worth it , after all ,
 After the cups , the marmalade , the tea ,
 Among the porcelain , among some talk of you and me ,
 Would it have been worth while ,
 To have bitten off the matter with a smile ,
 To have squeezed the universe into a ball⁵
 To roll it towards some overwhelming question ,
 To say : " I am Lazarus , come from the dead ,"⁶
 Come back to tell you all , I shall tell you all " —
 If one , settling a pillow by her head ,
 Should say : " That is not what I meant at all.
 That is not it , at all. "

90

And would it have been worth it , after all ,
 Would it have been worth while ,
 After the sunsets and the dooryards and the sprinkled streets ,
 After the novels , after the teacups , after the skirts that trail along
 the floor —
 And this , and so much more ?—
 It is impossible to say just what I mean !
 But as if a magic lantern threw the nerves in patterns on a screen :
 Would it have been worth while
 If one , settling a pillow or throwing off a shawl ,
 And turning toward the window , should say :

100

“That is not at all ,
That is not what I meant , at all. ”

110

.....

No ! I am not Prince Hamlet , nor was meant to be ;
Am an attendant lord , one that will do
To swell a progress ,⁷ start a scene or two ,
Advise the prince : no doubt , an easy tool ,
Deferential , glad to be of use ,
Politic , cautious , and meticulous ;
Full of high sentence ,⁸ but a bit obtuse ;
At times , indeed , almost ridiculous —
Almost , at times , the Fool.

I grow old . . . I grow old . . .

120

I shall wear the bottoms of my trousers rolled.⁹
Shall I part my hair behind ? Do I dare to eat a peach ?
I shall wear white flannel trousers , and walk upon the beach.
I have heard the mermaids¹⁰ singing , each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us , and we drown.

130

1910—1911

1915 , 1917

Notes :

1. “If I thought my reply were to one who could ever return to the world , this flame would shake no more ; but since , if what I hear is true , none ever did return alive from this depth , I answer you without fear of infamy. ” The flame (or spirit) of Guido de Montefeltro , suffering in Hades for his sins , confesses to the poet Dante (*Inferno* , Canto XX VII , lines 61—66).
2. Here , and throughout , the ellipsis points are Eliot’s and do not indicate omissions by the editor.
3. A reference to *Works and Days* , a poem , by the ancient Greek poet Hesiod , on the rural

life and labors of a peasant.

4. The prophet John the Baptist was beheaded and his head brought on a platter to Salome , the daughter of Herodias (Matthew 14 :1—11).
5. An allusion to the poem “ To His Coy Mistress ,” by the English poet Andrew Marvell (1621—1678) : “ Let us roll all our strength and all / Our sweetness up into one ball ”
6. The rich man Dives , suffering in Hell , begged that Lazarus be returned from heaven to earth to warn sinners of the torments that await them (Luke 16 :19—31).
7. To be part of a royal procession.
8. Judgment , pronouncement.
9. To form fashionable cuffs.
10. Mythical alluring creatures , half woman and half fish.

Questions for Discussion :

1. How does the quotation from Dante in Italian affect the opening mood of the poem ? How is the reader affected ? What does it tell us of the poem’s potential tone ? Who is speaking in the poem and to whom ?
2. What is the situation depicted ? How important is the setting of the poem to its overall power ?
3. What is the most powerful image in the opening stanzas ? Eliot is an imagist poet. How many powerful images do you find , and how much does Eliot rely on images to produce his most powerful effects ?
4. What sort of person is J. Alfred Prufrock ? What kind of society does Prufrock live in ? Why is he so wary about going to this party ? Why does he consider parting his hair behind ? What does it mean to measure out one’s life with coffee spoons ? Why do women make him so nervous ? Why does he think he should have been a crab , “ Scuttling across the floors of silent seas ” ? Why does he exaggerate so ? Is he right in deciding that he’s more like Polonius than Hamlet ? Why does he wonder if he dares to eat a peach ? Why does he decide the mermaids will not sing for him ?
5. What is Prufrock’s attitude about fashion ? Why is fashion an issue with him ?
6. The poem at first seems disjointed. Can you see any way in which it is unified ?
7. Can you explain the last three lines ?
8. Discuss how the sea functions as controlling image in the poem or show how the epigraph provides a clue to the narrative technique.
9. Do you sympathize with J. Alfred Prufrock ? Why or why not ?

Poem Analysis :

The persona is walking through a rather rundown section of London to a highly fashionable , late afternoon tea at which he arrives just as the poem ends. Once readers discover that the speaker is talking to himself , that he is both the “ you ” and the “ I , ” the poem becomes man-

ageable. They may also need help in seeing the “love song” of the title as ironic since it is clearly not a love song at all but a useless and meaningless debate about whether he dares to ask the lady an “overwhelming question” — probably whether he might sit beside her or take her to dine or some such inconsequential thing. Since the whole comic but somehow touching scene depends upon Profrock’s self-centeredness, coupled with his exaggerated fears of inadequacy, readers might start with a thorough discussion of his character, beginning with his name (a “prude” in a frock coat, which happens to be what he is wearing). The poem doesn’t reveal much about the lady he wishes to approach, but the response expected from her (in lines 96—99) suggests she has a demeanor of bored sophistication (which is reinforced by the refrain, “. . . the women come and go / Talking of Michelangelo”). So, poor Prufrock talks himself out of even asking her and resigns himself to walking alone on the beach, convinced that he will never hear the mermaid’s sexy song. The “human voices” of the last line are the voices he hears upon arriving at the party, walking him from his reverie to “drown” in the sea of people among whom he feels so inadequate. Despite the comic tone, Eliot is seriously criticizing the triviality and sterility of the society presented here.

This poem may be used to introduce readers to the method of the imagists. The “patient etherised upon a table” is certainly one of the most powerful images of the Imagist school, and it is especially interesting for its paralyzing modernity. The imagery of the “cheap hotels” and the environment that fascinates Profrock stands in stark contrast with the world in which he lives, where smart women occupy their time talking about art. The portrait of Prufrock, whose name is aristocratic, yet oddly symbolic, as if implying a cloak upon a form, is touching if only because he sees that he is in a difficult situation. Most people in his social scene are content and happy with things as they are, but Profrock knows he is mediocre, that he does not have the qualities that he admires in others and that ultimately the powerful desires he can imagine will never be satisfied. If he sings his love song it will not be heard, just as the love song of the legendary sirens will not reach his ears.

The imagery of the poem is so intense and varied that one of the best ways into it is by examination of the sensual intensity of the descriptions. They reveal Prufrock’s anxieties and his fears of his own impotence. The celebrated image of him as a butterfly or moth “pinned and wiggling on the wall” is in response to his imagining himself “formulated” in a “phrase” by the women talking about Michelangelo. The powerful image in “I have measured out my life with coffee spoons” (line 51) is self-deprecating, but possibly accurate. He criticizes his propriety. The perfume (line 65) and the “light brown hair” (line 64) imply a potential for sensual experience that Prufrock does not achieve in the poem. These connect with the “mermaids,” the “sea-girls” whom he can imagine but who he thinks will ignore him: “I do not think that they will sing to me.” The power of the imagery is important to examine, but it is also important to examine the strong lines that make the poem work, but that do not contain images.

Prufrock’s psychological anxieties repeatedly threaten his quest for self-identity. The poem’s “you and I” can be psychologically interpreted to be the narrator’s split identity, and

the poem can be read as Prufrock's futile attempts to reconcile a balanced and unified self. For instance, he is afraid to talk to the women, and he fears his own desexualization. Prufrock's pathetic self-consciousness repeatedly renders him passively helpless: although he seems intellectually passionate, in reality he fears action.

To some extent the poem is a critique of a society that has lost its power. The poem dates from before World War I, but just before it (published 1915). A strong critical interpretation could be developed around the idea that Eliot offers a critique of a society more interested in the forms of behavior than in the substantial issues of theirs or any other day. Michelangelo is certainly interesting and important, but the women ignore the poverty that Prufrock describes in the opening stanzas. Prufrock seems fascinated with the dirty streets, but he does nothing about them. He has no observations that might imply social awareness and the potential for reform. His anxieties are those of the world in which he lives: what will people think of him, for instance, he imagines himself examined under a microscope. He has a difficult time seeing beyond the limitations which have fettered his entire social set.

诗歌评析：

诗中的主人公走过伦敦一个十分破败的街区,去参加一个极时髦的午茶聚会。但在他到达地点时,诗歌也就到达尾声。一旦读者发现诗中的说话人在同自己讲话,那么,说话人既是“你”又是“我”,该诗也就易于处理了。读者可能也需要帮助以认识到该诗的题目——“情歌”所具的讽刺意义,因为这显然不是什么情歌,而是就说话者是否敢于向那位女士提出一个不可抗拒的问题——也许是有关他能否坐在她的旁边,或者带她外出就餐或其他类似的不合情理要求的一场无益的、毫无意义的辩论。由于既具喜剧效果又令人感动的整个场景依赖普鲁夫洛克的自我思考以及对自己无能表现出的那种夸张性的恐惧,读者或许可以通过研讨他的名字(a “prude” in a frock coat 意指“一个身穿双排扣常礼服一本正经的人”,诗中的主人公恰好穿着这种式样的服装)对普鲁夫洛克的性格展开讨论。该诗并没有过多地揭示普鲁夫洛克希望接近的那位女士的情况,但期待从她那儿得到的回应(第96—99行)暗示她对生活表现出一种无聊厌烦的世故(这一点在叠句“... the women come and go / Talking of Michelangelo”中得到强调)。于是,可怜的普鲁夫洛克只能劝说自己放弃向女士提出要求,满足于独自沿着海滩漫步,并坚信自己绝不会听到美人鱼迷人的歌声。最后一行提及的“人类的声音”是指他在到达聚会地点时听到的声音。普鲁夫洛克走出沉思幻想,使自己淹没在人海之中,在其中感受到那样的无助。尽管该诗的口吻带有喜剧色彩,艾略特却在严肃地批判诗中描述的社会那种琐屑平凡和思想贫乏。

该诗或许可以用来给读者介绍有关意象派诗人的创作方法。诗中提及的“手术台上被麻醉了的病人”显然是意象派诗歌里最有力的一个意象,用来描述正在瘫痪的现代社会确实恰当有趣。使普鲁夫洛克着迷和深思的“廉价旅馆”这一意象以及周围的环境与它所生活的世界——那里,漂亮的女士大谈着艺术打发时光,形成了鲜明的对比。有着贵族姓名的普鲁夫洛克这一形象似乎暗示某一外形上的一顶斗篷,既带有奇特的象征意义又令人同情,只要考虑到他意识到自己处于十分困难的境地的原因。处于他那种社会环境的大多数人感到满足与快乐,不去考虑周围的情况。但是,普鲁夫洛克知道自己是凡人一个,自己不具有

别人身上他羡慕的品质。以至于他所能想象的那种强大的欲望永远得不到满足。即使他唱情歌,别人也不会听到,就如传说中的女妖所唱的情歌他也永远不会听到。

诗中的意象强烈而且多样化,一个最好的理解方法就是通过对诗中强烈感受的描述进行研讨。这些描述揭示了普鲁夫洛克对自己无能的忧虑和恐惧。普鲁夫洛克作为一只钉在墙上蠕动着蝴蝶或蛾子这一著名的意象是对那些谈论米开朗基罗的女士们的回应,他想象那些妇女用一个短语就能将他简洁概括。“I have measured out my life with coffee spoons”(第51行)中那个强大有力的意象是带自贬意义的,但也许是十分准确的。他批评自己那种上流文明社会的习俗。香水(第65行)和“浅棕色的头发”(第64行)暗示一种普鲁夫洛克在诗中未能得到的性欲能力。这些描述与“美人鱼”,“sea-girls”相联系,他能够想象到“美人鱼”及“sea-girls”,但却知道他不会为她们注意。(可以参见“I do not think that they will sing to me.”)意象的作用很重要,值得仔细研究,但同样重要的是研究那些使得全诗成为一体,并不含有意象的感人的诗行。

普鲁夫洛克的心理焦虑一再地威胁着他对自己身份的寻求。诗中的“你和我”可以从心理学的角度解释为叙事人分裂了的自我。全诗可以理解为普鲁夫洛克试图调和一个和谐和统一自我徒劳的努力。如他害怕与那些女士交谈,他也害怕自己的性功能的缺乏。普鲁夫洛克可怜的自我意识使他一再消极地感受到无助,尽管他在智力方面似乎充满热情,事实上他却害怕有所行动。

该诗在某个意义上是对一个失去了动力的社会的批评。它的写作始于第一次世界大战以前,但在大战即将爆发前出版(1915)。艾略特在诗中对他所描述的社会提出批评,这个社会关注的是行为的形式,而不是他们那个时代或其他时代的实质问题。对此可以作出很好的文学批评。米开朗基罗自然是有趣和重要的形象,但是,在该诗的启始诗节里,普鲁夫洛克描绘的那些无视贫困的女士的形象也很重要。普鲁夫洛克对那些肮脏的街道似乎很感兴趣,然而,他对此并没有采取任何行动。他没有做出任何可能暗示社会意识和进行改革的评论。他的那种焦虑只是对他所生活的环境的担心,如人们会如何看待他,他将自己想象成处于显微镜观察下的人。普鲁夫洛克很难超越他的社会局限,认识到这些局限性羁绊和束缚了他的整个社会群体。

Claude McKay (1889—1948)

Claude McKay , poet , novelist , journalist and the oldest member of the Harlem Renaissance , was born and raised in Jamaica. His parents were both farmers. The youngest of eleven children , McKay was sent at an early age to live with his oldest brother , a school teacher , so that he could be given the best education available. An avid reader , McKay began to write poetry at the age of ten. In 1907 McKay came to the attention of Walter Jekyll , an English gentleman residing in Jamaica who became his mentor , encouraging him to write dialect verse. Jekyll later set some of McKay's verse to music. By the time he won a prize that permitted him to come to the United States in 1912 , McKay had established himself as a poet , publishing two volumes of dialect verse , *Songs of Jamaica* (1912) and *Constab Ballads* (1912). He first studied at Tuskegee Institute and Kansas State , and then moved to Harlem in 1914. McKay never returned to the homeland he left in 1912. He became a U. S. citizen in 1940.

McKay resided in England from 1919 through 1921 , then returned to the United States. While in England , he published a book of verse , *Spring in New Hampshire* , which was released in an expanded version in the United States in 1922. The same year , *Harlem Shadows* , perhaps his most significant poetry collection appeared. McKay then began a twelve-year sojourn through Europe ,

the Soviet Union , and Africa , a period marked by poverty and illness. While in the Soviet Union he compiled his journalistic essays into a book , *The Negroes in America* , which was not published in the United States until 1979. His first published novel , *Home to Harlem* (1928) , was critically acclaimed but engendered controversy for its frank portrayal of the underside of Harlem life.

His work is heavily influenced by traditional Romantic poets. Just compare his work with the poems by Wordsworth , Keats , Byron , and Shelley in order to explore how McKay turns romantic sensibility and prosody toward the exploration of his black experience. Many of his best poems are , like "*The Harlem Dancer*," carefully crafted sonnets from his book *Harlem shadows*. Assessments of McKay's lasting influence vary. To McKay's contemporaries , such as James Weldon Johnson , " Claude McKay's poetry was one of the great forces in bringing about what is often called the ' Negro Literary Renaissance. ' " While his novels and autobiographies have found an increasing audience in recent years , modern critics appear to concur with Arthur P. Davis that McKay's greatest literary contributions are found among his early sonnets and lyrics. McKay ended *A Long Way from Home* with this assessment of himself : " I have nothing to give but my singing. All my life I have been a troubadour wanderer , nourishing myself mainly on the

poetry of existence. And all I offer here is the distilled poetry of my experience. ”

诗人简介：

克劳德·麦凯(1889—1948)

诗人、小说家、记者、哈莱姆文学复兴运动中最年长的成员克劳德·麦凯生于牙买加，并在那里长大。其父母为当地农民。克劳德·麦凯在十一个子女中排行最小，幼年便被送往当教师的长兄家生活，以便受到尽可能好的教育。麦凯酷爱读书，在十岁时便开始写诗。1907年，麦凯的才华引起当时居住在牙买加的英国人沃尔特·吉基尔的注意。吉基尔给麦凯以指导，并鼓励他写作方言诗，后来，还将麦凯的部分诗歌谱曲成歌。麦凯在1912年赢得一笔奖金，使他得以前往美国。此时，他已经出版了两部方言诗诗集《牙买加之歌》(1912)和《康斯特布民谣》(1912)，奠定了其诗人的地位。在美国，麦凯就读于阿拉巴马州的塔斯基吉学院，随后又转学到堪萨斯州立大学。他于1914年移居到纽约市的哈莱姆，并于1940成为美国公民。

麦凯于1919年到1921年旅居英国，然后回到美国。在英国期间，他出版了一部诗集《新罕布什尔的春天》，此书于1922年经修订补充在美国发行。同年，麦凯最重要的诗集《哈莱姆阴影》出版。随后，麦凯开始其长达12年的欧洲、苏联和非洲之旅，其间，麦凯生活贫困、疾病缠身。在苏联期间，他将其撰写的新闻随笔等文章编辑成书《美国的黑人》，此书直到1979年才在美国得以出版。他首部成功出版的小说《家住哈莱姆》(1928)得到评论界的好评，同时，因书中对哈莱姆生活阴暗面率直的描写而引起论争。

他的作品受到传统浪漫主义诗人很大的影响。若要探讨麦凯如何将浪漫主义的情感和韵律用于探求他的黑人经历，只需将他的作品与华兹华斯、济慈、拜伦和雪莱的诗作作一比较。他的许多优秀的诗作，如《哈莱姆舞者》等，都是精心创作的商籁体十四行诗，收录在诗集《哈莱姆阴影》里。对麦凯持久的文学影响的评价各异。诸如詹姆斯·韦尔顿·约翰逊等麦凯的同代人认为：“克劳德·麦凯的诗歌是导致经常称之为‘黑人文学复兴’的伟大力量之一。”近年以来，麦凯的小说和自传赢得越来越多的读者。现代批评家似乎认同亚瑟·P·戴维斯的观点，认为麦凯对文学最大的贡献是他早期的商籁诗和抒情诗。麦凯在完成《远离家乡》写作时这样评价自己：“我所能奉献的只有我的歌声。我这一生一直是四处流浪的行吟歌手，主要依靠写诗生存。我在这里所能奉献只有从生活经历里提炼而成的诗歌。”

The Harlem Dancer

Applauding youths laughed with young prostitutes
And watched her perfect, half-clothed body sway;
Her voice was like the sound of blended flutes
Blown by black players upon a picnic day.
She sang and danced on gracefully and calm,
The light gauze hanging loose about her form;
To me she seemed a proudly-swaying palm
Grown lovelier for passing through a storm.

Upon her swarthy neck black shiny curls
 Luxuriant fell ; and tossing coins in praise , 10
 The wine-flushed , bold-eyed boys , and even the girls ,
 Devoured her shape with eager , passionate gaze ;
 But looking at her falsely-smiling face ,
 I knew her self was not in that strange place.

1917 , 1922

Questions for Discussion :

1. How does the narrator's tone change throughout the poem ?
2. What kinds of rhyme does McKay use ? How do they affect your reading of the poem ?
3. To what does the narrator compare the dancer ?
4. What does the narrator finally realize about the dancer that no one else present notices ?
5. Describe the narrator's attitude toward the dancer and her occupation. Is he critical of her , or does he sympathize with her situation ?

Poem Analysis :

Claude McKay's poetry often considers racial issues. A black immigrant from Jamaica himself , he experienced the pressures of integrating into a new society which he foregrounds in "The Harlem Dancer ," so his personal situation affects his poetry. The poem begins by exalting the dancing woman. The poet presents laughing youths and describes the dancer's swaying body as "perfect , half-clothed. " Yet , at the poem's end , the narrator understands that the dancer is not happy in her situation. Though worshipped and idolized on the dance floor , the dancer's "self was not in that strange place. " Her smile is "false ," and her heart is elsewhere. An object of both male and female desire , the dancer at first seems successful to the narrator , but he ultimately realizes that she is divorced from the persona her work demands. The reader , while reading the poem , may have many questions to ask himself : What specifically causes the dancer's unhappiness ? Why does she work as a dancer if it separates her from herself ? Is she motivated by the " coins in praise " or does she lack opportunity to pursue other modes of expression ? When considering the poet's critique of the dancer's situation , the reader might explore the poet's portrayal of the relationship between narrator and dancer. In a certain sense , the narrator romanticizes the woman's position , even as he realizes her isolation from herself and her present community.

诗歌评析 :

克劳德·麦凯的诗歌经常考虑种族问题。他本人作为来自牙买加的移民,经历了融入一个新的社会环境的压力,这一点他在《哈莱姆舞者》一诗里加以突出的描写。因此,可以说,他个人的经历与环境对他的诗作很有影响。该诗以赞美一个舞女开始。诗人描述了欢笑的年轻人和舞女那“完美、半裸”扭动着的身体。但在诗的结尾部分,叙事者认识到那个

舞女并不对自己的处境感到快乐。虽然舞女在舞台上受到仰慕和崇拜,但她的“自我并不在那个陌生的地方。”她的微笑只是“强笑”,她的心思也不在那里。那个舞女只不过是男女观众泄欲的对象而已。舞女在一开始时似乎成功地吸引了叙事者,但是,他最终意识到舞女本人和她的职业需要她扮演的角色是格格不入的。读者在阅读该诗时可能会问自己许多的问题:什么是引起舞女不快乐的具体原因?她的舞蹈是由“赞美的硬币”驱动的,还是她缺少追求其他表现形式的机会?读者在考虑到诗人对舞女环境的批评时,可能会探讨诗人对叙事者和舞女之间关系的描写。在某个意义上,叙事者将舞女的处境浪漫化了,尽管他意识到舞女与她自己及其所在环境是脱离的和格格不入的。

America

Although she feeds me bread of bitterness ,
 And sinks into my throat her tiger's tooth ,
 Stealing my breath of life , I will confess
 I love this cultured hell that tests my youth.
 Her vigor flows like tides into my blood ,
 Giving me strength erect against her hate ,
 Her bigness sweeps my being like a flood.
 Yet , as a rebel fronts a king in state ,
 I stand within her walls with not a shred
 Of terror , malice , not a word of jeer.
 Darkly I gaze into the days ahead ,
 And see her might and granite wonders there ,
 Beneath the touch of Time's unerring hand ,
 Like priceless treasures sinking in the sand.

10

1922

Questions for Discussion :

1. Who is speaking in this poem ?Is the poem written in a personal or public voice ?What specific elements seem personal ?What elements seem public ?
2. Explain the metaphors in the first three lines.
3. What does the speaker love about America ?What does he regard as a threat to her strength ?
4. What are the “granite wonders” of line 10 ?What do they signify ?
5. Can you describe the tone of this work ?
6. McKay was a black immigrant from Jamaica ,but he does not mention either his race or national origin in the poem. Is his personal background important to understanding the poem ?

Poem Analysis :

McKay is another black writer ,like Paul Laurence Dunbar ,who was expressing his resent-

ment at the treatment of blacks in America long before the Civil Rights movement. In this sonnet the feelings of the persona are ambivalent: the first half of the poem expresses McKay's "love" for "this cultured hell," despite the fact that he receives from it only the "bread of bitterness." He loves the land that oppresses him and will not cry out against it. Instead, in the second half McKay describes himself as a kind of mute rebel who foresees his country's decline and decay. He delivers a warning: he sees the strength of America being undermined, worn down, by racial injustice (as a granite monument is eroded by the winds of time) and warns that the country cannot survive it. He predicts that her "granite wonders" (those splendid monuments, especially the Lincoln Memorial, which signify the ideals embraced by the country in theory but not in practice — liberty, equality, justice for all), those "priceless treasures," are crumbling and will end up "sinking in the sand." His tone is fervent but rational — and remarkably unresentful.

诗歌评析：

像保罗·劳伦斯·邓巴一样,作为一个黑人作家,麦凯在诗中表达自己对民权运动发生以前黑人遭受歧视的愤恨。在这首十四行诗中,主人公的情感是矛盾的。诗的前一半表达麦凯对“这一文化地狱”的“爱”,虽然他从这儿得到的只是苦涩的面包。他热爱这块压迫他的土地,因而不会发出反对它的呐喊。只是在后半的诗行里,诗人将自己描述成一个沉默的反叛者,他预见到这个国家的腐败和衰落。他发出了如下警告:他看到美国的力量(如同花岗岩纪念碑受到风雨的侵蚀)正在受到种族不平等的破坏和侵蚀,并警告说这个国家不可能在这种环境里生存。他预言美国那“花岗岩的奇迹”(那些壮丽辉煌的纪念碑,特别是林肯纪念堂,它象征着这个国家理论上信奉,但实际上却不实行的理想——全体人民同享的自由、平等和正义)那些“无价的财富”正在崩溃,并最终“沉没于泥沙中。”他的语调是炽热的同时又是理性的,不带有任何怨恨的情绪。

Edna St. Vincent Millay (1892—1950)

Edna St. Vincent Millay was born in Rockland, Maine. Even as a child she began writing poetry. This was encouraged by her mother, who had left her father when Millay was eight years old. Millay attended public high school, where she wrote for and served as editor in chief of the school magazine (1905—1909). She also published several juvenile pieces in the *St. Nicholas Magazine* (1906—1910). Her first great poem, “*Renascence*,” was published in an anthology called *The Lyric Year* in 1912. When a Young Women’s Christian Association education officer heard Millay read this poem, she helped obtain a scholarship for the talented girl to attend Vassar College.

While a rebellious student at Vassar, Millay dared the president to expel her, and he explained that he didn’t want a “banished Shelley on my doorstep.” She supposedly replied, “On those terms, I think I can continue to live in this hellhole.” She graduated with an A. B. in 1917, the same year her first book of poems was published. In 1923

she won a Pulitzer Prize for her poetry collection *The Harp-Weaver*. In addition to over twenty volumes of verse, she published three verse plays, wrote a libretto for an opera, and translated Baudelaire.

Millay was hailed as the voice of her generation, embodiment of the New Woman. She is the poetic voice of eternal youth, feminine revolt and liberation, and potent sensitivity and suggestiveness. Her best and most representative themes are bittersweet love, sorrow, the inevitability of change, resignation, death, and ever-abiding nature. One of her very best poems is her early, mystical “*Renascence*,” about spiritual interment and resurrection through the cycles of nature. It smoothly combines naivety and profundity and modern and archaic diction. Neglected for a time by critics who thought her poetry too traditional in form and too frankly emotional, she has recently been rediscovered by feminist critics as an early champion of feminist themes.

诗人简介：

埃德娜·圣文森特·米莱(1892—1950)

埃德娜·圣文森特·米莱生于缅因州的罗克兰。她童年时得到母亲的鼓励,开始写作诗歌。米莱的母亲在其八岁时便与丈夫离异。米莱就读于公立中学,担任学校杂志的主编(1905—1909),为杂志撰稿。她曾在《圣尼古拉斯》杂志发表数篇习作(1906—1910)。她的第一首优秀诗作于1912年发表,收入诗选《复活》。一位基督教女青年会的教育负责人在听到米莱朗诵该诗之后,帮助米莱争取到一份天才女生奖学金,资助她进瓦萨学院深造。

作为一个充满反叛精神的学生,米莱在瓦萨学院学习时,敢于对校长威胁将她开除提出

挑战。校长解释说,他不想在他学校的门槛上坐着一个“被开除的雪莱”。据说,米莱回答道:“照这样的条件,我想我还能在这个非常令人不舒服的场所呆下去。”米莱于1917年大学毕业,获文学士学位。同年,她的第一部诗集出版。1923年,她的诗集《竖琴演奏家》获普利策奖。她创作了20多卷诗集,还出版了3部诗剧,为一部歌剧撰写了歌词,并翻译波德莱尔的诗作。

米莱被誉为她的同代人的声音,新女性的体现。她的诗歌表达了永恒青春、女性反叛和女性解放、强烈敏感和启示的心声。她的诗歌最具代表性的主题是苦乐参半的爱情、悲哀、变化的必然性、听天由命、死亡和永恒的自然等。她早期发表的具神秘色彩的《复活》一诗是她最优秀的诗作之一,抒发通过自然的循环,经历精神的葬礼和复活。该诗极为流畅地将天真、深邃、现代和古体的语汇融为一体。米莱在一段时间里受到批评家的忽视,他们认为米莱的诗歌形式过于传统,过于坦白地表露情感。近期以来,米莱为女性主义批评家重新发现,认为她是早期女性主义题材的重要诗人。

First Fig

My candle burns at both ends ;
It will not last the night ;
But ah , my foes , and oh , my friends —
It gives a lovely light !

1920

Questions for Discussion :

1. Explain the metaphor in this little poem.
2. What is the attitude of the speaker? How do you know?
3. Why is the poem called “First Fig”?

Poem Analysis :

In this poem Millay seizing the night instead of the day, which is appropriate since we associate romance and revelry with night rather than day. She borrows Shakespeare's metaphor of life as a candle and adapts it to suit her meaning of getting as much pleasure as possible out of living, even if it means enjoying a briefer span. The “lovely light” makes the trade-off worth it.

This poem marked Millay's break from traditional sentimentality, however, it did not necessarily signal her embrace of modernism. In contradistinction to the modernist creed of impersonality enunciated by Eliot, Millay's poetry remains personal. Her attitude toward love may not be that shared by her nineteenth-century predecessors, but she does share with them a belief in the centrality of love for poetry.

诗歌评析:

米莱在这首诗中捕捉到的是夜晚而非白天,用来表达她的看法,这是很合适的,因为人

们往往将夜晚而不是将白天与浪漫和狂欢联想。她借用了莎士比亚将生活比作蜡烛的隐喻,将其改编以适应她要表达的意义:尽可能从生活里获得最多的快乐,即使这只意味着极短暂的一刹那。那“可爱的光芒”使得这种公平交易很值得。

该诗标志着米莱与传统的感伤表达手法的决裂,但这并不一定就表示她接受现代主义。不同于艾略特所阐述的有关现代主义“客观”的主张,米莱的诗歌仍然是涉及个人情感的。她对爱情的态度或许不同于其19世纪的老一辈诗人,但是在诗歌以爱情为中心主题这方面,他们确实持相同的看法。

Love Is Not All

Love is not all : it is not meat nor drink
Nor slumber nor a roof against the rain ;
Nor yet a floating spar to men that sink
And rise and sink and rise and sink again ;
Love can not fill the thickened lung with breath ,
Nor clean the blood , nor set the fractured bone ;
Yet many a man is making friends with death
Even as I speak , for lack of love alone.

It well may be that in a difficult hour ,
Pinned down by pain and moaning for release ,
Or nagged by want past resolution's power ,
I might be driven to sell your love for peace ,
Or trade the memory of this night for food.
It well may be. I do not think I would.

10

1931

Questions for Discussion :

1. What kind of love is the persona discussing here ?
2. What sort of things does the persona say that love cannot do ?
3. Lines 7 and 8 appear to mean that the absence of love can be a cause of death. To what degree do you believe that to be true ?
4. Can you state the theme of the poem ?
5. Discuss what an abstract quality (like honesty or humor or procrastination) does for a person by discussing what it will not do. Try to get across by implication, as Millay does, what this quality actually does.
6. The first and last lines of the poem consist of words of one syllable, and both lines have a distinct pause in the middle. Do you imagine the lines to be spoken in the same tone of voice? If not, can you describe the difference and account for it?

Poem Analysis :

This sonnet is based on the paradox that while “Love is not all ,” it seems as if it is — especially when one is in the throes of romance. Although the speaker discusses love in rational terms , she mentions “the memory of this night” (not “that” night) , suggesting that she cannot behave rationally while under the influence of passion. The line also lets us know that the “love” she discusses here is clearly sexual in nature. When she observes , “Yet many a man is making friends with death/ Even as I speak , for lack of love alone ,” she is perhaps using hyperbole and means that , without love , a person would just as soon be dead. The poem is , of course , a hymn to love saying that although it doesn’t literally provide the sustenance of life , it does on a psychological level.

The rhymes of this sonnet clearly follow the Shakespearean pattern , which consists of three quatrains , or four-line sections , with the rhyme pattern *abab cdcd efef* followed by a rhymed couplet *gg*. The rhymes approximate the poem’s logical structure. Lines 1—4 form a clear unit of thought about the limitations of love. Lines 5—8 define love’s limits by referring to physical needs that love cannot satisfy and to adverse circumstances it cannot alter. Midway through the second set of lines the speaker suggests that even though the power of love is restricted , its presence is necessary. This counter-impulse suggests the power and prominence of love. Instead of repeating the idea of the first quatrain in the second , the poet introduces a complication that qualifies the initial statement. The result is a tension between the poem’s structure of rhyme and its organization of thought. In the third quatrain the poem turns from generalized statement about love to the speaker’s personal situation. Here , too , the poem’s rhyme pattern is slightly at odds with its structure of thought. Because the idea of the third quatrain (that the speaker might trade love for peace or abandon love for food) continues into the concluding couplet. The second half of the couplet , however , swerves to counter this notion. The change in tone and rhythm of the poem’s final line signals a shift in the speaker’s thought and feeling. This shift undermines the idea that some things are more important than love.

诗歌评析 :

这首十四行诗以似非而是的论点“爱不是一切”为题,爱不是一切,但却似乎爱就是一切——特别是当一个人处于浪漫爱情的阵痛中的时候。虽然诗中的说话人以理性的话语讨论着爱情这个主题,她提到“对这个(而非那个)夜晚的回忆”表明在激情的影响下,她无法理性地行为。这一诗行也告知我们她这里所讨论的“爱情”在性质上显然是跟性欲有关。在她观察到“Yet many a man is making friends with death/ Even as I speak , for lack of love alone ,”她或许使用了夸张手法,表明没有爱情一个人会很快死去。当然,这首诗是一首爱情的赞歌,说明尽管爱情并不能为人们直接提供生活的必需,但在心理层面上爱情的确可以为人们提供精神食粮。

这首十四行诗押韵的格式显然使用的是莎士比亚式十四行诗的格式,它由三个四行诗组,或者说,由三个四行一节的诗组构成,为 *abab cdcd efef* 的韵脚,后跟一个押韵的对句。

该诗的押韵与诗的逻辑结构相近。第一行到第四行就爱情的局限构成一个清楚的想法。第五行到第八行通过提及爱情不能满足的生理需求和它不能改变的逆境来详尽地说明爱情的局限。说话人在第二部分中间起的几行表示即使爱情的力量是有限的,但它的存在是必要的。这一相反的建议表明爱情的力量和重要性。诗人在第二个四行诗组里没有重复第一个四行诗组的想法,而是提出另一个可用以证明最初说法的新问题。其结果是产生了该诗押韵结构和思路组织之间的紧张感。在第三个四行诗组,该诗由对爱情一般性的陈述转向叙述说话人的个人的境遇。这里,诗歌的押韵格式与其思路的结构稍许有点不一致。因为,第三个四行诗表达的想法(即说话人可能会将爱情去换取和平,或者放弃爱情以换取面包)一直继续到结尾的对句。但是,对句的第二部分转过来反驳之一想法。诗歌最后一行在语调和节奏方面的变化表明说话人的思绪和情感。这一转变影响了诗中所提及的有些东西比爱情还要重要的想法。

Archibald MacLeish (1892—1982)

Archibald MacLeish was born in Glen-coe , Illinois , and educated at Yale , Harvard , and Tufts Universities. After World War I he returned to teach in the Harvard Law School. Subsequently he left teaching to practice law in Boston , but gave up a successful practice because “ he never could believe in it. ” In 1923 he left for Paris with his wife and children in order to submerge himself in the literary atmosphere of that city and to write his own poetry in his own way. “ I speak to my own time/To no time after. ”

While in France , MacLeish produced , in part the result of his reactions to the War , several volumes of poetry such as *Tower of Ivory* (1917) , *Streets In The Moon* (1926) , *The Hamlet of A. MacLeish* (1928) . His work at this time was a voice of the hopeless individual in a chaotic post-war world.

After he returned to the United States in

1928 , MacLeish showed in *New Found Land* (1930) and *Frescoes for Mr. Rockefeller's City* (q. v. 1933) a new attitude in which his poetic influences were less obvious and his awareness of a national , social , and cultural heritage more sensitive and pronounced. His main book of this period was a narrative poem , *Conquistador* (1932) , an epic of the conquest of Mexico. The following year the book received the Pulitzer Prize.

In *Panic* (q. v. 1935) , he turned his attention to immediate social issues of the American scene , while in *Public Speech* (1936) he definitely announced his intention to take his part in collectivist social thoughts. His later poetry includes *Active* (1948) ; *Songs for Eve* (1954) ; *Collected Poems 1917—1952* (1952) , which won him a Pulitzer Prize. He also published many other books.

诗人简介：

阿希巴尔德·麦克利什(1892—1982)

阿希巴尔德·麦克利什生于伊利诺州的格莱科,先后就读于耶鲁、哈佛和塔夫脱大学。第一次世界大战结束后,他返回哈佛法学院执教。随后,他离开哈佛到波士顿从事律师职业。但是,由于“他从来就没有相信过这种职业,”便放弃了十分成功的律师事业,于1923年和他的妻儿一起前往巴黎,以便使自己能沉浸到那个具有文学氛围的城市,以自己的方式写出自己的诗作。“我跟我自己的时代说话,而不是跟将来说话。”

在法国期间,部分出于他对战争的反应,麦克利什创作了数部诗选,如《象牙塔》(1917)、《月光下的街道》(1926)和《麦克利什式的哈姆莱特》(1928)等。他此时的作品表现的是一個处于混乱的战后世界里无助的个人呐喊。

麦克利什于1928年返回美国以后,在其《新发现的土地》(1930)和《献给洛克菲勒先生城市的壁画》(1933)等诗选中表现新的看法,其中,他的诗歌影响不如以前明显,但他对国

家、社会和文化传统的意识却变得更加敏感和清楚。他在这一时期的主要作品是一首叙事诗《征服者》(1932) 这是一首歌咏征服墨西哥战争的史诗,该诗于第二年获得普利策诗歌奖。

在诗选《恐慌》(q. v. 1935)中,他将注意力转向当时美国社会的社会问题,而在《公开演说》中,他明确宣布参与集体主义的社会思潮。他的后期诗作有《主动》(1948)、《献给夏娃的歌》(1954)、《诗选 1917—1952》(1952),后者获得普利策诗歌奖。麦克利什还发表了许多其他的作品。

Ars Poetica¹

A poem should be palpable and mute
As a globed fruit.

Dumb
As old medallions to the thumb ,

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown —

A poem should be wordless
As the flight of birds.

A poem should be motionless in time
As the moon climbs.

10

Leaving , as the moon releases
Twig by twig the night-entangled trees ,

Leaving , as the moon behind the winter leaves ,
Memory by memory the mind —

A poem should be motionless in time
As the moon climbs.

A poem should be equal to :
Not true.

For all the history of grief
An empty doorway and a maple leaf.

20

For love
The leaning grasses and two lights above the sea —

A poem should not mean
But be.

1926

Notes :

1. "The Art of poetry," title of a poetical treatise by the Roman poet Horace (65—8 B. C.).

Questions for Discussion :

1. MacLeish says in the first four stanzas that a poem should be "mute," "dumb," "silent," and "wordless." Examine the metaphors in each stanza and decide whether its advice involves a series of contradictions or paradoxes? If the statements are paradoxical, try to explain the paradoxes.
2. What is the meaning of "a poem should be equal to :/ Not true"?
3. Can you fill in the ellipsis in lines 19—20 and 20—21? What do the images bring to your mind?
4. Does this instructional poem contradict its own last two lines: "A poem should not mean / But be"? If not, why?
5. Can you explain what you think MacLeish expects of a poem?

Poem Analysis :

The subject of "Ars Poetica" is the art of poetry and the nature of poems. The elevated diction of the Latin title connotes philosophical seriousness and great scholarship. Actually, the title is borrowed from a treatise on poetry written by Roman poet Horace (65—8 B. C.). The title is partly ironic. Although the poem treats the nature of poetry quite seriously, it is certainly not a scholarly essay.

The first section tells the reader that a poem should be mute, dumb, silent, and wordless, which is surely an apparent paradox, for poems are made of words. But the poet explains through similes that the meaning of poems is communicated not mentally but through the feelings.

The second section explains how paradoxes about poetry, such as the moon's being motionless and yet climbing at the same time, may be resolved. So "Motionless," like "wordless," has more to do with the way people perceive things than it does with apparent actuality. Just as the moonlight releases shadows of trees "twig by twig," so a poem should penetrate the mind "memory by memory." The opening line of the section echoes the closing line. This repetition emphasizes the constancy and generality of the poetic experience.

The third section treats the poem as an aspect of life itself. Poetry has nothing to do with

“truth”(line 18), for it is not scientific ; instead , it is the same as experience. So people may take on reality without any need for analysis or proof. Whether for grief or love , poetry creates images that touch the human spirit , such as the sadness of “an empty doorway and a maple leaf” or the commonness of the “leaning grasses” or the rareness of “two lights above the sea. ”

“An ars poetica ,” X. J. Kennedy writes , “is a poem that tells us how poetry should be written. ” It does so in two ways : it tells us and it shows us what a poem should be. MacLeish’s advice for poets is couched in a series of paradoxical metaphors leading to the also paradoxical conclusion that “A poem should not mean / But be. ” In other words , a poem should embody an experience that is parallel to reality rather than simply convey a specific idea or truth. This does not mean that a poem should have no theme , although this may appear to be the point of “Ars Poetica” at first. Actually the poem asserts that the total experience of a poem is more important and valuable than any single stated idea it might relate. The reader should note that MacLeish’s own poem is definitely meaningful. When he asserts , “A poem should be equal to :/ Not true ,” he describes a poem as a metaphor (which says that something is the same as something that in actuality it is not — that life is a candle , for instance). So , perhaps he is saying that poetry should be composed of metaphor and paradox (which , incidentally , describes fairly accurately the kind of poetry in vogue at the time MacLeish wrote this poem).

诗歌评析：

《诗艺》一诗的主题是诗歌艺术和诗歌的特性。本诗标题使用了高雅的拉丁语词汇意味着话题具哲学的严肃性和高深的学术性。实际上 , 诗的标题借用于古罗马诗人贺拉斯 (65—8 B. C.) 所撰写的一篇讨论诗歌的论文。标题带有几分讽刺性。虽然 , 这首诗相当严肃地讨论诗歌的特性 , 但显然不是一篇学术论文。

诗的第一部分告诉读者诗应该是沉默无声、寂静无言的 , 这样的说法无疑是一个明显的似非而是的论点 , 因为诗是用文字写成的。但是 , 诗人通过使用明喻解释诗的意义不是通过精神或心理交流的 , 而是通过情感交流的。

诗的第二部分解释有关诗歌的说法是如何的相互矛盾 , 如有关月亮是静止不动的说法 , 只要同时爬上去看看 , 或许就能解决了。因此 , 所谓的“静止不动”就像“寂静无言” , 与其说与明显的现实有关系 , 还不如说与人们认识事物的方式更有关系。就如月光显示出树木“一枝枝树枝”的阴影 , 诗歌也应该通过“反复的记忆”深入人们的头脑。该部分的起始行与结尾行互相呼应。这一重复强调了诗歌体验的持久性和普遍性。

第三部分将诗歌作为生活本身的一个方面加以讨论。诗歌与“事实或真理”(第 18 行) 不相干 , 因为它不是科学现象 , 而是与经验相同的事物。因此 , 人们可以接受现实而不须对其进行分析或证明。诗歌无论是表现悲伤或爱情 , 它创造的是能触动人类灵魂的意象 , 如“一个空洞的门口和一片枫树叶”的悲哀 , 或“倾斜的野草”的平凡 , 或“海面上的两盏灯”的罕见。

X · J · 肯尼迪这样写道 : “《诗艺》是一首能告诉我们如何写诗的诗。”该诗在两个方面做到这一点 : 它告诉我们诗的特征。麦克利什给诗人的建议是以一系列具相互矛盾的隐喻

表达出来的,这些隐喻得出同样相互矛盾的结论“A poem should not mean/ But be.”换句话说,诗应该表达一种类似现实的经验,而不仅仅是传达一个具体的想法和事实。这并不是说诗就不需要主题了,尽管,这看上去似乎是该诗在一开始时表示的论点。实际上,该诗肯定地说明一首诗的总的体验与任何一个它可能单一陈述的想法相比要重要得多和有价值得多。读者应该注意到麦克利什自己写的诗歌是显然是意味深长的。在他声称“一首诗应等同于不真实,”他描述的是一首诗如同一个隐喻(即一事物等同于一实际上并不相同的事物——如:生活是一枝蜡烛)。因此,他或许是说诗歌应该由隐喻和似非而是的论点构成(而这一点恰好相当准确地描述了麦克利什创作这首诗时流行的诗歌形式)。

E. E. Cummings (1894—1962)

Edward Estlin Cummings was born in Cambridge, Massachusetts. While a student at Harvard (he graduated in 1915 and took an M. A. in 1916), he began to write poetry. When he began to innovate — as he did after discovering the poetry of Ezra Pound — he was able to build, like Pound himself, from a firm apprenticeship in traditional techniques.

Cummings's poetry was noted for its eccentric and playful style: its use of common speech and elements of popular culture in the diction, its unusual typography, odd spellings, and deliberate grammatical tricks. But beneath the surface of trickery and apparent formlessness, his poetry is curiously conventional. To express his sense that life was always in process, he wrote untitled poems without beginnings and endings, consisting

of fragmentary lines. There is always much humor in his poetry, along with a willingness, even eagerness, to admit and express such traditional emotions as love and sadness. His love poems are often sexually explicit, celebrating the body of his beloved without guilt, free of the distrust of the physical that pervades the work of so many other modernists. If his poetry was simpler in thought and technique than the major modernists of his day, it compensated by a gusto and humor that they often lacked.

Cummings attained great popularity, especially among young readers, for the simplicity of his language, his playful mode and his attention to subjects such as war and sex. At the time of his death in 1962, he was the second most widely read poet in the United States, after Robert Frost.

诗人简介：

E·E·肯明斯(1894—1962)

爱德华·埃斯特林·肯明斯生于马萨诸塞州的剑桥。他于1915年毕业于哈佛,1916年获硕士学位。肯明斯在哈佛做学生时就开始写诗。在他发现了庞德的诗作之后,他便开始诗歌的革新,并得以像庞德那样,以坚实的传统诗歌技巧的根底,确立自己独特的诗歌风格。

肯明斯的诗歌以其怪异幽默的风格著称:诗歌的词汇为日常口语和表现通俗文化的词汇,与众不同的印刷形式和怪异的拼写形式,精心创造的语法特征。但是,在其诗歌表面的怪癖和外观上形式不定之下,他的诗歌却是很传统化的。为了表达生活始终变化发展这一感受,他创作无标题诗歌,只由片段的诗行构成,既没有开头也没有结尾。他的诗歌始终充满幽默感,总是乐意表达诸如爱情和悲伤等传统的情感。对此,诗人从未否认过。他的爱情诗往往直率地表达对性的看法,极坦白地赞颂他所爱之人的躯体,而不像许多其他的现代派诗人在其作品里充斥着对人的躯体所表示的怀疑。如果说,肯明斯的诗与同时代其他主要

的现代派诗人的作品相比,在思想性和诗歌技巧上要简朴率直一些,其诗特有的那种其他诗人作品中经常缺乏的幽默感却可弥补这点不足。

肯明斯因其诗歌语言的简洁风趣,对战争和性等题材的关注而获极高的声望,尤其受到青年读者的欢迎。肯明斯于1962年去世,当时,他是美国最受欢迎的诗人,仅次于罗伯特·弗洛斯特。

Buffalo Bill's defunct¹

Buffalo Bill's

defunct

who used to

ride a watersmooth-silver

stallion

and break onetwothreefourfive pigeonsjustlikethat

Jesus

he was a handsome man

and what i want to know is

how do you like your blueeyed boy

10

Mister Death

1920, 1923

Notes :

1. The poem has no title ; it is usually referred to as "Portrait" or by its first two lines. Buffalo Bill (William F. Cody, 1846—1919) was an American plainsman, hunter, army scout, sharpshooter, and showman whose Wild West show began touring the world in 1883; he became a symbol of the Wild West.

Questions for Discussion :

1. Discuss the implications of the word "defunct" in the poem. Why does Cummings use the word "defunct" rather than the word "dead"? Explain the denotations and connotations of defunct. What would be lost (or gained) by using the term *dead* or *deceased* instead?
2. What kind of response pattern does Cummings enact by running words together in line 6?
3. Discuss the relationship between Jesus and Buffalo Bill. Pay attention to how the word, *Jesus*, can be read as the concluding exclamation of line 6 or as the subject of line 7. How do these two possible readings inform each other and establish the poet's attitude toward Buffalo Bill, toward Mister Death?
4. To what extent is the poem a "portrait" of Buffalo Bill? Is the portrait respectful, mocking, or something in between?

Poem Analysis :

Readers generally find Cummings' work accessible because strains of political satire and social protest in his poems are portrayed in his typography. This poem exemplifies the importance of how the printed form affects comprehension of a subject. His omission of standard punctuation and capitalization can be seen as an expression of anti-establishment sentiment. The use of the diminutive personal pronoun "i" can be interpreted as Cummings' challenging of notions of the almighty individual or showing us a self dwarfed by the indifferent forces of a mechanized world. Despite his rebellious spirit, Cummings' poetry is whimsical and his word play evinces a childlike creativity unpolluted by authoritarian dos, don'ts, shoulds, and oughts.

Cummings shows little reverence for traditionally revered figures, replacing Jesus as Mister Death's "blueeyed boy" and heretically elevating unlikely or eccentric figures in their stead. The poem has a conversational ring, and an ambiguous, mocking tone, considering that the famous Buffalo Bill, a naive glamour and glitzy savior faire that has gone out of the world, has actually transformed himself from an individual to a myth. The run-on words create an initial difficulty in reading, and they also emphasize the activity of Bill and the sounds of the speaking voice, as the speaker describes how Bill could "break onetwothreefourfive pigeonsjustlikethat." The speaker voices the childlike wonder to which his romantic rodeo rider gives rise and which once had the power to sway and save us.

"Defunct" is a Latin word originally meaning "non-functional"; that is, dead. It is to be found in the Latin Mass for the Dead, and there it is quite serious. In English, however, it is a comic, overblown word. "Dead" is the straightforward English word, while "deceased" has a formal and somewhat filthy and disgusting ring to it. "Mister Death" in the final line of the poem provides an implicit answer to the speaker's question. The powers of dissolution are alive and well and grinning.

诗歌评析：

一般说来,读者觉得肯明斯的诗歌通俗易读是因为诗中那种政治讽刺和社会抗议的语调通过独特的拼写形式加以表达的。该诗例示了印刷形式对主题理解重要性。诗人省略了正常的标点符号和大写形式可以看作是一种反潮流的情感。小写人称代词的使用可以解释为肯明斯对全能个人这一观点的挑战,或诗人想向读者表明一个在机械化世界冷漠的力量之前变得相形见绌的自我。

肯明斯对人们传统敬畏的人物表现了一种大不敬的态度,他用死亡先生的“蓝眼睛男孩”代替耶稣基督,而且,敢冒天下之大不韪提升赞颂一些不为人们喜欢的怪人。该诗以一种会话体口吻,一种含糊嘲弄的语调议论著名的“水牛”比尔(威廉·腓特烈·科迪[1846—1917]美国西部边境侦察员、草原猎人、神枪手和主持人,1883年后用“疯狂的西方节目”周游美国和欧洲),一位已经过了时的、天真无邪、充满魅力、炫目的救世者,实际上已经将他自己由一个普通人变成了神话。词义连贯的一串词汇使得读者在开始读诗时有一定的困难,但同时也强调了在诗中的说话人描绘比尔能够如何“一、二、三、四、五,轻而易举地击落

鸽子”时,比尔一连串的行动和连续的说话声。说话人表露了他心目中的牛仔骑手作出的孩子似的奇迹,牛仔曾经具有影响和拯救普通人的力量。

“Defunct”是一个拉丁词,原指“不起作用的”,即“死亡的”。该词在为死者举行的拉丁式弥撒里可以得见。在那种场合,该词的使用是很严肃的。可是,在英语里,这是一个被滥用的幽默词。“Dead”是一个意义直接、易懂的英语词,而“deceased”一词却是一个正式的词汇,多少带有一点污秽不洁和令人厌恶的意思。

该诗最后一行中的“死亡先生”为说话人的问题提供了一个暗示性的答案:死亡的力量是活跃的、健康的、微笑的。

“next to of course god america i”

“next to of course god america i
love you land of the pilgrims’ and so forth oh
say can you see by the dawn’s early my
country ’tis of centuries come and go
and are no more what of it we should worry
in every language even deafanddumb
thy sons acclaim your glorious name by gorry
by jingo by gee by gosh by gum
why talk of beauty what could be more beauti-
ful than these heroic happy dead
who rushed like lions to the roaring slaughter
they did not stop to think they died instead
then shall the voice of liberty be mute?”

10

He spoke. And drank rapidly a glass of water

1926

Questions for Discussion :

1. Who is the “he” that is speaking? Where is he speaking? Why does he drink a glass of water?
2. What is Cummings’s attitude toward the speaker?
3. How many scraps of songs can you find in the poem?
4. Why is line 8 included in the poem? What sort of collection of phrases is it?
5. Is the question in line 13 logically developed? What sort of question is it?

Poem Analysis :

This poem satirizes the cliché and banalities of super-patriotism. The quoted material is spoken by an impassioned yet ignorant traditionalist who sees death in war as heroic and admira-

ble. His monologue is full of half-witted, half-digested, and fragmented phrases from patriotic songs. The alliteration and repetition (for instance in lines 7—8) underscore the speaker's mindlessness. Line 14, spoken by a detached observer, puts the preceding satire into perspective and also indicates that this particular "voice of liberty," now mute, is really a voice that tries to suppress, not liberate, the human spirit.

The poet employs a new satirical device in the poem, namely the use of allusive quotations or fragments of quotations, a technique that he learned from other poets such as T. S. Eliot and Ezra Pound. But unlike Eliot or Pound he does not employ this technique for general cultural criticism, rather, he aims at producing real laughter by ridiculing his subjects. In this carefully worked out poem in sonnet form, he makes fun of a Fourth-of-July speechmaker by choosing patriotic and religious clichés common to platform oratory and compressing fragments of them together in order to demonstrate by this jumble the meaningless emptiness that these appeals have.

诗歌评析：

该诗讽刺了极端爱国主义的陈腐与平庸。诗中引语部分借一位热情但又无知、循规守旧的传统人士之口表达，他认为在战争中死亡是英勇而且值得敬慕的事。头韵和重复（如第 7—8 行）强调了说话人的头脑简单、愚笨无知。第 14 行借一位置身事外的观察者之口将前面提及的讽刺作为观点表达，而且暗示这一特殊的、现在已沉默了的“自由的声音”实际上就是试图压抑，而不是解放人类精神的声音。

诗人在此使用一种新颖的讽刺手段，即利用间接提及的引语或引语片断。肯明斯从 T·S·艾略特和庞德等诗人处学到这一方法，不过，他不是将这一方法用于一般的文化批评，而是使用这一方法通过嘲笑他所抨击的对象，从而使读者发出由衷的笑声。诗人在这首以商籁诗体精心写作的诗歌里，通过选择公共演讲使用过度的爱国语汇和宗教用语，并将这些支零破碎的话语压缩在一起，以通过这种混乱的表达形式嘲笑一位独立日的演说者和这些空洞口号的空乏和无意义。

Jean Toomer (1894—1967)

Jean Toomer grew up unhappily in the home of his maternal grandfather as his father deserted his family after a year of marriage. Following high school, Toomer restlessly shifted from one city and from one college to another. He studied agriculture at the University of Wisconsin and in Massachusetts; he entered a physical training program in Chicago; and then studied sociology and history at colleges in New York City. After several years of wandering, Toomer returned to his grandfather's home in Washington, D. C. There he began to write and quickly succeeded, placing poems in several avant-garde magazines. Although his stay in Georgia as superintendent of a rural black school in 1921 was but four months, it deeply influenced him and provided him with the material for his novel *Cane* (1923).

The book, with its mixture of poems, quasi-dramas, and short fiction, was widely

acclaimed as a notable contribution to the experimental fiction of the time and as a major work in the history of black literature. Toomer became one of the leaders, along with Langston Hughes and Countée Cullen, of the Harlem Literary Renaissance of the 1920s. Later Toomer went to France, and there he fell under the influence of Georges Gurdjieff, a Russian philosopher whose mystical system "Unitism" helped turn Toomer away from the world of daily experience and into a private world of introspection. For a time Toomer continued to write, but his work became increasingly abstract, and he published little. By the end of his life he had retreated almost completely into literary obscurity, yet in *Cane* he had created a literary monument, a testament to his perception of the distressed and uprooted lives of black men and women in white America.

诗人简介：

琼·图默(1894—1967)

琼·图默的父亲在结婚一年后便弃家出走,因此琼·图默是寄住在其外祖父家,在闷闷不乐的环境中长大的。他中学毕业后便从一个城市换到另一个城市,从一所大学转到另一所大学,先后在威斯康星大学和马萨诸塞州学习农学,又进芝加哥的一个体育培训班,然后去纽约市的大学学习社会学和历史。经过多年的流浪以后,他回到华盛顿特区的祖父家中。在此,他开始写作并一举成名,在几家前卫的杂志上发表诗歌。虽然他在佐治亚州一间黑人学校当负责人仅有4个月,这一经历对他却有着深刻的影响,为他提供了创作小说《该隐》(1923)的素材。这部小说由诗歌、准戏剧和短篇小说构成,被文学界广泛推崇为对当时的实验小说作出了显著的贡献,是黑人文学史的重要作品之一。图默与兰斯顿·休斯、康提·卡伦等人一起成为20世纪20年代哈莱姆文艺复兴的领导人。随后,图默前往法国,并在那

里受到一位俄国哲学家乔治·戈迭也夫“个体主义”神秘体系的影响,脱离了现实世界,进入个人的内省天地。一个时期内,图默虽然继续创作,但他的作品变得越来越抽象,发表的则更少。到了晚年,图默则几乎完全退出了文学圈。然而,他的《该隐》却创造了文学的丰碑,是他对白人为主的美国社会中黑人颠沛流离、悲惨凄苦生活深切感受的写照。

Reapers

Black reapers with the sound of steel on stones
Are sharpening scythes. I see them place the hones
In their hip-pockets as a thing that's done ,
And start their silent swinging , one by one.
Black horses drive a mower through the weeds
And there , a field rat , startled , squealing bleeds ,
His belly close to ground. I see the blade ,
Blood-stained , continue cutting weeds and shade.

1923

Questions for Discussion :

1. Read the poem aloud. Notice several patterns of sound. How do they relate to the picture described in the poem ?
2. Does the speaker of the poem , the viewer of the scene , see life as a joyful romp , a dashing adventure , or a predetermined grind ? How do you know ?
3. Death is sometimes called , “ the Grim Reaper. ” Do you think Toomer had this in mind when he wrote “ Reapers ” ? Why ?

Poem Analysis :

“ Reapers , ” with its steady rhythm and onomatopoeic *s* and *c* sounds , drives home the inexorable process of the world's work. The poem is in iambic pentameter rhymed couplets that are enjambed rather than end-stopped. The enjambment , especially in lines 1—2 and 7—8 , moderates the effect of the couplets and keeps the poem moving quickly. The auditory images of the poem contrast the silence of reaping to the sound of steel on stones and the squealing of the field rat. Alliteration on the *s* sound links together the various images. One might particularly notice the similarity of the *s* to the actual hissing of a scythe cutting through “ weeds and shade. ” In addition , the *b* sound in the concluding lines links the inanimate mechanism of the blade to the belly of the dying animal.

Readers may need to look up reapers , scythes , and hones to visualize the poem's images , which form a linked chain that related to death. The slaughter of the field-rat makes the work seem heartless , as do the silence and the color black. Like the squeal , the blood (lines 6—8) shocks by contrasting vivid red with the dominant black of the poem. The fact that Death is

called “The Grim Reaper” must come into play here. The poem is an excellent example of crystallized imagery.

诗歌评析：

《收割者》以稳定的韵律节奏和以“s”、“c”开始的拟声词使读者理解世界运转的无情过程。该诗为抑扬格五音步押韵的对句，而且对句的两行为跨行连续，而不是独立的两句。跨行连续，特别是第1—2行和第7—8行的跨行连续，改变了对句的效果，使诗歌速度加快。诗歌听觉意象将诗中收割过程的静寂与收割麦子用的镰刀碰撞碎石的声响和田鼠的尖叫声形成对照。以“s”音开始的头韵将不同的意象联系起来。读者特别值得注意的是“s”音与割断“weeds and shades”真实的沙沙声很相似。而且，结尾行中的“b”音将无生命的镰刀刀片与垂死田鼠的肚皮相联系。

读者可能要将收割者、镰刀和磨刀石加以考虑以将诗中的意象形象化，这些意象形成与死亡相关的系列形象。镰刀偶尔杀死田鼠使收割工作近乎无情冷酷，收割工作过程中的静寂和“黑”色起着同样的作用。第6—8行中（死田鼠流出）的血，跟田鼠的尖叫声一样，通过将鲜红色与黑色对照，起着震撼读者的作用。称之为“冷酷恐怖的收割者”的死亡在此应起作用。该诗是欣赏明确、具体比喻意象的一个好例子。

Langston Hughes (1902—1967)

Langston Hughes, an African-American writer, was born in Joplin, Missouri, lived most of his youth in the American Midwest, spent a year at Columbia University in 1921. He served as a merchant seaman, and worked in a Paris nightclub, where he showed some of his poems to Dr. Alain Locke, a strong advocate of African-American literature. Encouraged by Locke, Hughes returned to the United States. In 1925, he was “discovered” by the poet Vachel Lindsay in a Washington, D. C. hotel, where Hughes worked as a busboy. Lindsay praised Hughes’s poems and advised him to devote himself to literature and to “hide and write and study and think.”

Hughes’s first books, *The Weary Blues* (1926) and *Fine Clothes to the Jew*

(1927), won poetry prizes and brought him wide acclaim. His last was *The Panther and the Lash* (1967). Hughes had a wide-ranging talent publishing fiction, plays, essays, and biographies. He also founded theaters, gave public readings, and was, in short, a highly visible presence. Hughes was the first black American to support himself as a professional writer; in all, he produced more than sixty books. He was one of the first American writers to receive serious critical attention for realistic portrayals of blacks and a major figure in the Harlem Renaissance in the United States. Through his works, Hughes became one of the dominant voices speaking out for black culture in white America in the latter half of the twentieth century.

诗人简介：

兰斯顿·(詹姆斯·)休斯(1902—1967)

非裔美国作家兰斯顿·休斯生于密苏里州的乔普林。他青年时期的大部分时间在美国的中西部度过,并于1921年在哥伦比亚大学学习过一年。他做过商船船员,后又在巴黎的一家夜总会打工。在此,他将自己所写的一些诗拿给阿兰·洛克看,向他请教。阿兰·洛克是当时非裔美国文学坚定的倡导者。休斯受到洛克的鼓励,返回美国。1925年他在一家华盛顿特区的旅馆里被诗人瓦契尔·林赛“发现”,当时,他在这家旅馆的餐厅当侍者。林赛高度称赞了休斯的诗作,并建议他致力文学创作,“多学多想、埋头写作。”

休斯的早期作品《萎靡的布鲁斯》(1926)和《给犹太人的漂亮衣服》(1927)赢得诗歌奖,为其带来巨大的声誉。他的最后一部诗集是《豹与皮鞭》(1967)。休斯多才多艺,他不仅发表小说、剧本、散文和传记等,还创建剧院,举行作品的朗诵会,简言之,其文学创作活动十分活跃。休斯是美国第一个黑人职业作家,一生共创作了60多部作品。由于他的作品对美国哈莱姆文艺复兴现实的描写,他成为最早受到批评界认真关注的黑人作家之一。休斯成为当时最重要的文学发言人之一,为20世纪后半叶白人为主的美国社会中的黑人文化呼吁呐喊。

The Negro Speaks of Rivers

To W. E. Du Bois¹

I've known rivers :

I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans , and I've seen its muddy
bosom turn all golden in the sunset

10

I've known rivers :

Ancient , dusky rivers.

My soul has grown deep like the rivers.

1920—1921 , 1926

Notes :

1. William Edward Du Bois(1868—1963) , black American writer and civil rights leader.

Questions for Discussion :

1. Do some research on the proper names used in the poem. Who is W. E. B. Dubois , and why is the poem dedicated to him ? What do the place names have in common ?
2. Look carefully at the experiences listed in stanza 2. Could they just as effectively be listed in another order ? Why or why not ? Why are these specific activities listed ?
3. Explain how the poet universalizes the "I" in the poem. What is the effect of this universalization ? With what historical roles does the speaker identify ? In what respects does the poet define the identity of an entire people ? What are the salient features of this identity ?
4. Compare and contrast " *Theme for English B* ," and " *The Negro Speaks of Rivers* . " What conclusion can you come to about the importance of a poem's narrator ?
5. What is a soul that " has grown deep like the rivers " ? What do you associate with rivers ? What symbolic meaning do rivers frequently have ?

Poem Analysis :

"The Negro Speaks of Rivers" was Hughes' first major poem. It was composed when Hughes was a mere 17 years old. It appeared in *The Crisis*, the journal of the NAACP for which Hughes worked following his graduation from high school in 1920. While Hughes demonstrates his admiration for Walt Whitman's oracular and sweeping free verse, he assumes an interesting dual persona voicing what we might call a collective African American "I" as well as the visionary "I" of the poet-seer. The key to this poem is understanding who the "I" is that is speaking. Because of the time periods, we know that it cannot be one person, though the title says "The Negro." Therefore, "The Negro" must stand for the whole race. The traditional symbolic meanings of the river are those of rebirth (as in baptism) and of the journey of a whole race. The poem embraces a sense of racial history as soul-deepening.

In his position as griot who surveys the history of an entire people, the speaker links two continents, two traditions, and celebrates the black African and the African continent as points of origin for all civilizations extending from the figure who "bathed in the Euphrates when dawns are young." Using the river as a metaphor for the source of life, the poem traces the movement of black life from the Euphrates and Nile rivers in Africa to the Mississippi. The rivers are the earthly analogues of eternity: deep, continuous, mysterious. They are named in the order of their association with black history. The black man has drunk of their life-giving essences, and thereby borrowed their immortality. He and the rivers have become one. The magical transformation of the Mississippi from mud to gold by the sun's radiance is mirrored in the transformation of slaves into free men by Lincoln's Proclamation. The black man has seen the rise and fall of civilizations from the earliest times, seen the beauty and death-changes of the world over the thousands of years, and will survive even this America. The poem is a majestic reminder of the strength and fullness of history, of the source of that life which transcends even ceaseless labor and burning crosses. In this early poem, Hughes' affirmation of a collective African heritage and identity challenges the hegemony of the white race as masters of civilization.

诗歌评析：

《黑人吟长河》是休斯早期的主要诗作。休斯创作该诗时，时年十七。诗歌刊登在（美国）全国有色人种协进会杂志《危机》上，休斯于1920年中学毕业以后，曾在那儿工作过。休斯十分推崇瓦尔特·惠特曼意义深远，气势磅礴的自由体诗歌。他在诗歌创作中不仅以我们可以称之为——诗人作为观察者——想象的“我”，而且以代表全体非裔美国人的“我”，采用一种有趣的双重角色说话。理解该诗的关键在于去理解说话的“我”是谁。由于涉及的不同历史时期，尽管诗歌的标题提及的是一个特定的“黑人”，我们知道“我”不可能指某一个人。因此，这个“黑人”代表的应是全体黑人民族。河流的传统象征意义应是指代表着整个黑民族复活再生（如浸礼中）的河流，完成漫长人生旅程的河流，全诗包含着一种严肃深思的种族历史的意识。

诗中的说话人作为纵览整个民族历史的说唱艺人，将两个大洲——非洲和美洲及其历

史传统联系起来,赞美这两个大洲作为远自“文明的早期沐浴在幼发拉底河的人们”以来一切文明起源的源头。诗歌将“河”作为生命起源的隐喻,回溯了美国黑人历史从非洲的幼发拉底河和尼罗河到美国的密西西比河的变迁。诗中提及的河流是永恒不朽的世俗类比:深邃、神秘、绵绵不断。这些河流名称的提及依照它们与黑人历史相关联系的顺序。黑人喝了赋予他们生命的圣水,藉此获得了永恒。黑人与这些河流就溶为了一体。阳光映衬下的密西西比河由泥泞神奇地转变为金色,与林肯的解放黑奴宣言使黑人由奴隶变为自由人相互喻指。黑人已经目睹了人类文明自始至今的沉浮变迁和几千年来世上美与死亡的变化,即使在美国这一环境里也将继续生存下去。全诗是对历史的力量和历史的丰富的提示,也是对超越无尽痛苦和磨难的黑人种族起源的提示。休斯在这首早期的诗作里肯定了非洲文化传统和非洲黑人的身份,对白人作为文明主人的霸权思想提出挑战。

The Weary Blues

Droning a drowsy syncopated tune ,
Rocking back and forth to a mellow croon ,

I heard a Negro play.

Down on Lenox Avenue¹ the other night
By the pale dull pallor of an old gas light

He did a lazy sway. . . .

He did a lazy sway. . . .

To the tune o' those Weary blues.
With his ebony hands on each ivory key
He made that poor piano moan with melody.

10

O Blues !

Swaying to and fro on his rickety stool
He played that sad raggy tune like a musical fool.

Sweet Blues !

Coming from a black man's soul.

O Blues !

In a deep song voice with a melancholy tone
I heard that Negro sing , that old piano moan—

“Ain't got nobody in all this world ,

Ain't got nobody but ma self.

20

I's gwine to quit ma frownin'

And put ma troubles on the shelf. ”

Thump , thump , thump , went his foot on the floor.
He played a few chords then he sang some more—

“I got the Weary Blues

And I can't be satisfied

Got the Weary Blues
 And can't be satisfied —
 I ain't happy no mo'
 And I wish that I had died. "

30

And far into the night he crooned that tune.
 The stars went out and so did the moon.
 The singer stopped playing and went to bed
 While the Weary Blues echoed through his head.
 He slept like a rock or a man that's dead.

1926

Notes :

1. Street in New York City's Harlem.

Questions for Discussion :

1. Discuss the strategies Hughes employs to enact a blues syncopation in the poem.
2. Discuss how the blues function as a kind of catharsis for the singer in the poem.
3. Discuss the relationship between an ethnically distinctive voice and the English language in the poem. How is the singer's vernacular an aspect of cultural identity in the poem ?

Poem Analysis :

The blues singer in the poem transcends "his rickety stool," which seems to represent his life condition. "He played that sad raggy tune like a musical fool." All the singer seems to have is his moaning blues, the revelation of "a black man's soul," and those blues are what helps keep him alive. Part of that ability to sustain is apparently the way the blues help him keep his identity. Even in singing the blues, he is singing about his life, about the way that he and other blacks have to deal with white society. When he has played himself out, he goes to bed. "He slept like a rock or a man that's dead." with the blues echoing beyond his playing, beyond the daily cycles, and through both conscious and unconscious states. And it is impossible to tell whether his woe or his playing has contributed more to his undoing, but the blues gives us meanings veiled in paradox.

Clearly in this poem the blues unite the speaker and the performer in some way. There is an immediate implied relationship between the two because of the ambiguous syntax. The "droning" and "rocking" can refer either to the "I" or to the "Negro," immediately suggesting that the music invites, even requires, the participation of the speaker. Further, the words suggest that the speaker's poem is a "drowsy syncopated tune" as well, connecting speaker and performer even further by having them working in the same tradition. The performer remains anonymous, because he is not a famous, celebrated performer; he is one of the main practitioners living the unglamorous life. His "drowsy syncopated tune," which at once implies both rest

and activity (a tune with shifting accents), signals the tension between the romantic image and the reality, and very likely influences the speaker to explore the source of the tension between the singer's stoicism and his resignation to his fate as expressed in his blues lyrics.

This poem reflects Hughes' involvement in the Harlem Renaissance following his first move from Ohio to Manhattan in 1921. Like many of the poems from his first volume of poetry of the same name, the poem demonstrates the considerable impact of jazz and blues on Hughes' style. Significantly, Hughes, like his friend, Zora Neale Hurston, erected a distinctive African American literature upon the oral traditions of black vernacular, contributing to an unprecedented appreciation of its richness and complexity. Hughes uses long, mournful rhymes and an alternating long-to-short stichic pattern to echo the singer's "melancholy tone" and syncopated rhythm. The singer's blues enacts a distinctive African American prosody, while the song "from a black man's soul" evinces the power of authentic utterance to simultaneously haunt and exorcise the troubled mind.

诗歌评析：

诗中的布鲁斯歌手坐在一张摇晃不定的、却似乎代表着他生活条件的旧凳子上，“像一个傻子似地奏唱着悲哀刺耳的曲子。”这个歌手唯一拥有的似乎就是他那呻吟般的布鲁斯曲子，揭示着“一个黑人的灵魂”，而这些布鲁斯乐曲同时又是他赖以谋生的手段。这种谋生手段显然部分来说就是布鲁斯有助他保持自己的身份。就是在演唱布鲁斯时，他实际上是在用歌声歌唱生活，歌唱他自己和其他的黑人面对白人社会必须采取的方式。他奏唱到筋疲力尽，就去休息。“睡得像块石头或像个死人，”耳边却仍然回响着布鲁斯的乐曲声，这声音在有意识和无意识的状态中超越了他的演奏、超越了日夜的往复循环。可能很难说明他的悲哀或他的奏唱是否更多地造成他的精疲力竭，但布鲁斯给读者以寓于似非而是矛盾之中的意义。

很显然，诗中的布鲁斯乐曲以某种方式将说话人和表演者联系起来。由于含歧义句法的使用在说话人和表演者两者之间有着一种直接的隐含关系。低沉单调的乐曲声和随着乐曲声演唱的摇晃动作可以用来指代诗中的“我”或那个“黑人”，因此立即给人以暗示这音乐引起，甚至可以说是要求说话人的参与。而且，这些语汇表明说话人的诗也是一种“昏昏欲睡的切分曲调”，通过说话人和表演者以同样的方式表达将两人更加紧密地联系在一起。表演者“昏昏欲睡的切分曲调”，既暗示活动，又暗示休息，表现浪漫意象和严酷现实之间的紧张关系，很可能影响说话人去探索歌手在布鲁斯乐曲中所表达的那种虚无恬淡和对命运的逆来顺受。

该诗反映了休斯自俄亥俄州移居曼哈顿以后积极参与哈莱姆文艺复兴活动的情况。该诗如他首部同名诗集里众多的诗歌一样，显示了爵士音乐和布鲁斯音乐对休斯诗歌风格的影响。值得注意的是，休斯和他的朋友佐拉·尼尔·赫斯顿一样，以黑人日常用语为主的口头文学传统为基础，建立起独具特色的非裔美国人文学，激发读者对丰富多样的黑人文学产生空前的兴趣和欣赏，在这方面作出了巨大贡献。休斯采用悲哀的长韵和由长短交互、相同韵律诗行组成的诗歌格式模仿黑人歌手“忧郁的音调”和中略（省去中间字母或音节，如将 never 省略成 ne'er）的节奏和韵律。歌手的布鲁斯表现一种独特的黑人诗歌韵律，而“来自

黑人灵魂”的歌谣则表现诗歌对经常萦绕于黑人不平静心灵之中、挥之不去的真实情感。

Theme for English B

The instructor said ,

*Go home and write
a page tonight
And let that page come out of you—
Then , it will be true.*

I wonder if it's that simple ?

I am twenty-two , colored , born in Winston-Salem. ¹

I went to school there , then Durham , then here
to this college² on the hill above Harlem.

I am the only colored student in my class.

10

The steps from hill lead down into Harlem ,
through a park , then I cross St. Nicholas ,³
Eighth Avenue , Seventh , and I come to the Y ,
the Harlem Branch Y , where I take the elevator
up to my room , sit down , and write this page :

It's not easy to know what is true for you or me
at twenty-two , my age. But I guess I'm what
I feel and see and hear , Harlem , I hear you :
hear you , hear me — we two — you , me , talk on this page.

(I hear New York , too) Me — who ?

20

Well , I like to eat , sleep , drink and be in love.

I like to work , read , learn , and understand life.

I like a pipe for a Christmas present ,
or records — Bessie ,⁴ bop , or Bach.

I guess being colored doesn't make me *not* like
the same things other folks like who are other races.

So will my page be colored that I write ?

Being me , it will not be white.

But it will be

a part of you , instructor.

30

You are white —

yet a part of me , as I am a part of you.

That's American.

Sometimes perhaps you don't want to be a part of me.

Nor do I often want to be a part of you.

But we are , that's true !

As I learn from you ,

I guess you learn from me —

although you're older — and white —

and somewhat more free.

40

This is my page for English B.

1951

Notes :

1. Winston-Salem , North Carolina ; Durham , North Carolina.
2. Columbia University in New York City.
3. Street near Columbia University.
4. Bessie Smith (c. 1898—1937) , famous American blues singer.

Questions for Discussion :

1. What would you write if you had the assignment that the speaker's teacher gives the class ?
How would you decide what to include ?
2. What is the student's attitude toward the assignment ? How can you tell ?
3. The teacher says , " And let that page come out of you — then , it will be true. " What do you think she means by this ? What ideas about writing does she probably hold ?
4. What are the circumstances of the speaker's life ? How does the speaker respond to the question " So will my page be colored that I write ? " (line 27). Discuss the tone of lines 27—40.
5. Do you think the racial difference is an important part of this poem ? Or do you think the main point is about how the teacher and the student look at things differently ?
6. One of the issues to which the speaker several times refers in the poem is " what is true. " Identify and discuss some the truth difficult to accept ? How would you describe Hughes' political perspective as it is embodied in the poem ?

Poem Analysis :

As the speaker recognizes in lines 18—20 of the poem , New York and Harlem comprise two entirely different worlds where place names mark the geographical boundaries of those who have and who have not. The poem traces the difficulty of determining " truth " within a social context where individual identity is a culturally and environmentally determined paradigm involving the all ethnicities. Recognizing Harlem's voice in him , his voice in Harlem , his voice in the instructor , and the instructor's in him , the speaker testifies to the truth of a mutuality that

has been elided in decisive categories of race against race , class against class , place against place.

The poem is written in the persona of a student in a classroom in City College of the City University of New York (the streets given are accurate). The speaker is black and feeling alone in an alien city. The paper on which he must write is white but his thoughts are black , “ So my page will be colored that I write ”. The speaker’s response to his white instructor bears witness to his ambivalence of place both in the classroom , the college , Harlem , the Y , and American society. The speaker takes the risk that an honest statement will lead to a mutual exchange of learning between the instructor and himself. “ Bessie ” alludes to Bessie Smith , jazz singer (1898—1937) , “ bop ” is a style of Jazz , and “ Bach ” refers to German composor Johan Sebastian Bach (1685—1750).

Readers enjoy this poem because when they were students , they probably received an assignment like the English teacher gives here. The contrast between the English teacher’s assumptions and the student writer’s is clear. The belief that what comes out of the teacher is by its nature true sounds strange to the student. In his theme , he experiments with different ways to describe himself : the difference in race between him and his classmates and teacher , his citizenship , and so on. It seems that he stops in relief when he reaches the bottom of the page.

诗歌评析：

如诗中的说话人在第 18—20 行中所承认的 , 纽约和哈莱姆构成了两个完全不同的世界 这两个地点的名称标志着富人和穷人的地理分野。诗歌描写在社会环境里确定“ 真实 ” 的困难 在这一社会环境里 , 个人的身份是从文化和环境两个方面在涉及所有种族的范围内加以确定的。说话人通过对自己、哈莱姆以及白人教师的对话的认识 , 证明了人类相互依存的事实 , 而这一事实在种族、阶级和地区等关键方面的对抗中被忽视了。该诗是以一位坐在纽约市立大学城市学院教室里的学生的口吻写成的 (所给的街名都是准确的)。这位说话人是个黑人学生 , 在这个陌生的城市里感到很孤独。他须在上面书写的纸张是白色的 , 但他的思绪却是忧郁灰暗的。“ 因此 , 我书写的纸张将会是有色的 ”。说话人对白人教师的回应表明他对教室、学院、哈莱姆、城市和美国社会所有方面矛盾交加的心理。他冒险作出诚实的陈述 , 以在白人教师和他自己之间得出学问上的相互交流。“ Bessie ” 暗指爵士乐歌手贝西·史密斯 (1898—1937) , 波普 (bop) 为 20 世纪 20 年代初期的一种爵士乐 , 而“ 巴赫 ” 则指德国作曲家约翰·塞巴斯蒂安·巴赫 (1685—1750)。

读者之所以喜欢这首诗是因为在他们的学生时代 , 他们可能也像诗中的学生一样 , 完成诗中的教师所布置的作业。诗中 , 英语教师和学生的设想之间想法的差异和对立是清楚易见的。白人教师认为理所当然正确的东西对这位黑人学生来说是陌生怪异的。这位黑人学生在其作文中试着用不同的方式描写自己 , 他与白人教师和白人同学之间的种族差异、他的公民身份等等。他的思绪随着作文的完成似乎也深感宽慰地停止了。

Countée Cullen (1903—1946)

Countée Cullen was born Countée Porter and raised in Baltimore and in New York City. When he was fifteen he was adopted by the Reverend Frederick Cullen, a Methodist minister in Harlem. He enjoyed a secure, comfortable childhood, attended New York public schools and traveled to Europe. He earned a Phi Beta Kappa key and won awards for his poetry at New York University, where he received his B. A. in 1925. He took an M. A. at Harvard in 1926. His first book of poems, *Color*, appeared in 1925. By the time he was twenty-six, he had published three more volumes: *Copper Sun* (1927), *The Ballad of the Brown Girl* (1927), and *The Black Christ* (1929). His youth, his technical proficiency, and the themes of the poems — truth, beauty, and goodness, in the world of time and circumstance — established him as the “black Keats,” a prodigy.

Cullen's anthology of black poetry, *Caroling Dusk* (1927), was an important document for Harlem Renaissance poets. He prefaced his selection with the assertion that the forms of English poetry, not transcrip-

tions of black dialects or militant manifestos, were the proper tools of the artist. In this idea he went counter to the practices of such other Harlem writers as Zora Neale Hurston and Langston Hughes; he wanted to be a poet as he understood poets to be. His techniques were conventional; his models were the romantic poets, not black poets, and he often insisted that his poems in particular and poetry in general should be free from political or racial matters. Nevertheless, the titles of his books — *Color* as well as *Copper Sun* in 1927 and *The Ballad of the Brown Girl* in 1928 — showed that he felt a responsibility to write about being black even if he did so in modes alien to the black experience. He succeeded in his aim of becoming a literary man recognized for his skills as a traditional artist; but it is an important part of his achievement that in an era when American society was far more racially segregated than it is now he worked to bring black themes to the awareness of white readers who admired him because he exploited poetic modes that they found familiar.

诗人简介：

康提·卡伦(1903—1946)

康提·卡伦原名康提·波特，在巴尔的摩市和纽约市长大。15岁时由哈莱姆一位卫理公会教堂的牧师弗雷德里克·卡伦收养。他儿时生活舒适安定，在纽约的公立学校读书，并周游欧洲。他于1925年在纽约大学获学士学位，并获美国大学优等生荣誉学会钥匙和诗歌奖。1926年获哈佛大学硕士学位。他的第一部诗集《有色人种》于1925年出版，到26岁时，他又出版了另3部诗集：《古铜色的太阳》(1927)，《棕色姑娘的民谣》(1927)和《黑人基

督》(1929)。他的年龄、纯熟的诗歌技巧和诸如真、善、美的诗歌主题使他在当时被誉为神童——“黑人济慈”。

卡伦所编撰的黑人诗歌选集《卡罗林·达斯克》(1927)是一部记录哈莱姆文艺复兴运动诗人的重要文件。他在前言中解释他的选择时说道,艺术家适当的工具是诗歌的形式,而不是黑人方言或战斗性宣言的转写或翻译。出自这种观点,他进而反对其他哈莱姆作家如佐拉·尼尔·赫斯顿和兰斯顿·休斯等的创作方法。他只是想按照自己对诗人的理解去写诗,他以传统的诗歌技巧,模仿浪漫派诗人,而不是黑人诗人,进行诗歌创作,并坚持所有的诗歌,特别是他的诗歌应不受政治或种族问题的影响。然而,他的诗集的标题——1927年出版的《有色人种》和《古铜色的太阳》以及1928年出版的《棕色姑娘的民谣》——都表明作者感觉到有责任去描写黑人问题,即使他是以不同于黑人经历的方式去做的。卡伦在实现其成为文学创作家的目标方面是很成功的,以其传统的诗歌技巧得到人们的承认。但是,他的最重要的成就之一是在当时种族隔离十分严重的美国社会里,竭尽全力将有关黑人的主题介绍给那些对他的诗歌形式很熟悉并由此敬慕他的白人读者,以唤起他们的意识。

Incident

Once riding in old Baltimore ,
Heart-filled , head-filled with glee ,
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small ,
And he was no whit bigger ,
And so I smiled , but he poked out
His tongue , and called me , “ Nigger. ”

I saw the whole of Baltimore
From May until December ;
Of all the things that happened there
That’s all that I remember.

1924 , 1925

Questions for Discussion :

1. Though the main point of “ Incident ” is unstated , its theme is clear. How would you state it in a sentence ?
2. “ Incident ” is very simple in form and language. Why do you think the author choose this simplicity ?
3. Describe your own introduction into a part of the adult world that you weren’t aware of as a child or youth.

Poem Analysis :

This simple lilting poem conveys a grim experience ; a young boy's introduction to mindless racism. Although he is unfamiliar with the other boy's ugly reaction , somewhere deep within he understands how devastating and pervasive it is. It blots out nine months of experience in Baltimore. Of course , racist attitudes will shadow the speaker's life forever.

诗歌评析：

这首小诗 ,语言简洁、轻快、活泼 ,但却表达了一次严酷的经历——一个黑人小男孩讲述自己所遭遇的无意的种族偏见。虽然 ,小男孩当时并不理解另一个(白人)小男孩对他做出的那种很难看的行为 ,但是 ,在这个黑孩子的心灵深处 ,他理解到种族歧视的普遍和严重。这一经历给说话人在巴尔的摩 9 个月的生活蒙上了阴影 ,而且 ,白人对黑人的种族主义态度无疑使说话人终身难忘。

Heritage

(For Harold Jackman)

What is Africa to me :
Copper sun or scarlet sea ,
Jungle star or jungle track ,
Strong bronzed men , or regal black
Women from whose loins I sprang
When the birds of Eden sang ?
One three centuries removed
From the scenes his fathers loved ,
Spicy grove , cinnamon tree ,
What is Africa to me ?

10

So I lie , who all day long
Want no sound except the song
Sung by wild barbaric birds
Goaded massive jungle herds ,
Juggernauts of flesh that pass
Trampling tall defiant grass
Where young forest lovers lie ,
Plighting troth beneath the sky.
So I lie , who always hear ,
Though I cram against my ear

20

Both my thumbs , and keep them there ,
 Great drums throbbing through the air.
 So I lie , whose fount of pride ,
 Dear distress , and joy allied ,
 Is my somber flesh and skin ,
 With the dark blood dammed within
 Like great pulsing tides of wine
 That , I fear , must burst the fine
 Channels of the chafing net
 Where they surge and foam and fret.

30

Africa ? A book one thumbs
 Listlessly , till slumber comes.
 Unremembered are her bats
 Circling through the night , her cats
 Crouching in the river reeds ,
 Stalking gentle flesh that feeds
 By the river brink ; no more
 Does the bugle-throated roar
 Cry that monarch claws have leapt
 From the scabbards where they slept.
 Silver snakes that once a year
 Doff the lovely coats you wear ,
 Seek no covert in your fear
 Lest a mortal eye should see ;
 What's your nakedness to me ?
 Here no leprous flowers rear
 Fierce corollas¹ in the air ;
 Here no bodies sleek and wet ,
 Dripping mingled rain and sweat ,
 Tread the savage measures of
 Jungle boys and girls in love.
 What is last year's snow to me ,
 Last year's anything ? The tree
 Budding yearly must forget
 How its past arose or set —
 Bough and blossom , flower , fruit ,
 Even what shy bird with mute
 Wonder at her travail there ,

40

50

Meekly labored in its hair.

One three centuries removed

60

From the scenes his fathers loved ,

Spicy grove , cinnamon tree ,

What is Africa to me ?

So I lie , who finds no peace

Night or day , no slight release

From the unremittant beat

Made by cruel padded feet

Walking through my body's street.

Up and down they go , and back ,

Treading out a jungle track.

70

So I lie , who never quite

Safely sleep from rain at night —

I can never rest at all

When the rain begins to fall ;

Like a soul gone mad with pain

I must match its weird refrain ;

Ever must I twist and squirm ,

Writhing like a baited worm ,

While its primal measures drip

Through my body , crying , " Strip !

80

Doff this new exuberance.

Come and dance the Lover's Dance !"

In an old remembered way

Rain works on me night and day.

Quaint , outlandish heathen gods

Black men fashion out of rods ,

Clay , and brittle bits of stone ,

In a likeness like their own ,

My conversion came high-priced ;

I belong to Jesus Christ ,

90

Preacher of humility ;

Heathen gods are naught to me.

Father , Son , and Holy Ghost ,

So I make an idle boast ;

Jesus of the twice-turned cheek ,²
 Lamb of God ,although I speak
 With my mouth thus ,in my heart
 Do I play a double part.
 Ever at thy glowing altar
 Must my heart grow sick and falter , 100
 Wishing He I served were black ,
 Thinking then it would not lack
 Precedent of pain to guide it ,
 Let who would or might deride it ;
 Surely then this flesh would know
 Yours had borne a kindred woe.
 Lord ,I fashion dark gods ,too ,
 Daring even to give You
 Dark despairing features where ,
 Crowned with dark rebellious hair , 110
 Patience wavers just so much as
 Mortal grief compels ,while touches
 Quick and hot ,of anger ,rise
 To smitten cheek and weary eyes.
 Lord ,forgive me if my need
 Sometimes shapes a human creed.
All day long and all night through ,
One thing only must I do ;
Quench my pride and cool my blood ,
Lest I perish in the flood.
Lest a hidden ember set 120
Timber that I thought was wet
Burning like the dryest flax ,
Melting like the merest wax ,
Lest the grave restore its dead.
Not yet has my heart or head
In the least way realized
They and I are civilized. 1925

Notes :

1. Petals.
2. "... whosoever shall smite thee on thy right cheek ,turn to him the other also. " (Matthew

5:39).

Questions for Discussion :

1. What do you know about the speaker from the first stanza ?
2. What is meant by “lie” in the second stanza ?
3. What kind of place do you think Africa is after reading the poem ?
4. What “double part” does the speaker play ?
5. What is the symbolic meaning of “the dry timber” in the last stanza ?
6. What struggle does the speaker describe ? What does Africa have to do with this struggle ?
7. Why does the speaker wish that God were black ? How does he feel about his religion ?
8. What does it mean to be civilized ? Does the speaker think he is civilized ? Does the poem present “civilization” as a positive thing ?

Poem Analysis :

“Heritage” describes a black man’s feeling of living between two cultures. Externally, Africa and the world of his ancestors is behind him, but internally, he knows that he lies by pretending that Africa is only part of his past. His feelings of alienation from a white God and religion push him to admit that he does not belong wholeheartedly to the civilized-white-world.

The speaker’s attempt to repress the wildness that he still feels in his heart and head explodes in this poem. His attempts to “lie” are ultimately unsuccessful and he feels impelled to describe the conflict within him. Yet this inability to lie is actually a success. It helps him gain self-knowledge and give the reader a view of a black man _ caught between two cultures.

The poem consists of seven stanzas, and it can be understood best if each of these is considered as a distinctive unit and also as a part of the whole. Stanza I poses the recurring question of the poem concerning the nature of an abstract and rather remote Africa. He then lists some concrete images which serve as specific foci for his speculations : sun and sea, sky and earth, man and woman. The fact that the next few lines are italicized indicates a shift of viewpoint as the persona turns inward and makes an attempt to place himself subjectively in relation to his heritage. However, having considered all the ramifications external and internal, public and private, tangible and intangible he still has no answer to his question, and so he poses it once more in the last line. The rest of the poem represents his attempt at an answer.

It is of significance to note that in Stanza II the persona spends his days recumbent, dreaming of the sights and sounds of his native country. He is in effect paralyzed : caught between two cultures, impotent and helpless. His African heritage preoccupies him ; yet, because he must conform to the dictates of a predominantly white culture that is not concerned with his ethnic origins, he is forced to deny the primitive rhythms that pulse through his body. The stanza ends with an image of the conflict between his “fount of pride,” his consciousness of his heritage, and the social structures which are imposed upon her.

The third stanza deals with the persona’s attempts to adhere to the conformist practices of

his society , to control his pride by denying it. He reduces his native land , which is boundless in his imagination , to an insignificant artifact of the white culture.

The fourth stanza is significant in several ways. First , it implies that the persona is closely allied with natural forces , as some of the images previously discussed have indicated. Too , this alliance is one that dates back to the very beginnings of his race , as he vaguely senses in the last line of this stanza.

The brief fifth stanza deals first with the pagan deities of Africa , the God of the white culture and the sacrifice that the persona has made in accepting Him over the black gods of Africa. It should be noted that , in the final line of this stanza , the familiar yet (by now) somewhat hollow disclaimer by the persona of his heritage. As it can be seen in the next stanza , the persona , like his forebears , does indeed fashion a deity in a likeness that is similar to his own.

In the sixth stanza the persona addresses the son of God directly. The persona's point is well taken. The Biblical Christ is referred to as a " man of sorrows , " and certainly the black , by nature of his status in a white culture , is a man of sorrows in a secular sense. If blackness and suffering are so closely related in the persona's mind , then his Christ no doubt must be a black one. The persona makes clear the relation between himself and his past as he emulates the iconographic activity of his ancestors. Thus , unable to practice the lost religion of his forefathers and equally unable to worship the white man's Christ , the persona has taken the significant features of the two public modes of worship and has made from them a private variety. It should be noted , however , that the persona's deity can afford him only temporary consolation and that the basic problem the conflict of the two cultures in his mind is still unresolved. The central image of the flood , mentioned in the second and fourth stanzas , is mentioned again , as are the fears of the persona that the flood of pride will burst forth and overwhelm him , washing away the props of whatever stability he may have acquired. He recognizes , however , that there is danger from another quarter as well. The persona is thus trapped between the waters of pride and the fires of frustration ; again , the ideas of impotence and paralysis are reinforced. Further , there is in these lines an ominous suggestion that the forces of pride and frustration (which are antithetical , as the images of fire and water suggest) may cancel each other out and destroy the persona , who is caught in the middle. The poem deals with an individual's connection to her ancestry. The consistent rhyme pattern provides an interesting contrast to the theme of rebellion from civilization.

诗歌评析：

《传统》一诗描述了一位黑人对生活在两种文化环境中的感受。从表面上来看 , 非洲和他祖辈的世界已经留在他的身后。但是 , 从深层来分析 , 他知道自己只不过是借非洲只是他家世的一部分来自我安慰而已。他对白人上帝和白人宗教的陌生感促使他承认自己并不出自真心地属于那个白人的文明世界。

说话人试图压抑自己身心深处仍时刻感受到的狂热情绪 , 这种努力在该诗处处流露爆发。他试图“撒谎” , 但最终并未成功 , 而是觉得不得不说出自己内心的冲突和感受 , 而这种

无法说谎话的感受实际上是一种成功和胜利。这有助诗中的黑人提高对自身的认识,并帮助读者理解一位身陷两种文化冲突中的黑人的境地。

全诗共七节,如果将每一诗节同时当作具有独特意义的单位和全诗的一个有机组成部分加以考虑,可以加深对全诗的理解。第一个诗节提出诗中重复出现的问题,问及一个对说话者而言既抽象而又遥远的非洲。他随之列举了几个具体的意象:太阳和海洋、天空与陆地、男人与妇女作为思考的要点。随后的几个斜体印刷的诗行表明说话人随着思绪的变化,试图将自己与其传统相联系而引起观点的转移。然而,考虑过所有细节以后,他仍然没有得出问题的答案,于是,他在最后一个诗行里又一次提出这个问题。全诗的其余部分代表说话人寻找答案的努力。

在第二个诗节中说话人整天倚躺着,幻想着非洲故乡的景色和声音,注意到这一点很重要。事实上,陷于两种文化之间的他因无法得出答案而变得无助和无能为力。他的非洲传统使他迷恋,但是,由于必须遵守与自己的种族出身毫无关系的美国白人主流文化习俗,他不得不去压抑澎湃于自己体内的原始的非生命节奏。这个诗节以一个意象结束,描述说话人陷于“自豪感的源泉,”对传统的意识,强加于他的白人社会制约之间的冲突。

第三个诗节描述的是说话人试图坚持遵循白人社会的习俗,通过摒弃以克制自己的种族自豪感。他将自己想象中的故乡——无垠的非洲贬低,降成白人文化一件毫无价值的工艺品的地步。第四个诗节在几个方面都很重要。首先,这个诗节暗示说话人与自然力紧密的联系,这一点在前面讨论到的意象里有所表现。而且,如说话人在这一诗节的最后一行隐约意识到的,这种联系可以追溯到他种族的起源时期。

简短的第五诗节首先讨论的是非洲异教的神和白人文化的神和祭品,这一白人文化的神是说话人想象出来以替代非洲的黑人诸神的。应该注意到在该诗节的最后一行里说话人对自己的文化传统那种熟悉而又多少有点空洞的拒绝和不承认。因为,在下面一个诗节里可以看到,说话人与他的先辈一样,确实创造了一个与自己非洲的神十分相像的创世主。

说话人在第六个诗节里直接与圣子对话,他的观点很清楚。他所提到的(基督教)救世主(指耶稣基督)是一个“悲伤的人,”当然,是一个黑人。从他在白人文化中所处的身份和地位的性质来看,他在世俗意义上是一个悲伤的人。倘若在说话人的心目中黑色与苦难是紧密相连的话,那么,他的基督毫无疑问应该是黑人。说话人在模仿画像上其祖先活动时就清楚地说明了他自己与过去的关系。这样,由于不能实践其先辈已经失去的宗教,同样,也无法崇拜白人的耶稣基督,说话人就将这两种公众崇拜模式的重要特征融合,创造了自己特有的神。但是,应注意到一点,说话人的神只能给他以暂时的抚慰,其心中两种文化的冲突仍然没有解决。在第二和第四诗节提到的中心意象——洪水和说话人的担心畏惧在此重又提起。说话人害怕种族自豪感的洪水将会爆发,将他淹没,将他或许已经获得的任何一切稳定的依靠和支持全部冲走。他也认识到存在来自另一方面的危险。这样,说话人就陷于自豪感的洪水和挫折失败感两者之间无法自拔,又一次加强了无能为力的暗含意义的表现。而且,这些诗行含有一种不祥的暗示,自豪感的力量和挫折失败感(如火和水的意象所暗示的,这两者是对立的)可能会相互抵消,从而毁掉陷于其中的说话人。由于该诗描述的是个人与祖先之间的关系,协调的韵律格式为反抗白人文明社会这一主题提供了有趣的对比。

Theodore Roethke (1908—1963)

Theodore Roethke was born in Saginaw , Michigan , where his German immigrant grandfather and his father owned greenhouses. The strange paradoxes Roethke perceived in the plant world of his father's greenhouse — where death and life mingled in a weird , grotesque kind of beauty — helped shape Roethke's poetic sensitivity and provided him with a rich source of imagery. He attended the University of Michigan and Harvard. From 1947 until his death he taught at the University of Washington in Seattle , where he extended considerably influence on the next generation of poets. Many of Roethke's best poems are lyrical memories of his childhood. His poetry includes *Open House* (1941) , *The Lost Son* (1948) , *The Waking* (1953) , *Words for the Wind* (1957) and *The Far Field* (1964).

Roethke is remembered as one of the great teachers of poetry. He was noted for his mastery of sound and metrics. His poems may be divided broadly into two groups : first , those that are orthodox in form , rational in theme , ironic in tone ; and second , poems that utilize free forms , reflecting the influence of Whitman and the romantic transcendentalism of Emerson. The impact of T. S. Eliot on Roethke was chiefly formal and

technical , evident particularly in Roethke's efforts to effect “ something other than the usual in old forms. ” He shared Emerson's belief in the immanence of spirit in nature , but his poems display the individual stamp of their author. He saw the dark side of nature that Emerson tended to explain away , and from the whimsy of Roethke's delightful “ Nonsense Poems ” to the irony of the pieces in *The Far Field* , Roethke's vision of life and poetic style remained uniquely his own.

Known for their reportorial precision , imagistic richness and stylistic delicacy , Roethke's poems make pointed distinctions between the world of nature and the world of human relationships. Beneath their quiet , fragile surfaces , his poems of human relationship often carry a weight of nearly unbearable psychic pain. While the natural world of Roethke's poems informs the poet's emotional landscapes , it consistently proves a source of varied interest and delight that can mediate human despair. He was much honored later in his career : a Pulitzer Prize for *The Waking* (1953) ; a National Book Award and Bollingen Prize for the collected poems , *Words for the Wind* (1958) ; and a posthumous National Book Award for *The Far Field* (1964).

诗人简介：

西奥多·罗特克(1908—1963)

西奥多·罗特克生于密歇根州的东部港市萨吉诺。他的祖父是德国移民，祖父和父亲

都是靠种花为生的花农。罗特克由其父花房里的植物世界认识到一种奇怪的、相互矛盾的现象——花房里植物的生与死形成一种神秘的、不可思议的美——这种认识有助诗人形成对诗歌的敏感,并为其提供了塑造诗歌意象的丰富源泉。罗特克先后就读于密歇根大学和哈佛大学。自1947年起到他去世,罗特克一直在西雅图的华盛顿大学任教,对新一代的诗人有着很大的影响。罗特克最优秀的诗作大多是回忆童年的抒情诗,他的诗作有:《敞开的房子》(1941);《失去的儿子》(1948);《警醒》(1953);《为风说话》(1957)和《远方的土地》(1964)等。

罗特克作为诗歌大师为人铭记,他的诗歌以其对音韵节奏的完美驾驭而称著。诗歌总体上可以分为两类:第一类形式较为传统,主题具理性,语调不无讽刺;第二类采用自由诗体,反映了惠特曼以及爱默生的浪漫派超验主义传统对诗人的影响。T·S·艾略特对罗特克的影响主要表现在诗歌的形式和诗歌的创作技巧方面,特别是在他“以传统的诗歌形式表现独特的东西”所作的努力中是显而易见的。罗特克赞同爱默生有关精神普遍存在于大自然的思想,但他的诗歌同时显示出作者的个人印记。罗特克认识到爱默生往往通过解释而回避自然的黑暗面,从他寓于令人愉悦的“打油诗”中的奇想到诗集《远方的土地》各首诗内含的反语和讽刺,都表现出诗人独特的人生看法和诗歌风格。

罗特克的诗以其报告文学般的准确性、丰富的意象和文体格式的优雅精妙著称。诗歌在自然世界和人际环境之间作出敏锐的区别。他有关人际关系的诗歌在其安静、脆弱的外表之下往往带有令人几乎难以承受的沉重的心理痛苦。罗特克歌咏自然世界的诗作在抒发其内心情感世界的同时,又坚持证实一个能够得以协调人类绝望心境的各种兴趣和欢愉的来源。他在晚年获得众多的荣誉:《警醒》(1953)赢得普利策诗歌奖,诗集《为风说话》(1958)获得美国全国图书奖和波林根诗歌奖,他去世后出版的《远方的土地》再次获得美国全国图书奖。

My Papa's Waltz

The whiskey on your breath
Could make a small boy dizzy ;
but I hung on like death :
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf ;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle ;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
 With a palm caked hard by dirt ,
 Then waltzed me off to bed
 Still clinging to your shirt.

1942

1942 , 1948

Questions for Discussion :

1. What details characterize the father in this poem ?How does the speaker's choice of words reveal his feeling about his father ?
2. What clues are there in the word choice that an adult is remembering a childhood experience ?Comment on the appropriateness of the title.
3. Characterize the rhythm of the poem. Does it move "like death ," or is it more like a waltz ?Is the rhythm regular throughout the poem ?What is its effect ?
4. Do the syntactical pauses vary much from stanza to stanza ?Be specific. Would you say that the rhythm suggests lightness ?Why ?
5. Does the rhythm parallel or ironically contrast with the episode described ?Was the dance a graceful waltz ?Explain.
6. What would say is the function of the stresses in lines 13—14 ?
7. Explain the significance of the mother's frown in the poem ?
8. In what sense is the poem a tribute to memories of the father ?How would you describe the poem's tone ?

Poem Analysis :

Characterized by the recording of keenly observed details from the physical world , the dense surfaces of Roethke's poems mask and guard the emotional intensity that drives them. Readers should be sensitive to the tension between the poems' external and internal worlds. This poem is a deceptively slight and simple one. Traces of violence embodied in the father's roughness and whiskey breath , allusions to the family's hard life embodied in the father's "battered" knuckles , dirt-caked hands and the mother's frown , combined with lilting , halting dance rhythm to enact a complex emotional circuitry of love ,terror , and empathy that inform a child's profound relation to a parent.

The opening description of the father is conducive to the speaker's boyhood sense of ambiguity and anxiety. The phrases "like death" and "such waltzing" are opposed ;either one or the other is inappropriate , or else the speaker is being ironic. In the context of "like death ," however , the term "waltzing" is likely an understatement. The tone then suggests apprehension and anxiety , although the assertion that the father's whiskey breath could make " a small boy dizzy " is a tempering overstatement.

The second stanza is the most curious part , for it is there that the silent mother appears , and the syntax there is peculiar in two places. In line 5—6 , the connection between the rom-

ping and the pans falling is stated oddly: “We romped until the pans/Slid from the kitchen shelf.” The speaker does not say that they knocked down the pans or imply that there was awkwardness, but he does suggest energetic activity and duration. He implies intensity, almost design—as though the romping would not be complete until the pans fell. And the sentence about the mother—odd but effective—makes her position clear. She is a silent bystander in this male ritual, and her frown seems molded on her face. It is not as if she is frightened or angry, but as if she, too, is performing a ritual, holding a frown on her face as if it is part of her role in the ritual, as well as perhaps a facet of her stern character. The syntax implies that she has to maintain the frown, and the falling of the pans almost seems to be for her benefit. She disapproves, but she is still their audience.

Sometimes poems are driven to unusual word order because of the demands of rhyme and meter. When an unusual word order is used, you can be pretty sure that something there merits special attention. Notice the odd constructions in the second and third stanzas of the poem—the way the speaker talks about the abrasion of buckle on ear in line 12, for example. He does not say that the buckle scraped his ear, but rather puts it the other way round—a big difference in the kind of effect created, for it avoids placing blame and refuses to specify any unpleasant effect. Had he said that the buckle scraped his ear—the normal way of putting it—we would have to worry about the fragile ear. The syntax (sentence structure) of the poem channels our feeling and helps to control what we think of the “waltz.”

诗歌评析：

罗特克的诗歌特点是详细记录从自然界里敏锐观察到的细节,其诗晦涩难懂的外表之下掩饰着强烈的情感。读者应对诗歌所描述的外部世界和内部世界之间的张力作敏锐的反应。该诗从表面上来看短小简洁,暴力痕迹表现在父亲的粗暴的行为和满嘴喷出的威士忌的酒气;家庭艰难生活的暗喻表现在父亲受过伤的关节、沾满泥土的双手和母亲的皱眉不展,加之节奏明快的,同时又脚步蹒跚的舞蹈节奏,表现出一种复杂的情感循环:爱、恐惧、和神入表达了一个孩子对父亲的深切的情感。

起始部分对父亲的描写激发起说话人对童年模糊而忧郁的感受。“like death”和“such waltzing”这样的措辞是相互抵触的,用于当时的场景是不合适的,否则,说话人就是在表达讽刺和反语。但是,在“like death”语境中,“waltzing”这一说法似乎是一种克制的轻描淡写。这样,说话人的口气表示的是一种害怕和忧郁,而说话人提及的父亲嘴里喷出的酒气能使“一个小孩眩晕”却是一种适度的夸大。

第二个诗节是该诗很有意思的一个部分,因为在这个部分,沉默的母亲出现了。该诗节的句法结构在两处也很独特,如第5—6行,喧闹的情景和平底锅被碰落的描写较奇特:“We romped until the pans/Slid from the kitchen shelf”。说话人没有提及是他和父亲碰倒了平底锅,或仅暗示当时的混乱和笨拙的行为。但是,他确实提到那种充满活力的行为和持续的时间。他暗示的是强烈的程度,甚至是一种企图——似乎暗示在锅掉落之前,他们之间的喧闹不会停止。描写母亲的句子——怪异却给人以印象——表明了母亲的立场。她在这一场男人的仪式中是一个沉默的旁观者,她皱起的眉头似乎凝结不动了。这并不表明她的

恐惧或生气,而可能表明她似乎也在参与这一仪式。皱起眉头似乎是她在仪式中扮演的角色须做的一部分,或许,是她严肃性格的一个侧面。此处的句法结构表明,她必须保持皱眉不展的样子,锅的碰落似乎对她有利。她对父子的行为表示不赞成,但仍然只是他们的观众。

时而诗歌出于韵律节奏的需要使用不合常规的语序。一旦诗中出现这种语序,读者可以肯定这样的诗行值得给予特别的注意。注意第二和第三诗节中不合常规的句子结构:如说话人在第12诗行里提及皮带扣擦伤他耳朵的方式。他没有说皮带扣刮破了他的耳朵,而是用另一种方式加以表达。这就创造出迥然不同的效果,避免了责备对方,也不必说明任何令人不愉快的结果。如果说话人提及皮带扣刮破了他的耳朵——这是正常的方式——读者就可能为那双柔嫩的耳朵担忧。该诗的句子结构疏导读者的情感,有助读者对“华尔兹”的理解。

Elegy for Jane

My student , Thrown by a Horse

I remember the neckcurls , limp and damp as tendrils ;
 And her quick look , a sidelong pickerel smile ;
 And how , once startled into talk , the light syllables leaped for her ,
 And she balanced in the delight of her thought ,
 A wren , happy , tail into the wind ,
 Her song trembling the twigs and small branches.
 The shade sang with her ;
 The leaves , their whispers turned to kissing ;
 And the mold sang in the bleached valleys under the rose.

Oh , when she was sad , she cast herself down into such a pure depth , 10
 Even a father could not find her :
 Scraping her cheek against straw ;
 Stirring the clearest water.

My sparrow , you are not here ,
 Waiting like a fern , making a spiny shadow.
 The sides of wet stones cannot console me ,
 Nor the moss , wound with the last light.

If only I could nudge you from this sleep ,
 My maimed darling , my skittery pigeon.
 Over this damp grave I speak the words of my love : 20

I , with no rights in this matter ,
Neither father nor lover.

1953

Questions for Discussion :

1. Where is the speaker located in the poem ? Why is his location important to the substance of his grief ?
2. In this poem , the speaker perceives the natural world as under Jane's spell. What images , similes , and metaphors evince this perception ? Why does this perception preclude the speaker's consolation ?
3. What does the speaker's abrogation of emotional rights as " Neither father nor lover " tell us something about the nature of his feelings for his student ?
4. Describe the beloved's power over the lover in this poem. How does love transform the natural world in this poem ?

Poem Analysis :

This poem commemorates a teacher's feelings for the death of a student. Teachers feel the loss of their students when they die , or when they move on to a new semester or school. The nature imagery (pickerel smile , hair like tendrils , wren like actions and song) demonstrates the speaker's tenderness and solicitude. The speaker's varied and delicate personification of Jane in terms of animal , vegetable , and mineral worlds informs a graceful and refined eulogy and reveals the speaker's emotional landscape. Here the natural world , once richly animated by the presence of the beloved , has lost , with Jane's death , its consolatory power. The first two stanzas refer to Jane in the third person , while the last two stanzas intensify as Jane is directly addressed through apostrophe. We sense the depth of the speaker's grief as he masks it in metaphors of the beloved and attempts to annual his rights to bereavement in the closing lines.

诗歌评析 :

该诗表达了一位教师对一个学生的夭折的怀念之情。教师因学生的去世 ,或因他们升级 ,或转学而感到一种若有所失的感受。自然界的意象(小狗鱼的微笑 ,植物像长发般的卷须 ,鸬鹚般的举动和歌声)表现了说话人的亲切温柔和关切热心。说话人从多方面以动物、植物和矿物等形象将简(女学生)巧妙地拟人化 ,表达了一种优雅的赞颂 ,揭示了说话人的情感世界。这里 ,曾经由于所爱的人而显异常活跃的自然界 ,随着简的去世已经失去了那种慰藉的力量。前两个诗节以第三人称提到简 ,而后两个诗节则通过呼语直接与简对话从而达到强调。我们感受到说话人深切的哀伤 ,因为他用隐喻将简比作所爱的人来掩饰他的哀伤 ,并在结尾行里表示他要一年一度地追思亲人的亡故。

Elizabeth Bishop (1911—1979)

Elizabeth Bishop was born in Worcester, Massachusetts, and raised in Nova Scotia, Canada, and Boston, Massachusetts. She attended Vassar College, and in her graduation year, 1934, she met Marianne Moore, whose poetry of closely observed detail was a significant influence on Elizabeth Bishop's work. Some of the themes and details of her poetry are responses to her travels in Europe and South America and to her early childhood experiences (her father died when she was only eight months old and her mother suffered a series of breakdown and then was permanently institutionalized when she was five) in New England and Canada. Her works include *North and South* (1946); *Poems* (1955), which won her a Pulitzer Prize; *Questions of Travel* (1965); *The Complete Poems* (1969), which received a National Book Award. *Geography III* (1976) was her last book of poems.

In her poetry Elizabeth Bishop avoided

explicit accounts of her personal life, and focused instead with great subtlety on her impressions of the physical world. She often functioned as an impersonal observer capable of detachment and understanding at the same time. Her images are precise and true to life, and they reflect her own sharp wit and moral sense. When she wrote about her early life, she resisted sentimentality and self-pity, but looked at the events of her own life with the same unflinching gaze she turned on the landscapes which so consistently compelled her. She used subtle rhythms, unlikely rhymes, and the impressionist's technique of implication and suggestion. She had a painter's eye for surfaces and appearances, yet her portrayals of the stark landscapes of the matter-of-fact world frequently evolved into dreamlike sequences, contrasting the commonsense world of everyday reality and the world of impressions and the imagination.

诗人简介：

伊丽莎白·毕肖普(1911—1979)

伊丽莎白·毕肖普生于马萨诸塞州的伍斯特市,在加拿大东部的新斯科舍省和马萨诸塞州的波士顿长大。她就读瓦萨大学,1934年毕业那年,结识马丽安·克雷格·穆尔。后者的诗歌以对细节细致的观察著称,对伊丽莎白·毕肖普的作品有巨大的影响。伊丽莎白·毕肖普的诗歌部分的主题和细节是对她在欧洲和南美的旅行以及对她童年早期在新英格兰和加拿大生活的回应(她的父亲在她出生8个月后去世,她的母亲多次患神经衰弱,自她5岁起,便长期住在精神病院)。她的作品有:《北与南》(1946);《诗选》(1955)获得普利策诗歌奖;《旅游问题》(1965);《诗歌全集》(1969)获得全国图书奖。她的最后一部诗集是《地理三》(1976)。

伊丽莎白·毕肖普在诗歌中避免直述自己的个人生活,而是极其细微地聚焦于她对周围环境感受的描述上。她经常起着一个超然的、非个人化的观察者的作用,但同时又在理解周围的一切。她所创造的意象真实准确,反映了诗人自己敏锐的才智和道德观念。在描写早期生活时,她不带任何感伤或自我怜悯,而是像观察始终吸引着她的自然环境那样,观察着自己生活里的种种事件。她利用精妙的节奏和往往令人感到意外的韵脚安排,以及意义含蓄的印象主义的诗歌写作技巧。伊丽莎白·毕肖普对外部世界具有画家的眼光,但是,她经常将现实世界荒凉的环境描绘成一系列梦幻般的世界,将日常现实生活的世界与印象世界和想象的世界作出鲜明的对照。

The Fish

I caught a tremendous fish
and held him beside the boat
half out of water, with my hook
Fast in a corner of his mouth.

He didn't fight.

He hadn't fought at all.

He hung a grunting weight,
battered and venerable

and homely. Here and there

his brown skin hung in strips

10

like ancient wallpaper,

and its pattern of darker brown

was like wallpaper:

shapes like full-blown roses

stained and lost through age.

He was speckled with barnacles,

fine rosettes of lime,

and infested

with tiny white sea-lice,

and underneath two or three

20

rags of green weed hung down.

While his gills were breathing in

the terrible oxygen

—the frightening gills,

fresh and crisp with blood,

that can cut so badly—

I thought of the coarse white flesh

packed in like feathers,

the big bones and the little bones ,
 the dramatic reds and blacks 30
 of his shiny entrails ,
 and the pink swim-bladder
 like a big peony.
 I looked into his eyes
 which were far larger than mine
 but shallower , and yellowed ,
 the irises backed and packed
 with tarnished tinfoil
 seen through the lenses
 of old scratched isinglass. 40
 They shifted a little , but not
 to return my stare.
 —It was more like the tipping
 of an object toward the light.
 I admired his sullen face ,
 the mechanism of his jaw ,
 and then I saw
 that form his lower lip
 —if you could call it a lip—
 grim , wet , and weaponlike , 50
 hung five old pieces of fish-line ,
 or four and a wire leader
 with the swivel still attached ,
 with all their five big hooks
 grown firmly in his mouth.
 A green line , frayed at the end
 where he broke it , two heavier lines ,
 and a fine black thread
 still crimped from the stain and snap
 when it broke and he got away. 60
 Like medals with their ribbons
 frayed and wavering ,
 a five-haired beard of wisdom
 trailing from his aching jaw.
 I stared and stared
 and victory filled up
 the little rented boat ,

from the pool of bilge
 where oil had spread a rainbow
 around the rusted engine ,
 to the bailer rusted orange ,
 the sun-cracked thwarts ,
 the oarlocks on their strings ,
 the gunnels—until everything
 was rainbow , rainbow , rainbow !
 And let the fish go.

70

1940 , 1946

Questions for Discussion :

1. What is it about the fish that makes the speaker feel like the boat is filled with victory ?
2. Why did the speaker let the fish go ?
3. Describe the rhythm of the last line. How does the sound of the line reflect its meaning ?
4. Discuss the rich imagery Bishop uses to describe the fish. What do these images communicate about the fish and about the poet's attitude toward it ?

Poem Analysis :

The speaker is a fisherwoman or fisherman who catches a large battered ugly fish which is difficult to pull into the boat. The fish does not fight as game fish ought to. Instead he just hangs there about half in and half out of the water. As the fisherwoman on impulse begins to look closely at the fish , she recognizes his transcendent beauty , despite the ugly exterior , the skin worn with age. Then with a kind of X-ray vision , she sees into the body of the fish. The effect is astonishing , for there she finds the colors of the rainbow. Anthropomorphizing , she sees in the five hooks and leaders dangling from the fish's jaw the hairs in the beard of wisdom of a survival. The boat she stands in , dirty , rusted , full of oily bilge , is transformed. Her mind and imagination are flooded with a vision of a rainbow. She lets the fish go. Victory is achieved not in landing the fish but in freeing it. Exterior or physical reality is contrasted with interior or spiritual life. The fish survives , but the glory of survival is in the understanding of it. Victory belongs to the fisherwoman , who has experienced an epiphany.

The fisher's flash of excitement in the poem when she sees the fish hooks can allow the images of the poem to call up images from our own experience that recreate the poet's emotions. The reader can think of a moment when felt as alive as Bishop does when " everything / was rainbow , rainbow , rainbow !" Only by putting themselves into the poem will they understand the importance of allowing " vision " to coincide. (In the story of Noah , a rainbow , is God's symbol of renewal. Its appearance signifies that the Flood is over and has cleansed the Earth , and it also serves as a covenant between God and Noah that god will cause no more floods to destroy life on Earth.)

The most arresting feature of the poem is its imagery. For instance, the brown skin that "hung in strips/like ancient wall-paper"(lines 10—11), the ornamentation of "fine rosettes of lime"(17), or the pause to mention and comment again on "the frightening gills"(24). The poet not only has an eye for the particular, even the minute, but in this poem she exhibits an ability to dissect imaginatively flesh, bones, bladder, the interior of the fish's eyes. Then, go to have a glance back at the syntax of the poem. For example, the syntactic simplicity and parallelism of lines 5—7, conveying with their flat factuality the fish's implacable "thereness." The syntax becomes a little more complex later on, as the poet's vision penetrates into the interior of the fish's anatomy and, eventually, into its being. The fish is no longer a mere member of its species but a kind of military hero and a survivor that has escaped at least five attempts of its life.

The poet's skill transforms the fish into a thing of beauty and object of admiration, almost without our realizing it. Besides, the repetition of the word rainbow, in a sense, both fish and poet have transcended themselves—the one by surviving, the other by seeing beyond the ugliness. Victory, indeed, fills up the boat.

诗歌评析：

诗中的说话人是一个女渔民，捕住了一条外貌丑陋、遍体鳞伤的大鱼，但很难将它拖上船来。这条鱼不像供垂钓的鱼那样拼命挣扎，而是任凭女渔民将其一半在水里，一半在水外地钓挂在那里。这位女渔民出自冲动，开始仔细观察这条鱼。她发现尽管这条鱼年迈皮皱、外表丑陋，却有着一种不同寻常的美。女渔民以X光般的眼力，透视进鱼的体内，结果令人惊讶不已，因为她在鱼的体内看到了彩虹的颜色。这里，鱼已经人格化了，女渔民从挂在接钓绳五只钓钩的鱼鳃上看到一个幸存者智慧的胡须。她所乘的那艘肮脏生锈，舱底油腻的渔船此时在她的眼中变形了。她的心灵想象里充满了彩虹的景象。女渔民将那条鱼放生了。她赢得了胜利，不是因为她将那条鱼拉上了船舱板，而是因为她将鱼放生了。外部或自然的现实与内部或精神生活形成了对照。那条鱼得以生还，但是，生存的辉煌在于对它的理解。胜利属于女渔民，她经历了对事物真谛的顿悟。

诗中，女渔民在看到鱼钩时感受的一阵兴奋使该诗的意象唤起我们的亲身体验。这种亲身体验可以再次激发诗人的情感。读者可以想象毕肖普经历的那一刹那“everything/was rainbow, rainbow, rainbow!”读者只有将自己置身于诗中，才能理解让“想象”偶合的重要性。（在《圣经》诺亚方舟的故事里，彩虹是上帝复活的象征。它的出现象征着洪水已经退去，洗刷去世界上的罪恶。而且，这也起着上帝与诺亚之间的契约的作用，上帝将不再发动洪水，毁灭大地上的生命。）

意象是该诗最引人注目的特征，如那条鱼“像一条条下垂的古老墙纸”般的褐色皮肤（第10—11行），“精美石灰质花饰的”装饰（第17行），或在提及“令人惊恐的鱼鳃”（第24行）并对其评论所作的停顿。诗人不但对极细微的特别之处予以关注，而且在诗中能够极具想象力地细致描写鱼肉、鱼骨、鱼鳃和鱼眼的内部结构。然后，读者可以回顾一下诗歌的句法结构。如，第5—7诗行句法的简洁和平行结构的使用，以对事实的平铺直述来表达那条鱼不安静的“存在”。诗歌的句法结构随着诗人对鱼的观察由外及内，深入到鱼的体内各

个部位 ,最后探讨鱼的存在而变得更为复杂。鱼在此已经不仅仅是鱼这一物种的一员 ,而是一位身经百战的英雄 ,是在其一生中有着至少五次逃生经历的幸存者。

诗人几乎是在读者没有察觉之中极为巧妙地将鱼这一意象转化为一种美的事物和人们赞颂和钦佩的对象。此外 ,对“ rainbow ”这个词的重复在某种意义上指鱼和诗人都已超越了自我——鱼是通过被捉后放生幸存而超越自我 ;而诗人则是透过鱼的外表的丑陋认识到美而超越自我。的确 ,最后渔船上充满了胜利的气氛。

Karl Shapiro (1913—2000)

Karl Shapiro was born in Baltimore , Maryland , and educated at the University of Virginia and Johns Hopkins University. While a soldier in the South Pacific during World War II , he wrote *V-Letter and other Poems* (1944) , which won a Pulitzer Prize , and he returned from the war a well-known poet. Shapiro has taught at a number of universities and served as editor of *Poetry* magazine. His other poetry volumes include *Person , Place , and Thing* (1942) , *Essays on Rime* (1945) , *Poems of a Jew* (1958) , *Adult Bookstore* (1976) , and *New and Selected Poems , 1940—1986* (1987). Shapiro's autobiography , *The Younger Son* , was pub-

lished in 1988.

Shapiro's fame broke important ground for Jewish-American poets : in 1948 he opposed the Bollingen Prize committee's decision to grant an award to Ezra Pound , on the grounds of Pound's rampant anti-Semitism. He was awarded a Levison Prize , the Contemporary Poetry Prize in 1943 , an Academy of Arts and Letters Grant in 1944 , a Guggenheim Fellowship , and the Shelley Memorial Prize. He also served as Poetry Consultant at the Library of Congress , a position which is now the U. S. Poet Laureate. Shapiro died in New York City on May 14 , 2000.

诗人简介：

卡尔·夏皮洛(1913—2000)

卡尔·夏皮洛生于马里兰州的巴尔的摩市 ,先后就读于弗吉尼亚大学和约翰斯·霍普金斯大学。第二次世界大战期间 ,他在南太平洋地区服役 ,创作了《字母 V》(1944) ,并获得普利策诗歌奖。因此 ,到战后他已是一位成名的诗人。夏皮洛战后一直在大学任教 ,曾任《诗刊》编辑。他其他的诗集有 :《人、地、事》(1942) ;《雾淞随笔》(1945) ;《犹太人的诗》(1958) ;《成人书店》(1976)和《新诗选 ,1940—1986》(1987) 。夏皮洛的自传《小儿子》于1988 年出版。

夏皮洛的文学声誉为犹太裔美国诗人开辟了新天地。1948 年 ,他反对波林根奖委员会将该奖授予以兹拉·庞德的决定 ,理由是庞德在第二次世界大战期间狂热的反犹言行。1943 年 ,夏皮洛获列维森奖 ,即当代诗歌奖 ;1944 年获艺术文学学会奖 ;古根海姆研究基金和雪莱纪念奖。他曾任国会图书馆诗歌顾问 ,即现在的美国桂冠诗人。夏皮洛于2000 年5月14 日在纽约去世。

Auto Wreck

Its quick soft silver bell beating , beating ,

And down the dark one ruby flare
Pulsing out red light like an artery ,
The ambulance at top speed floating down
Past beacons and illuminated clocks
Wings in a heavy curve , dips down ,
And breaks speed , entering the crowd.
The doors leap open , emptying light ;
Stretchers are laid out , the mangled lifted
And stowed into the little hospital. 10
Then the bell , breaking the hush , tolls once ,
And the ambulance with its terrible cargo
Rocking , slightly rocking , moves away ,
As the doors , an afterthought , are closed.

We are deranged , walking among the cops
Who sweep glass and are large and composed.
One is still making notes under the light.
One with a bucket douches ponds of blood
Into the street and gutter.
One hangs lanterns on the wrecks that cling , 20
Empty husks of locusts , to iron poles.

Our throats were tight as tourniquets ,
Our feet were bound with splints , but now ,
Like convalescents intimate and gauche ,
We speak through sickly smiles and warn
With the stubborn saw of common sense ,
The grim joke and the banal resolution.
The traffic moves around with care ,
But we remain , touching a wound
That opens to our richest horror. 20
Already old , the question Who shall die ?
Becomes unspoken Who is innocent ?

For death in war is done by hands ;
Suicide has cause and stillbirth , logic ;
And cancer , simple as a flower , blooms.
But this invites the occult mind ,
Cancels our physics with a sneer ,

And spatters all we know of denouement
Across the expedient and wicked stones.

1942

Questions for Discussion :

1. In what ways is an auto wreck an unusual subject for a poem ? In what ways is the poem a conventional one ?
2. Who are " we " in the poem ? How does witnessing the auto wreck affect them ?
3. Point out images that appeal to senses other than sight.

Poem Analysis :

This explicit and carefully structured narrative moves from the concrete description of the wreck's aftermath to abstract speculation about the meaning of life and death. The point of view is the unhurt witnesses of the accident , whose lives are unexpectedly touched with " richest horror. " The suddenness and seeming arbitrariness of the auto wreck shakes up their ideas of life as a story or drama that makes sense.

The poem could not have been written except in our age of cars. As witness to a terrible automobile accident , the speaker confronts the horror of accidental mutilation and death , pointing out that , while many deaths are explicable or at least understandable , the carnage of collision is especially terrible because it is also especially illogical. The vivid description , and the uses of color , sound , light , and darkness , all contribute to the poem's impact. The survivors , in a state of shock (line 14) , confront unanswerable questions which in their mystery can only be dealt with by " the occult mind " (line 36) , for accidental death makes logic and reason irrelevant.

诗歌评析 :

这首叙事诗结构精巧、明确清晰 ,由对车祸结果的具体描写转向有关生与死的抽象思考。车祸的目击者们本人并未受伤 ,但为这一最强烈的恐怖所触动 ,表达了他们的看法。车祸遗留下的一堆残骸所具的那种看似随意的突然性动摇了他们对生活原有意义的想法。

只有在我们这个汽车的时代 ,作者才能写出这样的诗。诗中的说话人目睹了可怕的车祸 ,面对车祸造成的残废和死亡的恐怖 ,他指出许多的死亡事件都是可以解释和理解的。但是 ,汽车相撞造成的流血死亡却是异常的恐怖 ,因为它是特别地不合理和违背逻辑。诗人生动的描写 ,对色彩、声音、光线和黑暗的利用有助于创造出诗歌的撞击力。出于极度震惊中的车祸的幸存者(第 14 行)面对无法回答的问题 ,这些神秘莫测的问题只能由“神秘的心灵”(第 36 行)来回答。因为 ,意外的死亡使得逻辑和理智成为互不相关的东西。

Dudley Randall (1914—)

Dudley Randall was born in 1914 in Washington D. C. . He was graduated from Wayne State University (B. A. , 1949) and the University of Michigan (M. A. L. S. , 1951). During the Depression he worked in the foundry of the Ford Motor Company in Dearborn , Michigan , and then as a carrier and clerk for the U. S. Post Office in Detroit. During World War II , Randall served in the U. S. Army Signal Corps (1942—1946). He has worked as librarian and poet-in-residence at the University of Detroit. A pioneer in the modern movement to publish the work of black writers , Randall founded what has been called the most influential small publishing

house in America , *Broadside Press*. He also edited an important anthology , *The Black Poets* (1971). In 1981 , Randall's *A Litany of Friends : New and Selected Poems* was published. It is an extensive anthology of poetry , from slave songs to the present.

Randall told *Negro Digest* , “ Precision and accuracy are necessary for both white and black writers. . . . ‘ A black aesthetic ’ should not be an excuse for sloppy writing. ” He urges African American writers to reject what was false in “ white ” poetry but not to forsake universal concerns in favor of a racial agenda.

诗人简介：

达德利·兰德尔(1914—)

达德利·兰德尔于1914年出生于华盛顿特区,毕业于韦恩州立大学(1949,获学士学位)和密歇根大学(1951,获文科硕士学位)。大萧条时期,他曾在密歇根州迪尔本的福特汽车公司铸造厂工作过,后来,又在底特律的美国邮电局做过邮递员和办事员。第二次世界大战期间,兰德尔在美国陆军信号部队服役(1942—1946)。他先后做过图书馆馆员和底特律大学的驻在诗人。兰德尔作为现代运动的倡导者,帮助出版黑人作家的作品,创办了被称之为美国最有影响的小型出版社——出版广角。他编辑出版了一部重要的诗选《黑人诗人》(1971)。他的诗选《朋友的连祷:新诗选》于1981年出版,该诗选选材广泛,收录的诗歌有自黑奴歌谣至当代诗作。

兰德尔在《黑人文摘》杂志发表的文章里指出:“精确与真实对白人作家和黑人作家而言都是非常必要的。……‘黑人美学’不应该成为不严谨写作的借口。”他督促非裔美国作家摒弃“白人”诗歌里虚假做作的东西,同时,不能因偏爱种族题材而放弃人类普遍关心的问题。

Ballad of Birmingham

(On the bombing of a church in Birmingham , Alabama , 1963)

“ Mother dear , may I go downtown
Instead of out to play ,
And march the streets of Birmingham
In a freedom March today ?”

“ No , baby , no , you may not go ,
For the dogs are fierce and wild ,
And clubs and hoses , guns and jails
Aren’t good for a little child. ”

“ But , mother , I won’t be alone.
Other children will go with me ,
And march the street of Birmingham
To make our country free. ”

10

“ No , baby , no , you may not go ,
For I fear those guns will fire.
But you may go to church instead
And sing in the children’s choir. ”

She has combed and brushed her night-dark hair ,
And bathed rose petal sweet ,
And drawn white gloves on her small brown hands ,
And white shoes on her feet.

20

The mother smiled to know her child
Was in the sacred place ,
But that smile was the last smile
To come upon her face.

For when she heard the explosion ,
Her eyes grew wet and wild.
She raced through the streets of Birmingham
Calling for her child.

She clawed through bits of glass and brick ,
Then lifted out a shoe.

“ Oh , here’s the shoes my baby wore ,
But , baby , where are you ?”

30

1969

Questions for Discussion :

1. What is the irony of the mother sending her child to “the sacred place” instead of out to the freedom march?
2. Look at some traditional ballads. What does “Ballad of Birmingham” share with them?
3. This poem, about a dynamite blast set off in an African-American church by a racial terrorist (later convicted), delivers a message without preaching. How would you sum up this message, its implied theme?

Poem Analysis :

“The Ballad of Birmingham” derives from the civil rights movement in the U. S. . In 1963, during a series of demonstrations in Birmingham, white supremacists bombed a church where black people were worshipping, killing four schoolchildren. This poem is about one of those children and her mother, who thought that the streets were dangerous for black children, church was safe.

The story of the bombing is told through a dialogue between the child and the mother and a third person narration. The narrator is detached and dispassionate; emotion is conveyed through description and dialogue. The child, the daughter, wants to join other children for a freedom march; the mother instead sends the child to safety in church as she considers this too dangerous. The irony here is complex. The mother is ironically wrong about safety. American society is also presented in an ironic light. The poem implies that it is safer to face policemen’s “clubs and hoses, guns and even jails” than it is to go to church.

The poem is traditional in form and subject matter. The rhyme scheme (*xbxd*, etc.) and meter (iambic tetrameter and trimeter) reflect medieval practice, as do the use of quotation and the sentimental and disturbing events. The quoted speaker in the first and the third stanzas is the child; the mother is quoted in stanzas 2, 4 and 8. The dialogue between the child and the mother slows down the ballad and delays the climax.

诗歌评析 :

《伯明翰民歌》取材于美国的民权运动。1963年,在伯明翰发生了一连串的黑人游行示威活动,白人优越论者乘黑人做礼拜时,用炸弹炸毁了一座黑人教堂,四名黑人儿童丧命。这首诗描述的是其中的一个黑人孩子及其母亲。这位母亲认为黑人孩子上街很危险,但上教堂则是安全的。

炸毁教堂的故事的讲述是通过那个黑人儿童与其母亲的对话和一个第三者的叙述进行的。叙事者置身事外,平心静气地叙述故事,而强烈的情感则通过描写和对话加以表达。那个黑孩子,母亲的女儿,想要和其他的孩子一起参加一次争取自由的游行活动,而母亲则认为参加游行太危险,因此,将孩子送到教堂这个安全的地方。这里内含的讽刺是复杂的,因为母亲对所谓的安全理解错了。同时,作者对美国社会也作了讽刺。诗歌讽刺地暗示:面对

警察的“警棍、水龙头、手枪、甚至监狱” ,远比上教堂祈祷要安全的多。

诗歌在形式和主题方面较为传统 ,押韵格式(*xbxd* ,等)和韵律(抑扬格四音步和三音步)反映出传统做法 ,引语和感伤的、令人烦扰的事件的使用也是传统的做法。第一和第三诗节引语中的说话人是那个黑人孩子 ,第二、第四和第八音节的引语中是母亲的话语。孩子与母亲的对话将歌谣的速度减缓 ,推迟了高潮的到来。

Randall Jarrell (1914—1965)

Randall Jarrell was born in Nashville, Tennessee, but spent most of his childhood in California. He majored in psychology at Vanderbilt and did his graduate work in English. He studied there with John Crowe Ransom. (Later his mentor would be, for a short time, another Vanderbilt graduate, Allen Tate.) These poet-critics were associated with the Fugitive group of writers that had come together in Nashville in the 1920s; but Jarrell showed little interest in Fugitive or “Southern” political and cultural ideas. His early poetry, some of it published while he was still an undergraduate, is apocalyptic, surreal, and humourless — much indebted to Auden’s example, though lacking Auden’s wit and formal brilliance. Early war poems such as “*The Death of the Ball Turret Gunner*” arose out of the poet’s service as a pilot and air traffic controller in World War II. His gift of imaginative sympathy appears in the treatment of soldiers in such war poems. Jarrell wrote six volumes of poetry. Some of his poetry was painfully realistic, some so extravagantly allusive as to resist interpretation. His dominant theme is change — change affecting women, children, and men in war and peace. His recurring motifs are journeys, dreams, fears, and death. He described hu-

man lives that fail to fulfill ideals, and he wrote of isolated people, suffering from loss and grieving at evil, men and women who could respond to life’s agonies only by attempting, but failing, to escape them.

Jarrell’s essays on Frost (whose influence on his own poems was significant), Whitman, Marianne Moore, Stevens, Williams, Ransom, and others (mainly collected in *Poetry and the Age*, 1953) remain classics of clear-eyed, informed, and loving description, written in a wholly accessible and always humorous prose. His poetic reputation however did not keep pace with his critical one, and it was not until *The Woman at the Washington Zoo* (1960), which won the National Book Award, and *The Lost World* (1965) that he showed how original and attractive a poet he could be. The best of his later poems — like *The Woman at the Washington Zoo*, *Next Day*, *The Lost Children*, *The Lost World*, and *Thinking of the Lost World*, are narratives, frequently spoken by women, which have some of the strength and human compassion of Frost’s dramatic monologues (much admired by Jarrell). They also express, in a distinctive way, what Karl Shapiro called “the common dialogue of Americans”.

诗人简介：

兰德尔·贾雷尔(1914—1965)

兰德尔·贾雷尔生于田纳西州的纳什维尔,但童年大部分时间却是在加利福尼亚度过

的。1931年,他进入范德比尔特大学学习心理学,后改修英文,分别获得学士和硕士学位。他在校师从约翰·克娄·兰色姆(后来,另一个该校毕业生阿兰·泰特做过贾雷尔短期的导师)。这些诗人兼批评家于20世纪20年代一起来到纳什维尔,加盟称之为“逃亡者”的诗人团体。但是,贾雷尔对“逃亡者”派诗人,或者说,“南方”的政治文化思想没有兴趣。他早期的部分诗歌发表于大学学生时代,具有预示性、超现实主义、严肃庄重而稍欠奥登的幽默和形式上的清丽等特点。早期的战争诗,如《炮手的死》,取材于第二次世界大战期间,作者作为飞行员和空中交通控制员,在空军部队服役的经历。他充满同情、富有想象力的才华表现在这些战争诗里对士兵的处理上。贾雷尔共创作6卷诗集,其中部分诗歌表现了现实中的痛苦,部分则极具隐喻性,不易理解。诗歌主要的主题是变化——影响处于战争中的妇女、儿童和男人的变化。经常重复的主题是旅行、梦幻、恐惧和死亡。他描写那些未能实现完成自己理想的人类生活,描写孤独的人们遭受失败,对待邪恶和灾祸悲伤无助,描写与生活的种种痛苦搏斗失败后,逃避现实的男男女女。

贾雷尔对弗罗斯特(弗洛斯特对其诗歌创作影响很大)、惠特曼、马里安·穆尔、罗威尔、伊丽莎白·毕肖普、史蒂文斯、威廉斯、兰色姆和其他诗人的诗评文章至今仍是经典之作,作者以平易通俗、幽默机智的散文语言,对上述诗人的作品作出条理清晰、见识广博和充满爱心的评述。然而,贾雷尔作为诗人的声誉却没有能够与其作为文评家的声誉与日见长,直到《华盛顿动物园里的女人》(1960)获得全国图书奖,《失去的世界》(1965)等作品问世才为其赢得具有独创力诗人的地位。贾雷尔后期最优秀的诗作,如《华盛顿动物园里的女人》、《第二天》、《失去的孩子》、《失去的世界》和《失去世界的思考》多为叙事诗,叙事人往往是妇女。这些叙事诗具有弗洛斯特叙事诗戏剧性独白的人类情感与力量的特点(贾雷尔本人十分赞赏弗洛斯特的叙事诗)。贾雷尔的叙事诗以其独特的形式表现了卡尔·夏皮罗称之为的“美国人普通的对话。”

The Death of the Ball Turret Gunner

From my mother's sleep I fell into the State ,
And I hunched in its belly till my wet fur froze.
Six miles from earth , loosed from its dream of life ,
I woke to black flak and the nightmare fighters.
When I died they washed me out of the turret with a hose.

1945

Questions for Discussion :

1. The concepts of sleep and waking , dreams and nightmares , and life and death are important in this poem. How are they interrelated ? What do they suggest about the speaker's consciousness ?
2. What is the State in line one ? Why is it capitalized ? What does it suggest about the gunner and his relationship to the military ?
3. Based on the imagery of the poem , how do you picture the gunner ?

4. What is the emotional effect of the last line? What makes this closing line so disturbing? To whom does "they" refer? Why does the poet use an unclear pronoun?

Poem Analysis :

Randall Jarrell's "The Death of the Ball Turret Gunner" condemns the insensitive dehumanizing power exhibited most graphically by the violence of war. Readers will probably need an explanation of a ball turret gunner to visualize the action of this poem. The ball turret is a windowed machine gun nest hanging from a bomber plane. One small man and two machine guns squeezed inside. The turret could rotate to track attacking planes. The poem's image is of the gunner as an unborn animal in the womb. The first person point of view makes the closing especially unexpected.

The basic figurative pattern of the poem is a paradoxical one of death being represented in terms of birth. The "belly" of the "State" — which is the name of the B-17 or B-24, but also represents the persona's "state" (condition or country) — has replaced the secure womb of the "mother's sleep" (the full sleep of complete battle fatigue dreaming of home or the general security of peacetime existence), and the Gunner undergoes the birth trauma; he falls "from [his] mother's sleep (the womb) and is awakened to the "nightmare" unnaturalness of institutionalized "life". (This birth may be seen as the rebirth of initiation into a mature vision of reality and evil.) But the birth of the Ball Turret Gunner is reversed in purpose, for "Six miles from earth" he is "loosed from its dream of life"; the birth in his "state" is death.

It is also agreed that the poem's effectiveness is due in large measure to its telescoping of time (only three moments in the gunner's existence — his physical birth, his awakening years later in the plane, and the aftermath of his death — are presented) and the paradoxical use of birth imagery, especially of the womb and the foetus, to describe death. In commenting on the poem's final line, however, critics have usually stressed the ironic use of water, with its traditional associations of rebirth, in these mechanized burial rites and praised the emotional power of the understated, matter-of-fact tone, while overlooking the continuing impact of the telescoping of time and the birth imagery.

The lapse of time between the last two lines produces two important effects. (1) Between the gunner's physical birth and his awakening in the plane's belly a number of years pass. During that period the gunner exists simply as a part of the State's "dream of life." On the other hand, between his awakening and his burial (his only period of conscious life) perhaps minutes or, at most, hours elapse. (2) The telescoping of time also omits the actual moment of the gunner's death. Just as the moment of physical birth became merely an anticlimactic transfer of the foetus from the mother's womb to the State's, so the finality of death is reduced to one more stage in the cycle of filling, emptying, and refilling the turret. The manipulation of time reveals the stunning brevity of the gunner's waking life and the State's total disregard for that phenomenon.

The birth imagery also emphasizes the State's uncaring efficiency. For example, using a

hose (a steam hose ;according to Jarrell's note) to remove the corpse indicates the body's badly mutilated condition. But since metaphorically the gunner is a foetus in a womb ,the washing out of his remains by introducing a fluid under pressure clearly suggests one of the common procedures for ejecting a foetus after abortion. By implication then ,the gunner ,like an aborted foetus ,was never allowed to achieve independent human life. The poem so thoroughly manifests the lack of a middle between the gunner's birth and his death — in the life and in the brevity of the poetry — that the time between birth and death is lost. Because of the telescoping of time and the imagery of birth the gunner's understated account of his life and death in the first person point of view resonates with powerful feeling.

诗歌评析：

兰德尔·贾雷尔的《球形炮塔射手之死》通过对战争暴力生动描述,谴责了战争的无情麻木、毫无人性。读者首先需要了解操纵飞机炮塔的炮手所处的环境,以想象该诗所描述的战斗情景。这里所描写的炮塔是指悬置在轰炸机内,带有射击孔,并配备有机枪的装置。拥挤的空间里配备两架机枪,由一个个头较小的机枪射手控制。炮塔可以旋转以追踪攻击的敌机。诗中创造的机枪射手的意象如同一个仍在母体子宫里尚未出生的动物。第一人称所表达的看法使该诗的结尾部分出人意外。

该诗基本的比喻形式是以生命的出生代表死亡——一种似非而是的比喻形式。轰炸机的机舱——B-17 或 B-24 称之为“State”,当然,此处也用以代表说话人的“state”(状态或国家)——取代了“母亲的睡眠”,即安全的子宫。射手经受出生创伤,他从母体的睡眠(子宫)状态里落下,醒来面对世俗生活梦魇般的现实。(这一出生或许可以看作射手进入对现实和邪恶成熟认识的再生)但是,球形炮塔射手的出生被有意地颠倒,因为,他在离地面六英里的高空从生命的梦想中被分娩,这种状态的出生实质上就是死亡。

人们也认同该诗的效果在很大程度上就在于对时间的压缩(诗中描述了射手的生存只有三个短暂的时刻——出生,随后在飞机舱内有意识的那段时间,死亡的后果)和“出生”意象,特别是子宫、胎儿的意象具矛盾性的运用,以描写死亡。批评家在评论诗歌的最后一行时,通常强调诗中习惯上与“再生”联想的“水”,这一意象被讽刺性地用于这样机械化的葬礼仪式,称赞诗中那种就事论事、不带情感的克制表达所创造的情感力量。但是,往往与此同时却忽视了时间的压缩和“出生”意象所产生的持续冲击力。

在诗的最后两行,时间的流失产生两个重要的效果:(1)射手在机舱里的出生和有意识的存在之间数年时间的流失。在这一段时间里,射手的存在仅仅只是飞机“生活梦想的一部分。”在另一方面,射手的意识阶段和他的葬礼之间(这是他唯一有意识的生活)或许只有几分钟,最多也就是几个小时的时间。(2)时间的压缩也省略了射手死亡的具体时间。如同出生的时刻成为胎儿由母亲的子宫向机舱的渐降式的转移,于是,死亡的结局简化到填充、腾空到重新填充炮塔这一循环中的另一个时间段。对时间的处理揭示了射手有意识生活令人惊讶的短暂和飞机对这一现象完全的漠视。

“出生”意象也强调飞机机舱内冷漠和毫无同情心的效率。如,使用水龙带(根据贾雷尔的注释,是蒸汽水龙带)冲洗射手的尸体表明尸体被毁的惨状。但是,由于射手被比喻为子宫里的胎儿,用高压水龙的水去冲洗其残留的尸体清楚地暗示这是人工流产手术后清除

胎儿的一个普通步骤。那么,根据这样的含义,射手就像一个被流产下来的胎儿,根本不可能获得独立的人生。诗歌极为透彻地表明在生命中、在简洁的诗歌里,射手的生与死之间缺少一个中间过程。这也表明生与死之间的时间丧失了。由于时间的压缩和“出生”意象,射手以第一人称对自己生与死的着意克制的讲述以强烈的情感引起共鸣。

The Woman at the Washington Zoo

The saris go by me from the embassies.

Cloth from the moon. Cloth from another planet.
They look back at the leopard like the leopard.

And I . . .

this print of mine , that has kept its color
 Alive through so many cleanings ; this dull null
 Navy I wear to work , and wear from work , and so
 To my bed , so to my grave , with no
 Complaints , no comment : neither from my chief —
 The Deputy Chief Assistant , nor his chief—

10

Only I complain . . . this serviceable
Body that no sunlight dyes , no hand suffuses
But , dome-shadowed , withering among columns ,
Wavy beneath fountains — small , far-off , shining
In the eyes of animals , these beings trapped
As I am trapped but not , themselves , the trap ,
Aging , but without knowledge of their age ,
Kept safe here , knowing not of death , for death —
Oh , bars of my own body , open , open !

The world goes by my cage and never sees me.

20

And there come not to me , as come to these ,
The wild beasts , sparrows pecking the llamas' grain ,
Pigeons settling on the bears' bread , buzzards
Tearing the meat the flies have clouded . . .

Vulture ,

When you come for the white rat that the foxes left ,
Take off the red helmet of your head , the black
Wings that have shadowed me , and step to me as man :
The wild brother at whose feet the white wolves fawn ,
To whose hand of power the great lioness

30

Stalks ,purring . . .

You know what I was ,

You see what I am :Change me ,change me !

Questions for Discussion :

1. What contrast is stated between the speaker and the woman from the embassies ? Why do you think it focuses on their clothes ?
2. How does such repetition as “ so to my bed ,so to my grave ” reveal the speaker’s feeling of entrapment ?
3. What feelings of similarity and difference does the speaker have toward the animals in the zoo (or How does she compare herself to the animals she sees) ?
4. The speaker’s fantasy at the end of the poem has a mythic quality about it — the powerful , magic half-man who can transform her. What would she like for him to change ?
5. How does the speaker feel about her condition ? How do sound , diction , syntax , and imagery develop her feeling ?
6. At one point the woman thinks , “ . . . Change me ,change me ! ” To what extent is she not free to change ? Discuss.
7. Would you have noticed the woman at the zoo ? Why are some people almost invisible while others are not ?

Poem Analysis :

Looking at the caged animals in the zoo makes the speaker , an aging female civil servant , think about her own imprisonment in a loveless , dull , plodding life. At least , she thinks , the animals did not cage themselves , and people and wild animals come to visit them. Like the animal , she too is caged , coming and going unnoticed in this world. Even worst , no one comes to see her.

In the opening portion of the poem , the exotic Indian saris and the patterned leopard create a disquieting contrast to her “ dull null/Navy ” dress and her dutiful and characterless job , which seems even to her to define her identity. This woman’s real dilemma lies probably not in the dullness of her job but rather in her imaginative capabilities to see beyond her situation as well as her sensitivity to others and how they see (or do not see) her that creates the crisis in this poem.

In the end of the poem , she implores the wild turkey vulture to transform himself into a magic man , who can release her suppressed animal nature.

诗歌评析 :

诗中的说话人是一位上了年纪的女公务员 ,在观看动物园兽笼里的动物时 ,不由联想起自己那种无爱可言 ,单调沉闷的生活对自己的羁绊。她想 ,至少那些动物并没有将自己投身樊笼 ,而且有游人前来参观 ,有其他的野生动物来加入。而她自己则在生活的樊笼里来往徘徊。

徊，不为人注意。更糟糕的是，没有一个人来看望她。

在诗歌的起始部分，（从使馆出来的妇女）富有异国情调的印度纱丽与豹子身上的斑点与说话人“呆滞单调海军蓝”的衣着和循规蹈矩的平凡工作形成鲜明的对照，令人不安，即使对她而言，这也足以限定了自己的身份。这个妇女真正的困境或许并不在于她的工作平凡乏味，而在于她能够看到超越自己环境的想象力和对他人的敏感性，以及他人如何看她（或对她视而不见），这些创造了诗中的危机。在诗的结尾，她祈求那只野生的红头美洲鹫将它自己变成一个有魔力的男子，以能使她解脱她那受到压抑的动物性。

Robert Lowell (1917—1977)

Robert Lowell was descended from distinguished New England families and for two years he attended Harvard , and then he transferred to Kenyon College in Ohio , where he studied under the distinguished poet and critic John Crowe Ransom. Robert In 1944 Lowell published *Land of Unlikeness* , his first book of poems. Two years later his fame as a poet was established with the publication of *Lord Weary's Castle* , for which he received a Pulitzer Prize for poetry. The volume is concerned with Lowell's New England background , his ancestry , and especially the moral and spiritual decline he saw in society. In both *Lord Weary's Castle* and his next book , *The Mills of the Kavanaughs* (1951) , Lowell's despair is expressed in highly symbolic , richly allusive , rhetorical language.

With the publication of *Life Studies* (1959) , a new direction in Lowell's poetry was confirmed. The poems deal , in a painfully candid way , with self-revelation. Their description of personal disturbances and confinement in a hospital for the insane marked the advent of a new school of " confessional poets " who were given to intense self-examination and emotional self-exposure. *Life*

Studies , Lowell's finest work and one of the most influential volumes of poetry of the age , also exhibits a less formal and less rhetorical manner than his earlier poems.

Later , in his poetry (especially *For the Union Dead* [1954]) , Lowell partially moved away from personal revelation and in his last years he turned increasingly to political activities : In protest over America's foreign policy he refused to attend a White House Fine Arts Festival in 1956 , and in 1967 he was arrested during a march on the Pentagon to protest the Vietnam War. His last work , *Day by Day* , was published in 1977 , shortly before his death.

Lowell 's career presents two of the developments of modern poetry : the search for the impersonal (the assumption of " masks , " the reliance on allusion , reference , and translation) and its contrary , the open expression of self-revelation , the exposure of the " I " . The best of Lowell's writing displays great technical craft and elegance , and in describing the instability of life and in portraying death , sin , and furtive guilt , Lowell achieved some of the finest poetry of the age.

诗人简介：

罗伯特·洛威尔 (1917—1977)

罗伯特·洛威尔出生于新英格兰地区的文化世家 ,他在哈佛大学学习两年后转学至俄亥俄州的肯庸学院 ,师从著名的诗人兼批评家约翰·克娄·兰色姆。1944 年洛威尔出版了他的第一部诗集《不同的土地》。两年后 ,《威利爵爷的城堡》的出版确立了他的诗人声誉 ,

并获普利策诗歌奖。这部诗集描述了诗人的新英格兰背景及其祖先等,特别是诗人目睹的精神荒凉、世风日下的社会现实。在《威利爵士的城堡》和《卡瓦纳家的磨房》两部诗集里,洛威尔以高度象征性和富于暗喻性的修辞语言表达了他的失望之情。

随着《生活研究》(1959)的出版,洛威尔在其诗歌中显示了新的发展方向。诗歌以一种极痛苦的坦率方式作自我表露,描写精神病院里的心理畸形和监禁等个人经历。该诗集标志着“自白派”诗人的出现,他们在诗中作强烈的情感自白和暴露。《生活研究》是洛威尔最优秀的诗作,也是20世纪最有影响力的诗集。

洛威尔后来在其诗歌(特别是他的《给联邦死难者》[1954])中部分偏离自白诗的创作而关注历史和政治题材,晚年的诗人参与政治活动,如1956年诗人拒绝参加在白宫举行的艺术节招待会以抗议美国政府的外交政策;1967年诗人因参加在五角大楼(美国国防部)举行的反战游行而被捕。洛威尔的最后一部诗集《日复一日》在他去世前不久于1977年出版。

洛威尔的诗歌创作生涯代表了现代诗歌两个发展趋势:对非个人化主题的追求(“面具”假设,依赖暗喻、所指意义和转化)和它的反面,对自我的公开表达,即对“自我”的暴露。诗人最优秀的作品显示了高超的艺术表现技巧和典雅的文体,由于对人生的动荡、死亡、道德犯罪和由此产生的负疚感等方面的精确描写,创作了他的时代最杰出的诗歌作品。

Skunk Hour

[For Elizabeth Bishop]¹

Nautilus Island's² hermit
 heiress still lives through winter in her Spartan cottage;
 her sheep still graze above the sea.
 her son's a bishop. Her farmer
 is first selectman in our village;
 she's in her dotage.

Thirsting for
 the hierarchic privacy
 of Queen Victoria's century,
 she buys up all
 the eyesores facing her shore,
 and lets them fall.

The season's ill —
 we've lost our summer millionaire,
 who seemed to leap from an L. L. Bean
 catalogue.³ His nine-knot yawl

was auctioned off to lobstermen.
A red fox stain covers Blue Hill.

And now our fairy
decorator brightens his shop for fall ;
his fishnet's filled with orange cork ,
orange , his cobbler's bench and awl ;
there is no money in his work ,
he'd rather marry.

20

One dark night ,
my Tudor Ford climbed the hill's skull ;
I watched for love-cars. Lights turned down ,
they lay together , hull to hull ,
where the graveyard shelves on the town . . .
My mind's not right.

30

A car radio bleats ,
"Love , O careless love . . . " I hear
my ill-spirit sob in each blood cell ,
as if my hand were at its throat . . .
I myself am hell ,⁴
Nobody's here —

only skunks , that search
in the moonlight for a bite to eat.
They march on their soles up Main Street :
white stripes , moonstruck eyes' red fire
under the chalk-dry and spar spire
of the Trinitarian Church.

40

I stand on top
of our back steps and breathe the rich air —
a mother skunk with her column of kittens swills the garbage pail.
She jabs her wedge-head in a cup
of sour cream , drops her ostrich tail ,
and will not scare.

1959

Notes :

1. Lowell's poem is a response to Elizabeth Bishop's *The Armadillo*.
2. The poem is set in Castine , Maine , where Lowell had a summer house.
3. A mail-order house in Maine , which deals primarily with sporting and camping goods.
4. " Which way I fly is Hell , myself am Hell "(Satan in Milton's *Paradise Lost* 4. 75)

Questions for Discussion :

1. Trace Lowell's imagery of physical and psychic deterioration throughout "Skunk Hour".
2. Describing the fall landscape in "Skunk Hour" , the speaker notes "A red fox stain covers Blue Hill". How do Lowell's color and animal imagery , as well as his diction , suggest the speaker's state-of-mind ?
3. What does the speaker in "Skunk Hour" imply by the term "love-cars" ? What need does this term suggest ? Explain the irony involved in his literal vision of cars "together , hull to hull".
4. To what does the speaker compare himself in stanza 6 of "Skunk Hour" ? Who shares the speaker's space ?
5. Discuss "Skunk Hour" as Lowell's representation of a private hell. Explain how Lowell transforms a Maine coastal village into a hellish landscape. To what extent does this transformation rely upon traditional religious iconography. To what extent is it specifically personal and secular ?
6. Discuss how the skunks in "Skunk Hour" are part of both the speaker's physical and psychic landscape. What role or purpose do they serve in each landscape ? Do these purposes conflict ? Lowell indicates in a textual note that the function of the skunks is ambiguous. How does this ambiguity inform the poem ?

Poem Analysis :

"Skunk Hour" from *Life Studies* (1959) demonstrates the confessional strains associated with Lowell's later work. Those poets loosely grouped as "confessional" emerged during the late 1950s and early 1960s , challenging the sanitized and decorous social and literary mores of the time. Prior to their emergence , authors' private torments , humiliations , shames , and ecstasies were considered inappropriate poetic fare , despite the elegant inclusion of personal material by a few poets on the edge of the mainstream. One of these was Elizabeth Bishop , to whom "*Skunk Hour*" is dedicated.

Because they expose with gritty intensity a private , psychic realm of experience , Lowell's poems invite psychological readings. Despite the speaker's nonchalant and slightly ironic attitude toward a trio of local characters , "*Skunk Hour*" remains a terrifying portrait of escalating psychological crisis. In fact , we might read the speaker's initial nonchalance as an attempt at maintaining the control that gradually slips away as the poem progresses. From a formalist per-

spective this gradual slippage informs the poem's language. The speaker shifts from the provincial description of the first four stanzas, with their emphasis on the decline and dissatisfaction of other places and people, to the iconography of a Christian hell in stanza 5. Lowell's skull-hill resembles a grim landmark in a hell by Bosch, a hell which he enters and ultimately becomes. The tense perception of the first four stanzas lapses into hallucination as cars mimic lovers and a graveyard "shelves on the town" like an imminent, pestilential threat. The external irritations and dissatisfactions of the first four stanzas gradually infect the speaker and bloom in his psyche as the suicidal and murderous impulses of stanza 6.

The ambiguity associated with Lowell's work may arouse us to consider the skunks. On one hand, mother skunk and babies are part of the speaker's physical world as they pad up "Main Street" in search of food. On the other, according to the logic of the poem, the skunks that occupy the speaker's hell, are in fact the only other living creatures in hell with him. The appearance of the skunks may affirm that the animal survival impulse, which humans share, endures in spite of external or internal crisis. Conversely, the speaker's concluding position as the solitary observer of hungry, intrepid skunks signals Lowell's drawing together of physical and psychic worlds so that the former is incorporated into the latter. What we may get is not a light at the end of the tunnel, but an image of quiet, genuine madness.

诗歌评析：

《臭鼬的时光》为诗集《生活研究》的压轴之作，表现了洛威尔后期作品中的自白派诗歌的特点。这些诗人于20世纪50年代末期和60年代初期以松散的“自白派”诗歌团体的形式兴起，对当时所谓的清明的社会习俗和文学理念提出挑战。在“自白派”诗派出现之前，尽管当时有少数处于主流边缘的诗人在诗作里对个人经历有温和雅致的涉及，洛威尔在其诗作中论及个人的痛苦、耻辱、精神的狂乱与恍惚被认为是诗歌方面不合时宜的表现。洛威尔的这首著名诗歌就是献给当时的非主流派诗人伊丽莎白·毕肖普的。

洛威尔的诗作以极大的勇气揭示个人的精神经历，因而需要作心理解读。尽管诗中的说话人以冷漠而略带讽刺的口吻描述三个具特定地方色彩的人物，该诗是对日益严重的心理危机一种令人恐惧的描写。事实上，读者可以将说话人在起始时的冷漠理解为说话人试图维持随着诗歌的展开逐步堕落所做的控制。从结构主义的角度来看，这种逐步的堕落可表现在诗歌语言上。说话人将前四个诗节对当地人物的描述，强调其他地方和人们的堕落和绝望，转移到第五诗节中对基督教地狱的描写。诗人笔下的臭鼬山类似荷兰画家博施画中恐怖的地狱，这是诗人幻觉中进入的地狱景象，他自己变成了地狱。随着汽车模拟爱情，墓地如同逼近城镇的致命威胁，前四个诗节中表达的强烈感受变成一种幻觉。前四个诗节中表现的外在疯狂与绝望逐渐感染说话人，在第六个诗节里，说话人心里萌发自杀和谋杀的冲动。

洛威尔诗作所具的模棱两可的含糊性可能会激发读者，去思考“臭鼬”这一意象。一方面，母鼬和幼鼬沿着“大街”四处觅食，是说话人所处环境的一部分；另一方面，根据诗所叙述的内容推断，占据说话人的地狱的臭鼬实际上是与她生活于地狱的唯一其他生物。臭鼬的出现或许可以得出这样的结论：尽管有外在或内在的危机存在，人类与动物共有的求生本

能使他们能够得以生存和持续。与之相反的是,作为饥饿勇敢的臭鼬一个孤独的观察者,说话人在诗歌结束部分的态度表明诗人将自然环境和精神世界融为一体,前者包容于后者之中。读者体会到的不是隧道尽头的一丝亮光,而是一个宁静真实的疯狂的意象。

Gwendolyn Brooks (1917—)

Gwendolyn Brooks, born in Topeka, Kansas, moved early in life to Chicago's South Side. She began writing as a child, having her first poem published when she was thirteen. In 1945 her first book of poetry, *A Street in Bronzeville*, appeared, bringing her immediate critical praise. Her second book of poems, *Annie Allan* (1949), won her a Pulitzer Prize for poetry. Her other books of poems include: *The Bean Eaters* (1960), *Selected Poems* (1963), *In the Mecca* (1968). These later poems reflect a growing racial consciousness. She has said, "Poets who happen also to be Negroes are twice-tried. They have to write poetry, and they have to remember that they are Ne-

groes." In more recent poems she has shown a movement away from her previous closely controlled forms, verbal wit and dexterity. In *Riot* (1969) and *Family Pictures* (1970) she has generally developed a compressed, less formal, harsher, more urgent verse.

Gwendolyn Brooks was the first black writer to win a Pulitzer Prize. Her poetic development shows a major aspect of twentieth-century writing: the conflict between commitment to a social ideal and commitment to art. She will be remembered most deservedly for her poetic skill and her statements of compassionate understanding of the human dilemmas of America.

诗人简介：

格温德琳·布鲁克斯(1917—)

格温德琳·布鲁克斯生于堪萨斯州的托皮卡,童年时随家庭移居芝加哥的索斯萨德。她从童年起开始写作,13岁发表处女作。1945年,她的第一部诗集《布朗斯维尔的一条街》出版,赢得文学批评界的一致赞誉。她的第二部诗集《安妮·爱伦》(1949)获得普利策诗歌奖。其他作品有:《食豆者》(1960),《诗选》(1963),《在麦加》(1968)。这些后期的诗作反映了诗人日益增长的种族意识。她曾说过:“恰巧既是黑人又是诗人的人是经过双重考验的。他们既要写诗,又要时刻牢记自己是黑人。”在近期的诗作里,她一反以往讲究诗歌形式、用词典雅的诗风,在《骚乱》(1969)和《家庭照片》(1970)两卷诗集中逐步发展出一种结构较为松散、语言简练粗犷、语气更为迫切坚决的诗歌风格。

格温德琳·布鲁克斯是第一位获得普利策诗歌奖的黑人诗人。她的诗歌发展历程表现了20世纪诗歌创作一个主要方面:忠实于社会理想和忠实于艺术之间的冲突。她的诗歌技巧和她对美国社会中人类进退两难境地充满激情的理解给读者留下深刻的印象。

the mother

Abortions will not let you forget.

You remember the children you got that you did not get ,

The damp small pulps with a little or with no hair ,

The singers and workers that never handled the air.

You will never neglect or beat

Them , or silence or buy with a sweet.

You will never wind up the sucking-thumb

Or scuttle off ghosts that come.

You will never leave them , controlling your luscious sigh ,

Return for a snack of them , with gobbling mother-eye.

10

I have heard in the voices of the wind the voices of my dim killed
children.

I have contracted. I have eased

My dim dears at the breasts they could never suck.

I have said , Sweets , if I sinned , if I seized

Your luck

And your lives from your unfinished reach ,

If I stole your births and your names ,

Your straight baby tears and your games ,

Your stilted or lovely loves , your tumults , your marriages , aches , and
your deaths ,

If I poisoned the beginnings of your breaths ,

20

Believe that even in my deliberateness I was not deliberate.

Though why should I whine ,

Whine that the crime was other than mine ?—

Since anyhow you are dead.

Or rather , or instead ,

You were never made.

But that too , I am afraid ,

Is faulty : oh , what shall I say , how is the truth to be said ?

You were born , you had body , you died.

It is just that you never giggled or planned or cried.

30

Believe me , I loved you all.

Believe me , I know you , though faintly , and I loved , I loved you

All.

1945

Questions for Discussion :

1. Why is the title of this poem not capitalized ?
2. Do you think that the narrator of this poem has children ? What details lead you to this conclusion ?
3. What is the difference between saying that these children are “ killed ” or “ dead ” and saying that they “ were never made ” ?
4. Why does the narrator emphasize that “ I knew you . . . I loved you ” ? Does her love for her aborted children change the situation in any way ? How does her love for these children change her feelings about the abortions ?

Poem Analysis :

This is a feminist poem in that it explores a woman's perspective on abortion and on child-rearing. Essential to this poem is the information we are given on the details that go into raising a child. This poem makes it clear that abortion is not an easy decision. Clearly , this mother carries her doubts about whether she was right to have an abortion , yet she doesn't come out and say that the decision was wrong. The very personal nature of this poem supports a feminist position that only a woman who has been pregnant can understand what it is like to be pregnant or to have an abortion. This poem helps convey that feeling to others , but also reminds us of what an intensely personal decision abortion is.

It is worth looking carefully at the language in this poem. The poet plays with meaning by using the same or similar words to convey different sides of an issue. Her children are “ got ” (be gotten) but she did not “ get ” to keep them (line 2) , she has “ contracted ” in labor but breaks the “ contract ” of conception , “ dim dears ” has echoes of “ dim tears ”. These and other word plays serve to convey the narrators mixed feelings. On the one hand , she feels immense guilt about the children she “ killed ” , on the other , she displays a connection and knowledge of these (and other) children that prevents us from simplistically labeling her a murder.

The lower case letters of the title implies that this is a poem not about a single woman but about and for the many women who share the experience of abortion. It may seem ironic to call a poem about abortion “ the mother ”. The last lines of the poem , with their focus on love , justify calling a poem “ the mother ” when it is about the act that prevents the life of a child.

诗歌评析 :

这是一首女权主义诗歌 , 探讨了一位妇女对堕胎以及抚养子女的看法。该诗的要点是诗人给予读者有关抚养子女的详尽的见识。诗中清楚地指出堕胎流产不是一个轻易能够作

出的决定。诗中的母亲对她去堕胎是否正确显然怀有疑虑,但是,她也没有表示这样的决定就是错的。诗歌内含的个人性支持一种女权主义的立场,即只有怀孕的妇女能够理解怀孕或堕胎的感受。诗歌所言有助于向其他人表达这样的感受,同时,也提醒读者堕胎应是一个需要作出的多么重大的决定。

仔细地探讨诗歌的语言也是十分必要的。诗人使用同形同音异义词、音似或形似词表达一个问题的不同方面,在其表达的意义上做文章。如:第二行中“the children you got that you did not get”“get”的妙用;她经历了分娩时收缩的阵痛,但却违反了观念的“契约”;“dim dears”和“dim tears”相呼应。这些和其他的文字游戏起着表达叙事者错综复杂的情感的作用。一方面,她对她“杀死”的孩子感到无比的内疚,另一方面,她显示了与这些(和其他)孩子之间的一种联系和认识,使读者不能简单地将她归于谋杀者一类的人。

该诗以小写字母表示的标题暗示这首诗提及的并非单一的某个妇女,而是涉及许多有着堕胎经历的妇女,是为所有这些妇女写的。将一首论及堕胎的诗称之为“母亲”似乎具有讽刺意味,但诗的最后几行强调的是母爱,因此,即使诗歌谈论的是制止一个婴儿出生的行为,称其为“母亲”也是有道理的。

We Real Cool

*The pool Players.
Seven at the Golden Shove¹.*

We real cool. We
Left school. We

Lurk late. We
Strike straight. We

Sing sin. We
Thin gin. We

Jazz June. We
Die soon.

1960

Notes :

1. a pool hall in Chicago.

Questions for Discussion :

1. Why does almost every line end with the same word ?
2. The poem is written in what James Baldwin called “black English.” How effective is the language in the poem ?

3. What is the reader to understand regarding the narrator and his six companions? What is their understanding of their economic and social condition? To what extent are they self-aware?

Poem Analysis :

This poem is an indictment or accusation of something, but it is not clear precisely what. The seven pool players at the Golden Shovel — an ironic name that includes a variety of meanings, including the shovel that may dig the players' graves — are filled with bravado. Brooks knows she cannot reach them by reasoning, and she lets them speak for themselves. She limits her speakers to monosyllables. The limitation, however, does not impoverish the poem's language. Instead it highlights the poet's ingenuity in recreating the rhythm and flavor of urban black speech, as she increases the stab of reality that language describes. Their restricted language implies a restricted way of thinking about the world. Their lot in life is not to work productively in the "system" but to play meaningless games of pool during the day and become petty criminals at night. The fact that their way of life leads to an early death does not daunt them. Any analysis of the poem needs to see these seven pool players in an environment that is only hinted at, but which is fully understood by Gwendolyn Brooks from first hand experience.

诗歌评析：

该诗是对某事的指控与谴责,但不清楚诗人具体的所指。7个人在“金铲”(为游乐场地名)热热闹闹地玩落袋台球——“金铲”这个名字具有多层的讽刺意义,“铲子”其中之一意义可能指挖掘这些玩落袋台球人的坟墓所用的工具。布鲁克斯明白她不能理性地理解他们,而只能让他们作自我介绍。诗人将这些人的话语限于单音节字表达,当然,这种限制并不使诗的语言显得贫乏。相反地,由于诗人加强了诗中语言所描述的现实的伤痛,这种限制却突出了诗人再现都市黑人语言节奏和风格的独创性。这些人有限的语言暗示他们思考现实的局限的方式。他们生活的命运不是去在特定的“社会体制”里富有成就地工作,而是在白天去玩毫无意义的落袋台球,在夜晚去小偷小摸。他们的生活方式导致最终的天折这一事实并不使他们感到气馁沮丧。对这首诗的任何一种分析必须看到一点,即这七个玩落袋台球的人所处的环境。虽然,诗人仅仅是暗示了这一环境,但是,她出于自身的经历,对这一环境却是完全熟悉和了解的。

Richard Wilbur (1921—)

Richard Wilbur was born in New York City and grew up in the country in New Jersey. He graduated from Amherst College in Massachusetts, where Robert Frost was a frequent guest and teacher, and Wilbur's remarkable talents as a prosodist often remind us of the older poet. After service in the infantry in Italy and France (1943—45), Wilbur returned to study for an M. A. at Harvard, and then began a life-long teaching career. His first volumes of poetry *The Beautiful Changes* (1947) and *Ceremony* (1950) brought him immediate critical approval. His third, *Things of This World* (1956), won a Pulitzer Prize and a National Book Award. Other volumes have followed; *Advice to a Prophet* (1961); *The Poems of Richard Wilbur* (1963); *Walking to Sleep* (1969); *Opposites* (1973); *The Mind-Reader* (1976); and *Responses* (1976), essays on poets and poetry.

诗人简介：

理查德·威尔伯(1921—)

理查德·威尔伯生于纽约市,但在新泽西的乡下长大。他毕业于马萨诸塞州的阿姆赫斯特学院,罗伯特·弗洛斯特是该校的常客和教师。威尔伯擅长诗歌韵律和格律的杰出才华经常使读者想起先于他的罗伯特·弗洛斯特。1943至1945年期间,威尔伯在驻意大利和法国的美国步兵部队服役。回国后,在哈佛大学攻读硕士学位,然后便开始了漫长的教师生涯。他的早期诗集《美丽的变化》(1947)和《仪式》(1950)一经出版就为诗人赢得文学批评界的好评。他的第三部诗集《这个世界的事物》(1956)获得普利策诗歌奖和全国图书奖。随后出版的诗集有:《给预言者的忠告》(1961),《理查德·威尔伯诗歌选》(1963),《步入睡眠》(1969),《相反的事物》(1973),《看透他人心思的人》(1976)和《响应》(1976),以及论及诗人和诗歌的论文。

Wilbur's poetry, with its careful skillfulness, verbal dexterity, and wide-ranging use of traditional forms, is more akin to that of Edwin Arlington Robinson, Robert Frost, and Robert Lowell than to the free verse effusiveness of Walt Whitman. His concern with the puzzling tangle of appearance and reality, his belief in the power of imagination to perceive and create reality, and his love for and absorption with nature suggest a New England literary kinship with Emerson, Thoreau, and Emily Dickinson.

What most impresses Wilbur's readers, perhaps, is the freshness of his imagery, his mastery of a number of complex stanzaic forms, and the diversity of his themes. In individual lines and the structure of an entire poem, his emphasis is on a civilized balancing of perception. He is a teacher-poet and has given frequent readings.

威尔伯的诗歌精巧细致,用词机智,广泛使用传统形式,其诗歌风格与瓦尔特·惠特曼的自由体诗歌感情横溢的流露相比较,更加接近埃德温·阿林顿·罗宾逊、罗伯特·弗洛斯特和罗伯特·洛威尔的诗歌风格。他对表面现象与现实令人迷惑的混乱状态的关注、他对感知和创造现实的想象力的信念以及他对自然的热爱和吸收都表明了诗人与爱默生、梭罗和迪金森为代表的新英格兰文学传统的密切关系。

给威尔伯的读者以最深印象的也许是他所创造的清新鲜明的意象、对诸多复杂的诗节形式的驾驭和主题的多样性。在其个别诗行和整首诗歌的结构方面来看,他强调的是感知的优雅平衡。他既教书又写诗,经常举行诗歌朗诵会。

The Writer

In her room at the prow of the house
Where light breaks, and the windows are tossed with linden,
My daughter is writing a story.

I pause in the stairwell, hearing
From her shut door a commotion of typewriter-keys
Like a chain hauled over a gunwale.

Young as she is, the stuff
Of her life is a great cargo, and some of it heavy:
I wish her a lucky passage.

But now it is she who pauses, 10
As if to reject my thought and its easy figure.
A stillness greatens, in which

The whole house seems to be thinking,
And then she is at it again with a bunched clamor
Of strokes, and again is silent.

I remember the dazed starling
Which was trapped in that very room, two years ago;
How we stole in, lifted a sash

And retreated, not to affright it;
And how for a helpless hour, through the crack of the door, 20
We watched the sleek, wild, dark

And iridescent creature
 Batter against the brilliance , drop like a glove
 To the hard floor , or the desk-top.

And wait then , humped and bloody ,
 For the wits to try it again ; and how our spirits
 Rose when , suddenly sure ,

It lifted off from a chair-back ,
 Beating a smooth course for the right window
 And clearing the sill of the world.

30

It is always a matter , my darling ,
 Of life or death , as I had forgotten , I wish
 What I wished you before , but harder.

1976

Questions for Discussion :

1. What do you think is the relationship between the father and the daughter ? Why does he feel so much empathy for her struggles to write , do you think ?
2. What are the two things that the father uses to compare with his daughter's efforts ? Why does he decide the second comparison is more apt than the first ?
3. Although this poem does not have end rhyme , it does have patterns of sound and rhythm. Identify some patterns.

Poem Analysis :

The father , evidently a writer himself , feels for his daughter as she writes , identifying with her struggle. His first image of her effort is of a ship loaded with heavy cargo making its passage through life. However , in the fourth stanza he rejects this metaphor as he realizes that this image is too easy and superficial. Then he switches to the second image of a trapped starling struggling to get out — really a matter of life and death — and finally succeeding. The strong desire to see his daughter succeed is compared to the desire to see a starling successfully soar and depart from his daughter's room two years earlier. The second time , the father again wishes his daughter luck — “ but harder ”. His love and his knowledge of the difficulties of both writing and soaring coalesce in the final stanza.

诗歌评析 :

诗中的父亲显然是一位作家 ,抒发了自己对学习写作的女儿所作努力的认同和感受。他为其女儿的写作努力所塑造的第一个意象是一艘满载着货物的轮船 ,驶过生活的海洋。

但是,在第四个诗节里,诗人却否定了这个隐喻,因为他认识到这个意象过于简单肤浅。于是,他转而创造出第二个意象——一只飞入房间,寻路逃生的八哥。经过生与死的挣扎,终于成功地飞出房间,重获自由。诗人将渴望看到女儿成功的心愿与两年前看到成功飞出他女儿房间、重新翱翔于蓝天的一只八哥时的心情相比较。这一次,父亲又一次祝愿他的女儿好运,“但是要更加努力。”他对写作和翱翔的热爱和对两者艰难的了解在最后的一个诗节里得以接合。

James Dickey (1923—1997)

James Dickey was born in Atlanta, Georgia. He had been a football player and track star in college. After a year at Clemson College, South Carolina (1942), he served as a fighter pilot in both World War II and later the Korean War. It was after the war, at Vanderbilt University and through the encouragement of one of his professors, Monroe Spears, that Dickey began to write poetry seriously. His collections of poetry include *Into the Stone and Other Poems* (1960); *Buckdancer's Choice* (1966), which won the National Book Award; *Poems 1957—1967*; *The Strength of Fields* (1979). His novels are *Deliverance* (1970) and *Alnilam*

(1987).

His poems were written mainly in short, three-beat lines; the syntax is usually clear and precise; stanzas are organized around a cluster of images. The worlds of physicality, animals, and nature are frequent subjects; the dominant themes are death and renewal and the transformation possible for all living things. Even though Dickey often described dreams, memories, or illusions — “hallucinatory” subjects, in the poet’s phrase — his poetry was relatively straightforward. He demonstrated remarkable verbal energy, intensity, sympathy, and a sense of reconciliation unique in contemporary American poetry.

诗人简介：

詹姆斯·迪基(1923—1997)

詹姆斯·迪基生于佐治亚州的首府亚特兰大。大学时期他是篮球选手和田径明星。在南卡罗莱纳州的克莱姆森学院学习一年以后，迪基在第二次世界大战和后来的朝鲜战争中服役，当飞行员。战争结束后，他在范德比尔特大学学习，得到一位教授——门罗·斯皮尔斯的鼓励，开始正式的诗歌创作。他的诗集有：《进入石头》(1960)，《踢踏舞者的选择》(1966)，获得全国图书奖，《1957—1967年诗选》(1967)和《田野的力量》(1979)。他还著有小说《解救》(1970)和《猎夫座Z星》等作品。

他的诗歌主要特点是简短的三音步诗行，句子结构清晰准确，诗节的组织围绕一系列的意象展开。物质世界、动物世界和自然界经常是其诗歌的题材，重要的主题是一切生物的死亡、复活和变化。虽然，他的诗歌经常描写梦幻、回忆或幻觉——用诗人的话来说，“幻觉题材”——但是，诗歌总体上是相当简洁易懂的。他的诗作表现了当代美国诗歌充满语言活力、感情强烈、富于同情与和谐感的独特魅力。

The Leap

The only thing I have of Jane MacNaughton

Is one instant of a dancing-class dance.
 She was the fastest runner in the seventh grade ,
 My scrapbook says ,even when boys were beginning
 To be as big as the girls ,
 But I do not have her running in my mind ,
 Though Frances Lane is there , Agnes Fraser ,
 Fat Betty Lou Black in the boys-against-girls
 Relays we ran at recess : she must have run

Like the other girls , with her skirts tucked up
 So they would be like bloomers ,
 But I cannot tell ; that part of her is gone.
 What I do have is when she came ,
 With the hem of her skirt where it should be
 For a young lady , into the annual dance
 Of the dancing class we all hated , and with a light
 Grave leap , jumped up and touched the end
 Of one of the paper-ring decorations

10

To see if she could reach it. She could ,
 And reached me now as well. Hanging in my mind
 From a brown chain of brittle paper , thin
 And muscular , wide-mouthed , eager to prove
 Whatever it proves when you leap
 In a new dress , a new womanhood , among the boys
 Whom you easily left in the dust
 Of the passionless playground. If I said I saw
 In the paper where Jane MacNaughton Hill ,

20

Mother of four , leapt to her death from a window
 Of a downtown hotel , and that her body crushed-in
 The top of a parked taxi , and that I held
 Without trembling a picture of her lying cradled
 In that papery steel as though lying in the grass ,
 One shoe idly off , arms folded across the breast ,
 I would not believe myself. I would say
 The convenient thing , that it was a bad dream
 Of maturity , to see that eternal process

30

Most obsessively wrong with the world
 Come out of her light , earth-spurning feet
 Grown heavy : would say that in the dusty heels
 Of the playground some boy who did not depend 40
 On speed of foot , caught and betrayed her.
 Jane , stay where you are in my first mind :
 It was odd in that school , at that dance.
 I and the other slow-footed yokels sat in corners
 Cutting rings out of drawing paper

Before you leapt in your new dress
 And touched the end of something I began ,
 Above the couples struggling on the floor ,
 New men and women clutching at each other
 And prancing foolishly as bears : hold on 50
 To that ring I made for you , Jane —
 My feet are nailed to the ground
 By dust I swallowed thirty years ago —
 While I examine my hands.

1967

Questions for Discussion :

1. What does the title of the poem mean ?
2. What happens to boys and girls around seventh grade ? What images show that the narrator here is aware of the significance of the time his memory reconstructs ?
3. What is the “ eternal process / Most obsessively wrong with the world ” ? What does the narrator think happened to Jane ? What personal meaning does her suicide hold for him ?
4. Why does the speaker examine his own hands at the end of the poem ?

Poem Analysis :

The speaker of the poem has vivid memories of seventh grade when he reads in the newspaper that an old classmate has killed herself. The visual imagery stands out in this poem — the racing children , the clumsy dances , the dusty playground , and both leaps. The speaker wants to remember Jane as a lively , spontaneous seventh grader and is sad to hear of her leaping to her death from a downtown hotel. He clearly feels his own age and mortality when he finds out Jane's fate.

Memory is crucial to “ The Leap. ” The fact that Jane MacNaughton's graceful leap in dancing class has stuck in the speaker's mind for all these years means that this leap meant something to him , stood for something in his mind. He struggles at several points to articulate

its meaning (lines 15—26 ,44—50) , But even without articulation or explanation it is there in his head as a visual memory , a symbol for him of something beyond himself , something he cannot do and something he wanted to be. What that leap had stood for , or symbolized , was boldness , confidence , accomplishment , maturity , the ability to go beyond her fellow students in dancing class — the transcending of childhood by someone beginning to be a woman. Her feet now seem “ earth-spurning ” (line 38) in that original leap , and they separate her from everyone else.

The leap to her death seems cruelly inappropriate and ironic in the context of her earlier leap. In memory she is suspended in air , as if there is no gravity , no coming back to earth , as if life could exist as dream. And so the photograph , re-created in precise detail , is a cruel dashing of the speaker's dream. The leap is ultimately symbolic in the poem , too , not just in the speaker's mind. The symbolism of the leap is double : the first leap is aspiration , and the second is the frustration and grounding of high hopes ; the two are complementary , one unable to be imagined without the other.

诗歌评析：

诗中的说话人从报纸上读到一个老同学自杀的消息，不由得对七年级的生活浮想翩迁。视觉意象在诗中十分突出：赛跑的孩子们、笨拙的舞步、尘土飞扬的操场和两次跳跃。说话人想将简回想成一个活泼自然的七年级女生，听说她从市区一家旅馆跳窗自杀的消息，感到十分悲伤。简不幸的命运使他清楚地感受到自己的年纪和死亡。

该诗中，回忆起着关键重要的作用。这些年来，说话人对简·麦克诺顿在舞蹈班上优雅跳跃的舞姿一直记忆犹新，这表明了简的跳跃在他的心目中具有重要的意义。在诗中的好几处地方（第15—26，44—50行）他试图说明这一意义。但是，即使不作说明和解释，这一意义作为一种清晰可见的记忆留在了他的心中。对他来说，这是一种超越他自己的东西，可望而不可及。那一跳跃代表，或象征着勇敢、信心、成就、成熟和在舞蹈班上超越其他同学的能力，是超越童年、成为成熟女人的象征。在第38诗行，她的双脚在那第一次跳跃中似乎是跳离了大地，使她与其他同学分开了。

有关她走向死亡的第二次跳跃在描写她第一次跳跃的上下文是极不相称和极具讽刺意义的。在说话人的记忆中，简的跳跃使其悬于空中，似乎大地没有引力，她不会回到地面上来了，生活似乎像梦一样存在。可以说，这一跳跃在诗中不仅仅在说话人的心目里具有象征性，而且，跳跃的象征是双重的：第一次跳跃象征的是志向和抱负，第二次跳跃象征的是挫折和过高希望的破灭。两者是相辅相成的，缺少其中的一个则无法想象另一个。

Denise Levertov (1923—1997)

Denise Levertov was born at Ilford, in England, the daughter of a Welsh mother and a Russian-Jewish father who became an Anglican clergyman. She was educated at home. Levertov served as a nurse during World War II and then, in 1948, emigrated with her husband to New York City, becoming a U. S. Citizen a few years later. Levertov taught at a number of colleges and universities, and she spoke and wrote often on social and political issues; in particular, she was a staunch critic of the Vietnam War. She wrote many volumes of verse including *The Jacob's Ladder* (1961), *Freeing the Dust* (1975), *Candles in Babylon* (1982), *Breathing the Water* (1987), *A Door in the Hive* (1989), and *Sands of the Well* (1996). She died in Seattle, Washington, in 1997.

Denise Levertov once wrote of her predecessor, the poet H. D.: "She showed a way to penetrate mystery; which means, not

to flood darkness with light so that darkness is destroyed, but to enter into darkness, mystery, so that it is experienced." Along with Robert Duncan, Levertov carried out in her own distinctive way H. D.'s tradition of visionary poetry. She was more grounded than her predecessor in observing the natural world. In appreciating daily life, Levertov showed that her own work connected the concrete to the invisible, and in her poems ordinary events opened into the unknown. The power of her poems depended on her capacity to balance, however precariously, her two-sided vision, to keep alive both terms of what one critic calls her "magical realism." At its best her work seemed to spring from experience deep within her, stirred into being by a source beyond herself. Her finest poems rendered the inexplicable nature of our ordinary lives and their capacity for unexpected beauty.

诗人简介：

丹尼丝·莱弗托夫(1923—1997)

丹尼丝·莱弗托夫生于英格兰的伊尔福。她的母亲是威尔士人,父亲是俄罗斯裔犹太人,后成为英国国教的牧师。莱弗托夫在自己家里接受教育,第二次世界大战期间做过护士。1948年,她随丈夫移民美国,住在纽约市,几年后加入美国国籍。莱弗托夫先后在不少大学任教,经常对社会问题和政治问题发表演说和文章。特别值得一提的是,她是越南战争坚定的批评者。莱弗托夫创作数量不菲的诗作,如:《雅各的梯子》(1961),《清除尘埃》(1975),《巴比伦的蜡烛》(1982),《吸入水》(1987),《蜂房的门》(1989),《井沙》(1996)等。她于1997年在华盛顿州的西雅图去世。

丹尼丝·莱弗托夫曾经撰文评论她的前辈诗人 H. D.: "她指引了一条深入和洞悉神秘

境界的道路 ,也就是说 不是用光明去溢满黑暗以致摧毁了黑暗 ,而是进入黑暗 ,进入神秘的境界 ,从而去体验黑暗和神秘的境界。”莱弗托夫和罗伯特·邓肯一起 ,以其独特的方式实践了 H. D. 的想象诗的传统。与 H. D. 相比 ,她在观察自然界方面具有更多的生活经历。在重视日常生活方面 ,她也在作品中表现出诗歌将具体与抽象加以联系 ,普通的事件通向未知的世界。其诗歌的魅力在于其平衡力 ,不论稳定与否 ,她那种两面性的观点——一位批评家称之为“神秘的现实主义”的两面讲法——栩栩如生。她最优秀的诗作似乎出自其自身的深切体验 ,源于一种超越自我感受 ,将人们日常生活的费解神秘性化作一种令人意料不到的美。

The Ache of Marriage

The ache of marriage :

thigh and tongue , beloved ,
are heavy with it ,
it throbs in the teeth

We look for communion
and are turned away , beloved ,
each and each

It is leviathan and we
in its belly
looking for joy , some joy
not to be known outside it

10

two by two in the ark of
the ache of it.

1962 , 1964

Questions for Discussion :

1. How are the first and last lines related ? Do you have a sense of completeness ? How do they correspond to the self-enclosed feeling of marriage ?
2. How are the allusions to “leviathan” and “the ark” related ?
3. Explain the biblical allusions in the third and fourth stanzas. How are these related to the institution of marriage ?
4. What does the speaker think that people look for in marriage ? Do they find it ?
5. The specific parts of the body mentioned as aching are the thigh , tongue , and teeth. What functions do you associate with these body parts ? (Thigh , sensuality ; tongue , speech or

communication ;teeth , nourishment.) How are they related to marriage ?

Poem Analysis :

This poem is a severe but empathetic exploration of the marriage relation. Perhaps the empathy comes from the fact that the speaker , using the word we , includes herself in the group who search marriage for something that can't be found there. She sees the institution of marriage as "leviathan ," too big to resist , and relates it to other biblical myths (John and Noah). We look for the promised " joy " and " Communion " in marriage , but ache because we do not find it. The tone seems resigned.

诗歌评析 :

该诗对婚姻关系进行了严肃的 , 同时充满情感的探讨。或许 , 这种感情的移入源于这一事实 , 即诗中的说话人 , 通过利用 " 我们 " 一词 , 将自己视作参与探讨婚姻的群体中的一员 , 这个群体寻求某种在其中不可能发现的事物。她视婚姻制度为一庞然大物 , 庞大得难以抗拒 , 并将其与其他的《圣经》神话相联系 (如约翰和诺亚)。我们在婚姻中寻觅婚姻所承诺的 " 喜悦快乐 " 和 " 思想感情的交流 " , 但却因无法找到而深感痛苦。诗歌的语气似乎有无可奈何之感。

O Taste and See

The world is
not with us enough
O taste and see

the subway Bible poster said ,
meaning The Lord , meaning
if anything all that lives
to the imagination's tongue ,

grief , mercy , language ,
tangerine , weather , to
breathe them , bite ,
savor , chew , shallow , transform

into our flesh our
deaths , crossing the street , plum , quince ,
living in the orchard and being

hungry , and plucking

the fruit.

1963 , 1964

Questions for Discussion :

1. What sense does this poem evoke ?
2. How is “taste and see” a religious message ?
3. What is “the imagination’s tongue” ?
4. In stanza 3 , what are the deaths “transform[ed] / into our flesh” / ?
5. What religious statement does this poem make ?
6. Do you think that sensuality should be a part of spirituality ?

Poem Analysis :

Levertov comments on the relationship between the sensual and the spiritual in this poem inspired by a subway Bible poster. She wants us to use our senses and our imaginations to “(pluck) the fruit” of the world. The sense she invokes most frequently is that of taste , as many verbs in lines 10 and 11 indicate. The idea is an interesting one , for we usually speak of “seeing” with the imagination’s “eye.” The *see* in the title can also be read in the sense of “come to know.” At any rate , the words here are arranged almost in breath units ; they cluster themselves according to meaning. The first three lines act as a preface or introduction. The second group of four lines seems to indicate that the imagination is the foundation of all meaning , even of spiritual truth. The third stanza lists the fruit and food of the imagination and describes how we actively assimilate these items. The final two lines , set off , seem to underscore a desire as strong as hunger to bring the world’s richness back into our lives.

It is interesting to see how the poem’s rich sensual content combines with the narrator’s religious quest. The intersection of mass culture and religious institutions is worthy of note. The Bible poster challenges its audience to “taste and see” , and the narrator interprets this slogan to mean “live.” While tasting literally transforms the flesh by natural bodily digestion , readers might explore how such advertising implicitly transform the flesh in more subtle and systematic ways. They should consider the poem’s conclusion , with the narrator acclaiming “plucking / the fruit ,” in the context of the Bible or Paradise Lost.

The poem is rich in oral images and impulses. The commands of “bite , / savor , chew , swallow , transform” all have oral implications. readers should try to look at this physical incorporation of food / fruit relates to a psychical incorporation of spirituality.

诗歌评析 :

莱弗托夫在地铁车站里看到《圣经》招贴画有感而发 ,在诗中评述了自己对世俗与精神之间关系的看法。她要读者利用自己的感官和想象力去采摘世界上的水果。如第十和第十一诗行所表示的 ,诗人最经常激发的是人们的味觉。这一想法很有意思 ,因为人们通常提到的是用想象的“眼睛”去看、去观察。诗歌标题里的“see”(看)也可以理解为“开始了解或认

识到。”总之,这里的词汇几乎是以一口气可以读完的意群单位安排的,根据意义串连在一起。前三行起到前言或导言的作用,第二组四行诗似乎表明想象力是一切意义的基础,甚至是精神或宗教真理的基础。第三个诗节列举了想象中的水果和食物,描写人们如何热心地吸收消化这些东西。最后两个诗行似乎强调一个强如饥饿般的欲望将世上的丰富和富饶之物带回到生活中来。

看到诗中丰富的世俗内容与叙述者的宗教探询的有机结合是很有意义的。大众文化与宗教机构的交融也值得读者的关注。圣经招贴画要求观众读者去“尝试了解”,而诗中的叙事者将这一口号的意义解释为“经历和体验。”虽然,按照字面意义,尝试通过人体自然的消化系统将食物转化,读者可以探讨这一招贴画以更为细致和系统的方式转化食物的内在含义。读者应将叙事者所为之欢呼的“采摘水果”在《圣经》或《失乐园》的语境中加以联系,考虑诗歌的结论。

该诗富具口语化的意象和冲动。诸如“咬、尝、嚼、吞、转化”等表示祈使意义的词语全都带有内在的含义,读者应把这种食物或水果的物质结合与对宗教崇拜的精神结合加以考虑。

Allen Ginsberg (1926—1997)

Allen Ginsberg was born in Newark , New Jersey , where his father was a high school English teacher and a poet. Ginsberg attended Columbia University and , in the early 1950s , moved to San Francisco and began his life-long relationship with poet Peter Orlovsky. City Lights Bookstore published *Howl* in 1956 , which established Ginsberg as a major “Beat” poet. In the 1960s , he studied Buddhism , gave unconventional poetry readings , and became an increasingly outspoken social critic. His poetry includes *Kaddish* (1961) , *Reality Sandwiches* (1963) , *Planet News* (1968) , *Mind Breaths* (1977) , and *Collected Poems* (1985).

In his best-known work , *Howl* , he described the alienated Americans of the post-war 1950s whom his novelist friend Kerouac

named the “Beat Generation.” Influenced chiefly by Walt Whitman and William Blake , Ginsberg bellowed his own “barbaric yawp ,” in lines far freer than Whitman’s and with hallucinations far more frenzied than Blake’s. His aim was to provide a rationale for the “disaffiliation” of all who protest against the official culture of the United States. His language of “extravagance” made him one of the most widely known American poets of the age. Ginsberg’s stature as a poet is still subject to debate , but that he exemplified a real tradition in American poetry is beyond dispute. And both his detractors and adherents can agree that his free verse and his intensity of expression clearly qualified him as the most conspicuous “sidewalk bard of America.”

诗人简介：

艾伦·金斯伯格(1926—1997)

艾伦·金斯伯格生于新泽西州纽沃克市,父亲是当地一所中学的英文教师,还是一位小有名气的诗人。金斯伯格就读哥伦比亚大学,20世纪50年代初期,前往旧金山,与诗人彼得·奥洛夫斯基建立了终生关系。城市之光出版社于1956年出版了金斯伯格的《嚎叫集》,该诗集的出版确立了他“垮掉派”代表诗人的地位。60年代,金斯伯格研究佛教,以传统方式作诗歌朗诵,日益成为一个坦率直言的社会批评家。他的诗集有:《珈底士》(1961),《真实的三明治》(1963),《行星消息》(1968),《心灵之气》(1977)和《诗集》(1985)。

金斯伯格在其最著名的诗作《嚎叫》中描述第二次世界大战后20世纪50年代被他的朋友、小说家杰克·克鲁亚克称之为“垮掉的一代”的异化了的美国人。金斯伯格受瓦尔特·惠特曼和威廉·布莱克的影响,在其比惠特曼更为自由的诗行里,以比布莱克更为狂热的幻觉,发出“充满野性的粗野的”怒吼。他的目的是为所有那些抗议并试图摆脱美国主流文化的人提供一个原则。他那种“放纵”的诗歌语言使他成为当时最著名的诗人之一。金斯伯格的诗人地位至今仍然引起争论,但是,他作为美国诗歌传统的一个真正代表的地位是

不容置疑的。他的追随者和批评者一致赞成他的自由体诗歌和强烈的表达清楚地表明他是最卓越的“美国人行道游吟诗人。”

A Supermarket in California

What thoughts I have of you tonight ,Walt Whitman ,for I walked down the sidestreets under the trees with a headache self-conscious looking at the full moon.

In my hungry fatigue ,and shopping for images ,I went into the neon fruit supermarket ,dreaming of your enumerations !

What peaches and what penumbras !Whole families shopping at night !Aisles full of husbands !Wives in the avocados ,babies in the tomatoes !— and you ,García Lorca ,¹ what were you doing down by the watermelons ?

I saw you ,Walt Whitman ,childless ,lonely old grubber ,poking among the meats in the refrigerator and eyeing the grocery boys.

I heard you asking questions of each :Who killed the pork chops ?What price bananas ?Are you my Angel ?

I wandered in and out of the brilliant stacks of cans following you ,and followed in my imagination by the store detective.

We strode down the open corridors together in our solitary fancy tasting artichokes ,possessing every frozen delicacy ,and never passing the cashier.

Where are we going ,Walt Whitman ?The doors close in an hour. Which way does your beard point tonight ?

(I touch your book and dream of our odyssey in the supermarket and feel absurd.)

Will we walk all night through solitary streets ?The trees add shade to shade ,lights out in the houses ,we'll both be lonely. 10

Will we stroll dreaming of the lost America of love past blue automobiles in driveways ,home to our silent cottage ?

Ah ,dear father ,graybeard ,lonely old courage-teacher ,what America did you have when Charon² quit poling his ferry and you got out on a smoking bank and stood watching the boat disappear on the black waters of Lethe ?

Berkeley 1955

1956

Notes :

1. Spanish poet and dramatist (1889—1937) , author of “Ode to Walt Whitman. ”
2. Boatman , in classical myth , who ferried the dead across the river Styx to Hades.
3. River of forgetfulness in Hades , where the dead drink and forget their previous lives.

Questions for Discussion :

1. Look up short biographies of Whitman and Ginsberg. What similarities exist between the two poets? How much time elapsed between their works? What light does your reading throw on "A Supermarket in California"?
2. Look up *Charon* and *Lethe*, and explicate the last paragraph of the poem.
3. Imitating Ginsberg's freewheeling form, write a fantasy about you and one of your heroes in a supermarket.

Poem Analysis :

Even though the individual lines are long, the poem should not be considered prose because it is not expansive. In addition, the rhythms produce more strong accents than in prose, and there are a number of repetitive "I walked," "I went," and "I heard" structures — more characteristic of a poetic than a prose style.

The speaker is alone at night looking for images. The *neon fruit super market* is the contemporary (1955) America of conspicuous consumption and wealth. In a walk to the supermarket in California, which is a symbol of middle-class values, the speaker suddenly thinks of Whitman and he has a comic vision in which he sees Garcia Lorca by the watermelons, Whitman by the meat refrigerator, wives in the avocados, families shopping at night. The speaker himself, like the Whitman presented in the poem, is an outcast on a journey without a destination. The key terms such as *childless*, *lonely*, *solitary*, and *silent* describe that Whitman's journey to death (*Charon*, *Lethe*, in Greek mythology *Charon* was the ferryman who took dead souls across the River Styx to the Elysian fields (paradise) and *Lethe* is the place of forgetfulness.) is as silent and lonely as the speaker's journey through the night. The final three lines show a change in tone and attitude. Here the speaker praises Whitman, a teacher of both poetry and life for both himself and the United States. "Graybeard" probably refers to Whitman's cultivation of a graybeard that gave him the look of a patriarch.

The allusion to Federico Garcia Lorca, the Spanish poet (1899—1936), and Whitman is designed to pay homage to two homosexual poets who have inspired Ginsberg, who is gay. Walt Whitman addressed in this poem as "father" was the major poetic influence on Allen Ginsberg. Both American poets share a lively democratic sense, an exuberant celebration of nature, and a free verse rejection of poetic conventions. Both revel in sexuality and left-wing political ideas and write poetry marked by lists or catalogs of details piled enthusiastically upon each other. "A supermarket in California" was written 100 years after Whitman published his famous and infamous *Leaves of Grass*. These facts explain much about the "Supermarket" poem.

诗歌评析 :

虽然这首诗的诗行较长,因其语言并不松散扩张,故整首诗不应视为散文。此外,该诗的节奏产生的重音比散文的节奏更为强烈,诗中重复使用了许多"I walked," "I went," 和

“I heard”结构,与散文文体相比也更具诗歌的特点。

夜晚,诗中的说话人独自寻找着意象。“霓虹灯闪烁的水果超市”为当代美国(1955)消费和富裕的显著特征。诗中的地点是加利福尼亚,说话人在前往作为美国中产阶级价值观象征的超市途中,突然想起了惠特曼。在其具滑稽喜剧性的幻觉中,他看到西班牙诗人和戏剧家加西亚·洛尔卡站在放满西瓜的货架旁边,惠特曼站在陈放肉类的冰柜旁,鳄梨摊边的主妇和夜晚购物的家庭。说话人本人,如诗中描写的惠特曼,是一个居无住所、四处漂泊的流浪者。诸如用以描写惠特曼通往死亡之旅的 childless, lonely, solitary 和 silent 的关键词(Charon, Lethe, 取自希腊神话。Charon [卡隆]为希腊神话中将去世之人的灵魂渡过冥河,送往乐土[即天堂]的摆渡者;Lethe [遗忘河]指遗忘之地)如说话人度过漫漫长夜的游荡一样寂静孤独。诗的最后三行显示了说话人语气和态度的变化,这里,说话人赞扬惠特曼是其本人以及美国人民在诗歌创作和人生两方面的良师益友。“白胡子老人”或许指惠特曼所留的灰白胡子,使他看上去有年迈老者的风度。

诗中提及西班牙诗人费德里克·加西亚·洛尔卡(1899—1936)和惠特曼旨在对这两位有同性恋倾向的诗人表示敬意,同是同性恋者的金斯伯格对他们十分推崇。诗中,说话人称之为“父亲”的瓦尔特·惠特曼对金斯伯格的诗歌创作有着巨大的影响。惠特曼和金斯伯格都有着真实的民主意识,情感丰富地歌颂自然。两人的自由体诗歌都具有反诗歌传统的特色。两人都乐于在诗中表达对性的兴趣和左翼政治观点,写作具有由系列细节堆砌而成特征的诗歌。《加利福尼亚的超市》一诗写于惠特曼发表其著名的、毁誉参半的《草叶集》100年之后,这些事实对该诗作出了很好的解释。

Maya Angelou (1928—)

Maya Angelou, born Marguerita Johnson in St. Louis, spent her early years in California and Arkansas. She has worked as a cook, a streetcar conductor, an autobiographer, poet, playwright, composer, screen and stage producer, performer, and singer. She wrote and read the poem “*On the Pulse of Morning*” at President Bill Clinton’s inauguration in 1993. Of her several autobiogra-

phies, *I Know Why the Caged Bird Sings* (1969) is her best known. Of Angelou’s first collection of poetry, *I Shall Not Be Moved* (1990), Gloria Hull writes: “As I listen, what I hear in her open colloquial poems is racial wit and earthy wisdom, honest black female pain and strength, humor, passion and rhetorical force.”

诗人简介：

梅雅·安吉洛(1928—)

梅雅·安吉洛,原名玛格丽塔·约翰逊,生于圣·路易斯,早年在加利福尼亚和阿肯色生活。她做过厨师、公共汽车售票员、自传作家、诗人、剧作家、作曲家、电影和戏剧的制作人、表演家和歌手。1993年她在比尔·克林顿的总统就职仪式上朗诵了她亲自创作的诗歌《早晨的脉搏》。《我知道笼中鸟为何歌唱》是其数部自传中最著名的一部。格洛里亚·赫尔对安吉洛的第一部诗集《我决不动摇》(1990)这样写道:“当我倾听时,我在她坦诚通俗的诗句里听到的是黑人种族的才智和朴实的智慧、诚实的黑人女性的痛苦和力量、幽默、激情和修辞力量。”

These Yet To Be United States

Tremors of your network
cause kings to disappear.
Your open mouth in anger
makes nations bow in fear.
Your bombs can change the seasons,
obliterate the spring.
What more do you long for?
Why are you suffering?

You control the human lives
in Rome and Timbuktu.

Lonely nomads wandering
 owe Telstar to you.
 Seas shift at your bidding ,
 your mushrooms fill the sky.
 Why are you unhappy ?
 Why do you children cry ?

They kneel alone in terror
 with dread in every glance.
 Their nights are threatened daily
 by a grim inheritance.
 You dwell in whitened castles
 with deep and poisoned moats
 and cannot hear the curses
 which fill your children's throats.

20

1990

Questions for Discussion :

1. Why does Maya Angelou refer to the United States as “yet to be” ?
2. What aspects of the United States does Angelou focus on ?
3. What contrast does Angelou use in each of the first two stanzas ?
4. What , according to Angelou , causes the suffering she describes ? Who is to blame for this suffering ?

Poem Analysis :

The basic message of this poem is clear , but it will be worth starting with a close reading that pays attention to the details. Angelou uses symbols and metaphors to describe the violent power of the United States. She presents us with a one-sided view of this country , which focuses on the technology that has run away with itself to the point that it no longer takes human good into account. The poem successfully forces the reader to see the errors of technological dominance at the expense of family values , but at the same time the reader may feel that the poet overstates her case and turns the reader off.

The “grim inheritance” this poem refers to is the inheritance of wealth and power without happiness. The poet suggests that we are leaving our children the power to destroy — a power which clearly hurts those we destroy , but that is equally dangerous to us. The mistake is in assuming that money (and the power it commands) are the best goal of a country. Angelou argues that for this country to actually be united , we must pay attention to those without power — the children — who will have to pay the price for a technology that has run beyond the bounds of ethical behavior.

诗歌评析：

该诗的基本意义是很清楚的,但是,有必要对诗中的细节作一细读。安吉洛使用意象和隐喻描写美国的暴力。她将有关这个国家的片面观点呈现在读者面前,强调失控了的技术已经到了不再考虑人类利益的程度。该诗成功地让读者认识到技术统治以牺牲家庭价值观为代价的弊病,但在此同时,读者或许会感受到,由于诗人对她所关注的问题的夸大陈述而使读者产生厌烦之感。

该诗提及的“可怕的遗产”指的是缺乏幸福感的财富和权势的遗产。诗人暗示我们,留给子女的是一种摧毁力——一种显然会伤害我们所摧毁的事物的力量,而且对我们自己来说同样危险的力量。人们所犯的错误是误认为金钱(及其支配力)是一个国家追求的最高目标。安吉洛力图说服读者,要想让美国真正成为一个联合的整体,人们必须关注那些没有权力的人——儿童。这些儿童将会因已经超越了伦理道德限度的技术而不得不付出代价。

Anne Sexton (1928—1974)

Anne (Harvey) Sexton, born in Newton, Massachusetts, interrupted her attendance at Garland Junior College to marry at age nineteen. She wrote poetry as a child, abandoned it, and on the advice of her doctors, began writing again after suffering a nervous breakdown. Sexton attended Boston University with fellow student Sylvia Plath, and she studied poetry with Robert Lowell. Published in 1960, her first book of poems, *To Bedlam and Part Way Back*, recounted her mental awards. In 1974 at the age of 46, despite a successful writing career — she won the Pulitzer Prize for poetry in 1967 for *Live or Die* — she lost her battle with mental illness and committed suicide. That same

year, she had published *Death Notebook*; a posthumous volume, *The Awful Rowing toward God*, appeared in 1975.

Like Robert Lowell, Sylvia Plath, W. D. Snodgrass (who exerted a great influence on her work), and other “confessional” poets, Sexton offers the reader an intimate view of the emotional anguish that characterized her life. She made the experience of being a woman a central issue in her poetry, and though she endured criticism for bringing subjects such as menstruation, abortion, and drug addiction into her work, her skill as a poet transcended the controversy over her subject matter.

诗人简介：

安妮·塞克斯顿(1928—1974)

安妮·(哈维·)塞克斯顿生于马萨诸塞州的牛顿,后因在十九岁那年结婚而中断在加兰初级学院的学业。她自儿时便开始写诗,后放弃。但自一次精神崩溃中恢复过来以后,遵医嘱又开始写诗。塞克斯顿就读波士顿大学,与她同学的有西尔维亚·普拉斯。塞克斯顿跟罗伯特·洛威尔学习写诗,于1960年出版了第一部诗集《去精神病院半途而归》,叙述她在精神病院的最初经历。尽管塞克斯顿写作生涯极为成功,并因1967年出版的著名诗集《生或死》获普利策诗歌奖,1974年,塞克斯顿还是在与精神病的搏斗中失败,自杀身亡,时年46岁。同年,她生前最后一部诗集《死亡笔记》出版。塞克斯顿死后出版的诗集《庄重地划向上帝》于1975年面世。

塞克斯顿与罗伯特·洛威尔、塞尔维亚·普拉斯、W. D. 斯诺德·格拉斯(塞克斯顿的诗歌受其影响颇大)以及其他的“自白派”诗人一样,向读者坦率直陈对情感痛苦的看法,这与她的一生痛苦的经历有关。塞克斯顿将做女人的经历作为诗歌的中心主题,虽然因其在作品中议论诸如月经、堕胎、吸毒等话题而招致非议和批评,她的诗歌技巧却超越了人们对其诗歌题材的争论而得到肯定。

Ringing the Bells

And this is the way they ring
 the bells in Bedlam
 and this is the bell-lady
 who comes each Tuesday morning
 to give us a music lesson
 and because the attendants make you go
 like bees caught in the wrong hive ,
 we are the circle of the crazy ladies
 who sit in the lounge of the mental house 10
 and smile at the smiling woman
 who passes us each a bell ,
 who pints at my hand
 that holds my bell , E flat ,
 and this is the gray dress next to me
 who grumbles as if it were special
 to be old , to be old ,
 and this the small hunched squirrel girl
 on the other side of me
 who picks at the hairs over her lip , 20
 who picks at the hairs over her lip all day ,
 and this is how the bells already sound ,
 as untroubled and clean
 as a workable kitchen ,
 and this is always my bell responding
 to my hand that responds to the lady
 who points at me , E flat ;
 and although we are no better for it ,
 they tell you to go. And you do.

1960

Questions for Discussion :

1. How does the narrator feel about her music lesson ?
2. Does the narrator ever try to resist the asylum's enforced order ?
3. Sexton describes the bells' sound as "as untroubled and clean/as a workable kitchen. " why do you think she choose this particular image ?
4. What is the relationship of the narrator to the women surrounding her ?

5. What socio-cultural forces oppress the narrators in the above two poems? How do these forces hinder each narrator's personal and social progress? How do the narrators attempt to resist these forces?

Poem Analysis :

As the reader may have learned that Anne Sexton committed suicide, he may feel as if he can interpret her poetry correctly. The reader can do some biographical research on the poet, and consider how mental instability works as a figure in her poetry. The mind at war with itself is usually a powerful theme in much fine literature, and in her case often interacts her concern with women's roles as mothers, wives, and lovers. In fact, Sexton's concern with madness appears to be less personal and confessional than social and political.

The reader can appreciate Sexton's sharp sarcasm, eccentric imagery, and strident expression, and also find her "negative" tone in her poetry, as all-too-often readers will read her death into every element of her poems. The reader should try to consider how her tone supports her vision of poetry's purpose so as to find out her purpose is to shock us out of complacency into a recognition of hard facts and harsh realities.

The poem portrays women going mad, or downright enraged. From the point of view of the feminist criticism it can be recognized that many behavior patterns we have been trained to judge as crazy and insane are often resistance ploys of people challenging the established orders. Sexton describes, madness is often the only way her narrators can cope with their social positions. Sexton suggests that women are socially trained to repress their anger and that this repression of legitimate anger or madness can produce lunacy. Consider the bells in "Ringing the Bells" sounding as "untroubled and clean / as a workable kitchen." The reader can think and work out why the poet chooses this image of a sterile kitchen to express woman's madness. Maybe Sexton implies that the narrator's expected role in the kitchen drives her to the mental hospital.

诗歌评析：

由于读者可能事先了解安妮·塞克斯顿是自杀身亡的,可能就以为自己能够正确理解她的诗歌。读者可以对诗人的生平作一些了解,思考一下精神失常在塞克斯顿的诗中所起的作用。心理冲突或精神失常通常是很多优秀文学作品的一个强有力的主题。在她的诗歌里,这一主题经常与她对妇女作为母亲、妻子和爱人作用的关注相互影响。事实上,塞克斯顿对精神失常的关注似乎更多具有社会性和政治性,而不仅仅是对个人病情的一种自白。

读者可以欣赏塞克斯顿诗歌尖锐的讽刺、怪癖的比喻和超常规的表达,而且也能发现诗歌的那种“消极”的语调。读者在她的诗中无处不读到死亡,因此,应该深入思考诗的语调支持诗歌想象的目的,并能认识到其目的就在于将读者从沾沾自喜中惊醒,从而认识到无情的事实和严酷的现实。

这首诗描写的是精神崩溃、精神失常的妇女或极端愤怒的妇女。从女权批评的观点来看,应该认识到一点,人们以常识判断属疯狂或患精神病的行为模式经常是那些质疑挑战现

存社会秩序的人使用的抵制手段。塞克斯顿描述这一事实,精神失常往往是她诗中的叙事者对待他们的社会地位的唯一方式。诗人暗示妇女在社会里受到的训练就是要压抑自己的愤怒,而这种对合法愤怒或合法疯狂的压抑会产生精神失常。且考虑一下《摇铃》一诗中的铃声听起来“无忧无虑、清楚可辨,如可使用的厨房。”读者可以想象并理解诗人选择一个单调乏味、缺乏生气的厨房这样一个意象来表达妇女的精神崩溃。或许,塞克斯顿在此暗示,社会期待叙事者在厨房里承担的角色作用驱使她变疯,进了精神病院。

Adrienne Rich (1929—)

Adrienne Rich spent her early life in Baltimore, Maryland. She graduated from Radcliffe College in 1951 and has lived in Cambridge, Massachusetts, in the Netherlands, in New York City, and most recently in California. Her first book, *A Change of World* was published in her senior year at college in 1951. She won the Yale Younger Poets Competition that same year. Since then she has been awarded the prestigious Bollingen Prize and in 1974 was a co-winner with Allen Ginsberg of the National Book Award for poetry. She has published more than half a dozen books of poetry, including *Diving into the Wreck* (1973) and *The Dream of a Common Language: Poems 1974—1977*.

Through her poetry Rich has encouraged the questioning of conventional beliefs on is-

such homosexuality, her Jewish heritage, and the politics of oppression. Willard Spiegelman made such remarks: "Rich is our only poet who understands heroism and grandeur as the other side of degradation and suffering, and who, even in her most personal lyrics, stretches all human activities on the frame of social and political consciousness." Rich is not only an ardent feminist but also a moral allegorist, attacking symbols of power and privilege that, she believes corrode modern society. She commemorates victims, members of marginal groups, the poor, the weak, women, minorities — all "social underdogs." As Rich sees it, women and men must strive for individual and social wholeness as a means of preserving vulnerable human ego that can itself only remain "defenseless and unhoused — waiting it out."

诗人简介：

艾德里安·里奇(1929—)

艾德里安·里奇早年生活在马里兰州巴尔的摩市,1951年毕业于拉德克利夫学院,先后在马萨诸塞州的牛津、荷兰和纽约市生活过,近年住在加利福尼亚。她在1951年大学四年级时出版了第一部诗作《变化的世界》,同年,获得耶鲁大学青年诗人竞赛奖。随后获得著名的波林根奖,1974与金斯伯格共同获得全国图书奖诗歌奖。至今,她已出版了六部诗集,如《潜入失事船》(1973)和《共同语言的梦想:1974—1977诗选》。

里奇通过她的诗作就同性恋、犹太人的传统和政治压迫等问题的传统观念提出质疑。威拉德·施皮格尔曼对此作出评论:“里奇是我们时代唯一的一个诗人,她理解英雄主义和高贵庄严是社会衰退和人类苦难的另一个侧面,即使是她最为个人化的抒情诗作,她在社会和政治意识的框架里涉及的是全部的人类活动。”里奇不但是一个热忱的女权主义者,还是一个道德讽喻家,在其作品中抨击侵蚀现代社会的象征——权势和特权的现象,赞颂各种各样的受害者、边缘群体的成员、穷人、弱者、妇女、少数民族——所有“社会受压迫者。”里奇

认为妇女和男人应该努力争取个人和社会的整体利益 ,作为保存脆弱的人类自我的方式 ,因为人类自我是如此的脆弱 ,其自身只能处于“毫无抵抗和无助的状态——坐等消亡”。

Diving into the Wreck

First having read the book of myths ,
and loaded the camera ,
and checked the edge of the knife-blade ,
I put on
the body-armor of black rubber
the absurd flippers
the grave and awkward mask.
I am having to do this
not like Cousteau with his
assiduous team
aboard the sun-flooded schooner
but here alone.

10

There is a ladder.
The ladder is always there
hanging innocently
close to the side of the schooner.
We know what it is for ,
we who have used it.
Otherwise
it is a piece of maritime floss
some sundry equipment.

20

I go down.
Rung after rung and still
the oxygen immerses me
the blue light
the clear atoms
of our human air.
I go down.
My flippers cripple me ,
I crawl like an insect down the ladder
and there is no one
to tell me when the ocean

30

will begin.

First the air is blue and then
it is bluer and then green and then
black I am blacking out and yet
my mask is powerful
it pumps my blood with power
the sea is another story
the sea is not a question of power
I have to learn alone
to turn my body without force
in the deep element.

40

And now : it is easy to forget
what I came for
among so many who have always
lived here
swaying their crenellated fans
between the reefs
and besides
you breathe differently down here.

50

I came to explore the wreck.
The words are purposes.
The words are maps.
I came to see the damage that was done
and the treasures that prevail.
I stroke the beam of my lamp
slowly along the flank
of something more permanent
than fish or weed

60

the thing I came for :
the wreck and not the story of the wreck
the thing itself and the myth
the drowned face always staring
toward the sun
the evidence of damage
worn by salt and sway into this threadbare beauty

the ribs of the disaster
curving their assertion
among the tentative haunters.

70

This is the place.
And I am here , the mermaid whose dark hair
streams black , the merman in his armored body
We circle silently
about the wreck
we dive into the hold.
I am she : I am he

whose drowned face sleeps with open eyes
whose breasts still bear the stress
whose silver , copper , vermeil cargo lies
obscurely inside barrels
half-wedged and left to rot
we are the half-destroyed instruments
that once held to a course
the water-eaten log
the fouled compass

80

We are , I am , you are
by cowardice or courage
the one who find our way
back to this scene
carrying a knife , a camera
a book of myths
in which
our names do not appear.

90

1972 1973

Questions for Discussion :

1. Describe the narrator's relationship with the water. Does the sea weaken her with fright , or does it empower her ?
2. This poem both begins and ends with " the book of myths " and the camera. Why are these myths so important ? What do you think they are about ? What is the camera's purpose ? Why do you think Rich begins and ends the poem with the same images ?
3. What is so " innocent " about the ladder ?

4. The sea is usually a symbol of a female , life-giving force. Does this symbolism fit this poem ?
5. The persona of the poem is on a quest of discovery. What is she looking for ? Why must she go alone ? What could the items she finds on the wreck symbolize , if we consider that the wreck is her own consciousness ?
6. Why does the persona seem to become more than one person ? Why does she find that her names are not in the book of myths ?
7. This poem is at least partly about the search for identity. As the narrator explores the sea's depths , she also explores herself. How does the narrator seek her own identity in this poem ? Does she perceive her self as being isolated and alone , or as being part of a larger community ?
8. During the undersea journey in the poem , the narrator undergoes a number of transformations. Look for descriptions of these changes. How does her body change ? How does her psychological state change ?

Poem Analysis :

This poem consists of an extended metaphor which compares diving a wreck with a quest for self-knowledge. The camera suggests an objective recording of what she finds within herself ; the knife and the armor suggest that she can protect herself and conquer enemies. She undergoes a mystical experience in which she sees her former self and her present one , one not recorded in the book of myths.

The reader can consider the narrator's search for identity as an access point into this visual action poem. As the narrator descends into the ocean , she experiences multiple transformations. "Cripple[d]" by her flippers , she must "crawl." These images call to mind a baby ; so her entry into the sea as a sort of psychological rebirth. The ocean as a symbolic embodiment of the life-giving waters or the universal womb and would launch an analysis from these points. Even as the narrator becomes transformed into a childlike state , she does not lose autonomy and self-control. Instead , this new state grants her power. While it takes her awhile to adapt to the new environment , she soon celebrates the forceless power she receives from her mask.

Simultaneous with her entry into the ocean , the narrator loses the ability to distinguish certain objects and boundaries. Crawling alone down the ladder , the narrator is unsure "when the ocean/will begin ," she later proclaims that "I am she : I am he." Within this new environment , geographical and gender borders become blurred.

This poem is an allegorical journey toward self-identity. The ocean is a mothering environment , which treats the narrator with special care of a sort that is missing in the terrestrial world in which she is forced to live. Language cannot express this pre-symbolic experience ; she exclaims that she came for "the wreck and not the story of the wreck/ the thing itself and not the myth." At this juncture , she declares her freedom from myths. In the end , the narrator finds more than just the wreck ; she finds parts of her self. Ironically , that self does not incorporate a

more confining description , but instead involves the dissolution of certain boundaries.

诗歌评析：

该诗由一个引申的隐喻构成，将使用水中呼吸器探索失事船只与对知识的探求相比较。诗中的摄像机表示诗人对自身发现的客观记录；刀和防护衣表示她能够自我保护并征服敌人。她经历了一次神秘的体验，其中，她看到了从前的自我和目前的自我。目前的自我在神话书中尚无记录。

读者可以认为叙述者对自我的探寻是进入并理解这首视觉行为诗的切入点。随着叙述者潜入海洋，她经历了多种变化。由于戴着潜水用鳍形肢不方便，她必须在海底爬行。这些意象使读者联想起一个婴儿，因此，可以将她进入大海联想为一种心理的复活和再生。海洋作为生命之水（羊水）或作为宇宙子宫象征性体现，可帮助读者从这几点出发对诗歌进行分析。即使叙述者变成了儿童状态，她并没有失去自治和自我控制的能力。相反，这一新的状态给予她以力量。虽然她花了一些时间去适应新的环境，她很快就欢庆自己从氧气面罩里获得的微弱的力量。

叙述者在进入大海的同时失去了区分某些物体和界限的能力。她在沿着舷梯下到大海去的时候，不很肯定“海洋是什么时候开始的”，但她后来宣布“我是她：我是他。”在这个新的环境里，地理和性别的界限变得模糊了。

该诗还是具有讽喻性的寻找自我的探索经历。海洋是一种母性抚育的环境，给予叙述者一种特别的关照，这种关照是她在那个被迫生存的地球环境里所没有的。语言无法表达这一前象征性体验。她大声呼喊道，她来到海底寻找“失事船只，而不是来寻找失事船只的故事（或/）是来寻找事物本身，而不是神话。”在这个接合点，她声称自己摆脱了神秘虚无。最后，叙述者找到的不仅仅是失事的船只，她还找到了部分自我。具有讽刺意义的是，那个自我并不包含一个更为限制性描写，而是包含某些界限的消失。

Sylvia Plath (1932—1963)

Sylvia Plath, one of the most remarkable poets in English of the past half-century, was born in Boston, Massachusetts, the daughter of a German father and an Austrian mother whose attitudes and personalities were restlessly exposed in their daughter's writing. At seventeen she published her first poem and her first short story. She entered Smith College on a scholarship, but she became increasingly filled with apprehensions of horror and death and obsessed with a sense of isolation and entrapment: "I've gone around for most of my life as in the rarified atmosphere under a bell jar."

Plath won a student contest that sent her to work in New York for a national magazine, and struggled with a year-long siege of mental illness for which she underwent shock

treatments. Returning to Smith, she was graduated with top honors. Later she studied at Cambridge University in England, where she met and in 1956 married the poet Ted Hughes. Estranged from her husband, she committed suicide in London on February 11, 1963, leaving two children and, in manuscript, the intense, powerful poems that went into her posthumous, highly acclaimed collection, *Ariel* (1965).

The work of Sylvia Plath represents a romanticism in extremes, intense private agonies made public with a grotesque clarity. Her poetry has been praised as a supreme example of the confessional mode in modern literature and disparaged as "the longest suicide note ever written."

诗人简介：

塞尔维亚·普拉斯(1932—1963)

塞尔维亚·普拉斯是20世纪后半叶最杰出的英语诗人之一,生于马萨诸塞州波士顿市,其父母分别为德国和奥地利移民,他们的人生态度和个性在普拉斯的作品里经常得到表现。普拉斯在17岁时发表了她的第一首诗和第一个故事。她获得奖学金入读史密斯学院,但越来越觉得自己为恐惧和死亡所困扰,感到强烈的孤独和窒息。她曾这样描写自己的感受“我一生大多的时间似乎都是在一个空气稀薄的钟形罩瓶里徘徊”。

普拉斯在一次学生竞赛中得奖,得以到纽约市的一家全国性杂志工作。同时,却又为一年到头的神精病困扰,并接受休克疗法。随后,她回到史密斯学院,以优异的成绩毕业。普拉斯后来去英国就读剑桥大学,结识了诗人特德·休斯,并于1956年与其结婚。由于感情日趋疏远冷淡,她1963年2月11日在伦敦自杀,遗有两个子女。她的那些情感强烈有力的诗歌手稿在其去世后收入《爱丽尔》(1965年)。

塞尔维亚·普拉斯的作品代表了一种极端的浪漫主义,诗中强烈的个人痛苦极其清楚了地得以表现。她的诗歌既被誉为现代文学中自白诗的最高典范,又被贬低为“有史以

来最长的自杀笔记。”

Mirror

I am silver and exact. I have no preconceptions.
 Whatever I see I swallow immediately
 Just as it is , unmisted by love or dislike.
 I am not cruel , only truthful —
 The eye of a little god , four-cornered.
 Most of the time I mediate on the opposite wall.
 It is pink , with speckles. I have looked at it so long
 I think it is a part of my heart. But it flickers.
 Faces and darkness separate us over and over.

Now I am a lake. A woman bend over me ,
 Searching my reaches for what she really is.
 Then she turns to those liars , the candles or the moon.
 I see her back , and reflect it faithfully.
 She rewards me with tears and an agitation of hands.
 I am important to her. She comes and goes.
 Each morning it is her face that replaces the darkness.
 In me she has drowned a young girl , and in me an old woman
 Rises toward her day after day , like a terrible fish.

10

1963

Questions for Discussion :

1. Describe the speaker's attitude toward herself. Is she self-confident? What doubt does she have about herself? How can she claim to have no preconceptions?
2. Why does Plath transform the speaker from a mirror in stanza one to a lake in stanza two? What qualities do a mirror and a lake have in common? What qualities differ?
3. Why does the speaker call candles or the moon "those liars"?
4. In stanza two, how does the bending woman react to the lake? Why does she react this way?
5. In this poem, Plath explores themes of self-image, self-reflection, self-construction, narcissism, etc., by considering the perspective of the reflective mediums which people look into seeking self-affirmation. First consider the discovering mirror, which admittedly "swallow[s] immediately" anything it sees. How does Plath portray the mirror, and why? Next consider her portrayal of the lake. How do both mirror and lake feel about their reflections?

Poem Analysis :

In this poem, the personified mirror speaks of its life, in which it reflects and has come to love the wall opposite itself. Yet it also reflects the woman who sees herself aging daily, changing from a young girl into an old woman resembling a “terrible fish” (lines 17—18). Plath in this poem explores the reflective mediums of mirrors and lakes, and how they affect those (women) who gaze into them. While people faithfully seek truth in their reflection, they often are sadly and disturbingly dissatisfied with what they see: a mirror is never a clean or pure reflective surface, because what any individual sees when gazing into a mirror is necessarily affected by cultural assumptions and ideologies about beauty, how a body/face should look, etc. Aging is a natural process, yet the lake/speaker observes that “[i]n me she has drowned a young girl, and in me an old woman/Rises toward her day after day, like a terrible fish.” The fish is clearly a symbol of a horrible and inevitable transformation from loveliness to ugliness. The “truthful” mirror reminds its owner that her days are running out, and that when her beauty is gone she will be considered less than human. Horrific in consuming the girl’s hopeful youth, the lake also is the sight of the aging woman’s rising. This rising might be read as a positive active confrontation against the stable “truth” and fixed identity the reflective medium ostensibly offers. If the aging woman can accept this rising “terrible fish” and integrate it into her identity, she might gain the autonomy she seeks.

诗歌评析：

在该诗中，拟人化的镜子叙述自己的生活，它反照对面的墙，并逐渐地爱上了这堵墙。而且，它也反照那位每天对镜自怜的妇女，她目睹自己随着日月的逝去变老，由年轻的姑娘变成满脸皱纹的老妇，像“一条难看的鱼”（第17—18行）。普拉斯在诗中探讨了镜子和湖泊这一起反射作用的媒体，以及这些媒体是如何影响那些凝视它们的妇女的。虽然，人们忠实地在他们的映像中寻找真实，但他们经常因自己所看到的真实而感到悲伤和不满。镜子决不是一个干净或纯粹的、可以反射影像的表面，因为任何一个人凝视镜面所看到的自然会受到其有关美、人体或面孔等的文化假设和意识形态的影响。衰老是一个自然的过程，但是，湖泊或说话人观察到“在我这面镜子里，她，一个年轻姑娘，淹溺水中，在我这面镜子里，一个老妇，像一条难看的鱼，从水中浮升。”鱼显然是一个从可爱、漂亮到老迈、丑陋这一可怕但又不可避免的转变过程的象征。“诚实”的镜子提醒它的所有者，她的青春和岁月正在逝去。一旦她的美貌逝去，她将不再被视为正常的人。湖泊在消耗这位姑娘充满希望的青春方面所起的作用令人恐惧，同时又目睹了老妇由湖内的上升。这一上升或许可以理解为起反射作用的媒体表面面对永恒不变的“真理”和固定身份一种肯定和积极的正视。如果日见衰老的妇女能够接受这一上升的鱼，并将其融入自己的身份，她或许能够获得所寻求的自治和自主。

Marge Piercy (1936—)

Marge Piercy , born in poverty in Detroit during the depression , was the first member of her family to attend college. After earning a bachelor's degree from the University of Michigan in 1957 and a master's degree from Northwestern University in 1958 , she moved to Chicago. There she worked at odd jobs while writing novels (unpublished) and engaging in action on behalf of women and Af-

rican Americans and against the war in Vietnam. She published eight novels , including *Woman on the Edge of Time* (1976). She has also written a play , essays , and nine volumes of poetry , including *Available Light* (1988). When she is not giving readings and conducting workshops throughout the country , she writes in her Cape Cod home.

诗人简介：

玛吉·皮尔西(1936—)

玛吉·皮尔西生于大萧条时期底特律的一个贫困家庭 ,为全家第一个有机会得以上大学的孩子。她于1957年在密歇根大学获学士学位 ,1958年在西北大学获硕士学位 ,然后便移居芝加哥。她一边打零工 ,一边创作小说(未出版) ,并代表妇女和非裔美国人参与社会活动和反对越南战争。她出版了8部小说 ,包括《时间边缘的妇女》(1976)。此外 ,她还创作了一部剧本、数量不菲的散文、评论和9卷诗集 ,如 :《有用的光线》(1988)。她在全国各地朗诵诗作或举行写作研习会 ,其他时间则在其科德角的家中从事写作。

The Secretary Chant

My hips are a desk.
From my ears hang
chains of paper clips.
Rubber bands form my hair.
My breasts are wells of mimeograph ink.
My feet bear casters.
Buzz. Click.
My head
is a badly organized file.
My head is a switchboard
where crossed lines crackle.
My head is a wastebasket

of worn ideas.

Press my fingers

and in my eyes appear

credit and debit.

Zing. Tinkle.

My naval is a reject button.

From my mouth issue canceled reams.

Swollen , heavy , rectangular

20

I am about to be delivered

of a baby

xerox machine.

File me under W

because I wonce

was

a woman.

1971

Questions for Discussion :

1. What sort of things does the narrator compare herself to , and why ?
2. In what ways is this poem a chant ?
3. Why do you think the narrator compares her head to three things ?
4. What is the tone of the poem ?
5. Identify the lines where Piercy uses alliteration. What effect does this have ?
6. How does Piercy use the word “wonce” ?
7. If the narrator claims that “I wonce / was / a woman ,” what is she now ? What do you think changes her ?
8. In what manner does the narrator portray her own body ?
9. Interpret the image of the “baby / xerox machine” giving birth to the narrator. What strikes you about this image ?

Poem Analysis :

This poem chronicles a woman's alienation in the workplace. The secretary feels that the labor in the office not only dehumanized her but also ultimately desexualized her so as to make her feel analogous to machines mentioned in the poem. If the secretary gives birth to the xerox machines , we can explore the process by which sexual reproduction becomes overcome by the sterility of the machine. If the xerox machine gives birth to the secretary , we can consider the secretary's regression into childhood. Not unlike a child exploring her body , the secretary discovers that her body is alien to her ; her breasts give her no pleasure , but are identified with copy ink. Like a newborn child , the secretary feels powerless , lacking control over her environ-

ment. If she is born of a copy machine ,she is not unique ,but is merely a fading copy of something else. The poet achieves the opposite of personification :instead of giving inanimate objects human traits ,she constructs the human as lifeless. Implicitly critiquing the capitalist division of labor ,Piercy foregrounds the work environment where this secretary feels no connection to the products of her labor. The secretary does not see her work as contributing to any productive process ,but rather sees her work as useless and restrictive. This sort of alienation further cripples the worker ,paralyzing her creativity and reducing the threat that the worker may actually try to change the system. Thus ,the secretary does not feel that her work contributes positively to society :only slightly relevant in the bureaucratic tailpin ,her work has no apparent connection to the rest of the world. Not offering a means to communicate with society ,her job cuts her off and in doing so restricts ,defines ,and controls her body and the way she perceives herself.

诗歌评析：

该诗记录了一位妇女在其工作地点感受到一种孤独寂寞的情感。这位女秘书感到办公室的工作不仅剥夺了她的个性 ,而且最终使她失去了性别 ,使她觉得自己几乎变成了诗中提到的机器。如果说 ,这位秘书变成了“施乐”牌复印机 ,我们可以认为秘书经过蜕变 ,返回了童年。这位秘书就像一个在仔细探查自己身体的孩子 ,发现自己的身体是那么的陌生不同。她的胸部就像复印机的油墨 ,不能给她以任何的快感。她就像一个新生儿 ,毫无能力 ,不能控制自己所处的环境。如果说 ,她生来就是一台复印机 ,那倒并非特殊奇怪 ,但她却不过是某一种在褪色的复印件。诗人在此取得与拟人化相反的效果 :她不是赋予无生命的物体以人类的特征 ,而是将人类描绘成无生命的东西。皮尔西以暗示的语气批评了资本主义的劳动分工 ,但在表面上却只描写了这位女秘书的工作环境。在这种工作环境中 ,她觉得自己与自己劳动的成果毫无关系。这位秘书不认为自己的工作对生产过程有任何贡献 ,而是认为自己的工作毫无价值的 ,是限制自我的。这种孤独陌生感进一步削弱了女秘书的工作干劲 ,束缚了她的创造性 ,减少了她可能会采取行动 ,试图改变社会制度的威胁。因此 ,女秘书并不觉得她的工作能为社会作出积极的贡献 ,只是官僚机构体系中一个无足轻重的小零件 ,她的工作与社会其他部分没有明显的联系。她的工作没有给她提供一个与社会交流的方式 ,而是将她与社会隔绝。这样一来 ,也就限制、确定和控制了她的身体和她认识自己的方式。

Sharon Olds (1942—)

Sharon Olds was born in San Francisco. She studied at Stanford and holds a Ph. D. from Columbia University, which she earned in 1972. She settled afterward in New York City, where she teaches creative writing at New York University and the Goldwater Hospital (a public facility for the severely physically disabled). She is the New York State Poet Laureate for 1998—2000. Olds's books include *Satan Says* (1980), *The dead and the Living* (1983; National book Critics Cir-

cle Award), *The Father* (1992), and *The Wellspring* (1997). She was awarded a Lila Wallace Reader's Digest Writer's Award in 1993. She has also received a National Endowment for the Arts Grant and a Guggenheim Fellowship. Olds's work is anthologized in over 100 collections, ranging from literary/poetry textbooks to special collections. Her poetry has been translated into seven languages for international publications.

诗人简介：

莎伦·奥尔兹(1942—)

莎伦·奥尔兹生于旧金山,就读于斯坦福大学,并于1972年获哥伦比亚大学博士学位。随后,她定居纽约市,在纽约大学和戈特华特医院(专门治疗严重残废病人的公共医疗机构)教授写作。她还是纽约州1998—2000年度桂冠诗人。奥尔兹的作品有:《撒旦说话》(1980),《死者与生者》(1983,获全国图书批评界奖),《父亲》(1992)和《源泉》(1997)。她于1993年获得莱拉·沃利斯读者文摘作家奖,还获得过国家艺术基金和古根海姆基金。奥尔兹的作品被选入一百多部诗选或选集,诸如文学或诗歌教科书以及专集。她的诗歌已经译为七种语言在世界各国出版。

The Death of Marilyn Monroe

The ambulance men touched her cold
body, lifted it, heavy as iron,
onto the stretcher, tried to close the
mouth, closed the eyes, tied the
arms to the sides, moved a caught
strand of hair, as if it mattered,
saw the shape of her breasts, flattened by
gravity, under the sheet,
carried her, as if it were she,

down the steps.

10

These men were never the same. They went out afterwards , as they always did , for a drink or two , but they could not meet each other's eyes.

Their lives took
 a turn — one had nightmares , strange
 pains , impotence , depression. One did not
 like his work , his wife looked
 different , his kids. Even death
 seemed different to him — a place where she
 would be waiting ,

20

and one found himself standing at night
in the doorway to a room of sleep , listening to a
woman breathing , just an ordinary
woman
breathing.

1983

Questions for Discussion :

1. What images in this poem are most powerful ? Are they fully developed as images ?
2. This poem describes the aftermath of the death of an American idol. Why does she have the effect she does on the “ ambulance men ” who came for her body , men who see death all the time ? Why would this death be any different from the others ?

Poem Analysis :

This poem treats an icon of Americana , the sex-goddess whose naked body was revered in every garage or college-man's dorm room in America. She was the wife of Joe DiMaggio , the greatest of modern baseball players , and Arthur Miller , the greatest of modern American playwrights. By focusing on her body , which fascinated the whole nation , Olds changes our relationship to Marilyn. The ambulance men were used to dealing with bodies , but with Marilyn they realized that the body is only a small part of what fascinated her. Without her spirit inhabiting the body , they had no dreams , no fantasies. The implication is that her death changed the lives of men whose specialty was death. With her an ideal died , not just a person.

诗歌评析：

该诗论述的是美国历史的偶像玛莉莲·梦露,这位好莱坞艳星的裸体照被其敬慕者挂

在美国的每一个车库和每一个大学生宿舍里。她先后成为现代美国最伟大的棒球运动员乔·迪马吉奥和现代美国最伟大的剧作家阿瑟·米勒的妻子。奥尔兹通过将其叙述聚焦于玛莉莲那使全美上下着迷的身体,改变了人们与玛莉莲的关系。救护人员在处理玛莉莲的遗体,这些人认识到她的身体只是使她为人迷恋的一小部分。没有寓于她身体的灵魂,他们对玛莉莲便不会有任何梦想和幻想。诗歌的含义在于玛莉莲的死改变了那些专门从事殡仪工作人员的生活。随玛莉莲死去的不仅仅是一个人,更是一种理想。

Rita Dove (1952—)

Rita Dove was born in 1952 in Akron , Ohio and attended Miami University in Ohio. After her graduation , studied modern European literature as a Fulbright scholar in West Germany for a year , she returned from Europe and received an M. F. A. in creative writing from the University of Iowa. She taught creative writing at Arizona State University and is now a professor of English at the University Virginia as well as an associate editor of Callaloo , the journal African Amer-

ican and African letters. When she won the 1987 Pulitzer Prize for poetry for *Thomas and Beulah* (1986) , she became the second African American poet (after Gwendolyn Brooks in 1950) to receive such high recognition. Dove's books include *The Yellow House on the Corner* (1980) , *Museum* (1983) , *Grace Notes* (1989) , and *Mother Love* (1995). In 1993 , Dove was appointed Poet Laureate for 1993—1994 by the Library of Congress.

诗人简介：

丽塔·达芙(1952—)

丽塔·达芙生于俄亥俄州阿克伦市，就读于俄亥俄州的迈阿密大学。毕业后作为富布赖特学者在当时的西德学习现代欧洲文学一年。自欧洲回国后，她在衣阿华大学获写作专业的美术硕士学位，曾在亚利桑那州立大学教授写作，目前任弗吉尼亚大学教授和非裔美国人和非洲人文学会学刊《考拉路》(Callaloo)的副主编。她的诗作《托马斯和比尤拉》(1986)获得1987年普利策诗歌奖，使她成为继格温多琳·布鲁克斯于1950年获此殊荣的第二个非裔美国诗人。达芙的作品有：《角落处的黄房子》(1980)，《博物馆》(1983)，《装饰音》(1989)和《母爱》(1995)等。1993年，美国国会图书馆推选达芙为美国桂冠诗人。

Used

The conspiracy's to make us thin. Size three's
all the rage , and skirts ballooning above twinkling knees
are very man-child's preadolescent dream.
Tabula rasa. No slate's *that* clean —

we've earned the navels sunk in grief
when the last child emptied us of their brief
interior light. Our muscles say *We have been used.*

Have you ever tried silk sheets ?I did ,
 persuaded by postnatal dread
 and a Macy's clerk to bargain for more zip.
 We couldn't hang on , slipped
 to the floor and by morning the quilts
 had slid off , too. Enough of guilt —
 It's hard work staying cool.

10

1989

Questions for Discussion :

1. Reread the third stanza of "Used" ?What is the impetus , the specific sense of guilt driving Dove's poem ?
2. What does the speaker imply about the male preference for thin , short-skirted women by her use of the term " man-child " ?Why is man-child's dream " preadolescent " ?
3. Explain why Dove uses the collective " we/us " as her mode of address in " Used. "
4. According to the speaker , why does she try satin sheets ?What specific fears induce her to take the Macy's clerk's advice ?
5. what does the speaker refer on a literal level when she claims " *We have been used* " ?Does the speaker imply that women have been used in other ways ?
6. The idea of a *tabula rasa* or blank slate is crucial to Dove's poem. In what sense is a woman's effort to meet contemporary beauty standards an effort to become a blank slate ? How is the notion of a female *tabula rasa* related to the idealization of women and feminine beauty ?Why is this notion problematic ?

Poem Analysis :

"Used" originates in the speaker's guilt over a body marked by pregnancy and childbirth and her "postnatal dread" of sexual undesirability. From this starting point , Dove retrospectively explores the ideological underpinnings of a rage for female physical perfection. Claiming women's earned right to physical imperfection in lines 5 through 7 , the speaker goes on to exercise this right in her closing line , substituting for the abstract "cool" of an ideal body , the basic and unglamorous imperative of a real , female body — staying cool. The poet's closing line re-appropriates the power that had been defused by social conspiracy. Compared to the hard work of staying cool , the rage for size threes and mini skirts becomes almost trivial.

The reader can explore how the poet's controlling image of the marked body intersects issues of use and of the *tabula rasa*. The poet records physical signs — the sunken navel and the slack muscles — which mark a woman "used" by childbirth. Located in perfected , unmarked flesh , the preeminent standard of feminine beauty disparages the woman whose flesh records the facts of her own reproductive womanhood as "used" goods. This notion has extremely negative connotations in American culture , and especially as it coincides with the preadolescent dreams

of the poem's man-children.

The reader may consider the disjunction between the physical facts of childbearing and contemporary standards of feminine beauty. Through this disjunction, Dove's irony should become quite clear. If the unmarked woman is the truly beautiful, desirable woman, then society must hold in contempt the weight gain, stretch marks, slack muscles, and cesarian or episiotomy scars associated with what has been traditionally and ostensibly elevated as woman's most beautiful act, the act of childbirth. The reader may go to target the source of the speaker's disdain. Does she resent having been used by childbirth or by an ideology which, idealizing childbirth as woman's primary and most noble function, simultaneously rejects the physical realities it involves?

诗歌评析：

《用过的》一诗的写作源于说话者对带有怀孕和生育印记的身体所具的罪恶感和孩子出生后对性厌恶恐惧感受到的内疚。从这一点出发,达芙回顾性地探讨了对女性体质的完美所表现的狂热的意识形态基础作出探讨。说话者在第5—7行中声称妇女拥有体质不完美的权利,并在结尾一行中行使这一权利,以一个基本的,没有魅力的,但却真实的女性躯体——保持“酷”,去替代一个理想化躯体的抽象的“酷”。诗的最后一行重新利用被社会共谋削弱了的力量。与保持“酷”这一艰巨工作相比较,对三围尺寸和迷你裙的狂热变得无足轻重了。

读者可以探讨诗人所创造的关键意象——带有标记的身体——是如何与有关被利用的身体和空白心灵等问题的交叉贯穿的。诗人记录下留在身体上的标记——凹陷的肚脐和松弛的肌肉——这些都标志着一个妇女被生育“利用”过。完美无瑕,不带任何印记的肌肉为女性美的最佳标准,这一标准贬损了那位妇女,她的肌肉将其生育过的女人身份记录为“用过的”商品。这一观念在美国文化中带有极端的否定含义,尤其是在这一观念与诗中男孩青春期前梦想相互呼应的语境中。

读者可考虑分娩对妇女身体的影响与时下人们对女性美标准之间的脱节和不连贯,达芙的讽刺通过这两者之间的对照显得十分清楚。如果说不带任何印记的女性(身体)就是真正漂亮迷人,悦人心意的女性,那么,社会就必定会鄙视发胖、萎缩纹、肌肉松弛和剖腹产留下的刀痕等,而人们又往往将剖腹产而得的伤痕与分娩相联系,将其誉为妇女最美丽的行为。读者可能会探寻诗中说话人提及的鄙视的缘由。她是因为被生育利用过而怨恨呢,还是愤恨那种将生育美化为妇女最重要和最崇高的职责,同时又厌弃生育的具体现实的想法呢?

Cathy Song (1955—)

Cathy Song was born in Honolulu in 1955 of a Chinese mother and a Korean father. The landscape belongs to her present but also evokes her childhood and the memory of another , more distant landscape — the Asia of her ancestors. Many of Song's poems render the mysteries of what she has called "familial and personal ties ; lives overlapping ," and her sense of these ties extends backward to ancestors as well as forward to her own children. She began her college education at the University of Hawaii and then attended Wellesley College. She holds a bachelor's degree from Wellesley College and a master's degree in creative writing from Boston University. She has since taught crea-

tive writing at a number of colleges and universities. A manuscript that she submitted to the Yale Series of Younger Poets was chosen as the winner and in 1983 was published under the title of *Picture Bride*.

Song's ability to write about her own or another's experience as an acute observer may have to do with her multicultural background , which often places her on the boundary of what she sees. Her capability to let the power of observation give rise to feeling recalls at times the work of Elizabeth Bishop and also suggests Song's resemblance to the Utamaro of her poem *Beauty and Sadness* , whose "invisible presence/ one feels in these prints. "

诗人简介：

卡西·宋(1955—)

卡西·宋 1955 年生于夏威夷的火奴鲁鲁 ,其父为朝鲜人 ,母亲是中国人。她的环境属于她目前的生活 ,同时又激发起她对童年 ,甚至对另一个更为遥远的环境 ,她的祖辈生活的亚洲的回忆。卡西·宋的许多诗歌将她所称之为“家庭和个人的纽带 ;不同生活方式的相互交叠”转变为其作品中神秘性的描述 ,而且 ,她对这些纽带 ,或血缘关系的意识不仅延伸至其祖辈 ,而且感染到自己的子女。卡西先在夏威夷大学就读 ,然后又上韦尔兹利学院 ,并获该校的学士学位和波士顿大学写作专业硕士学位。自毕业后 ,她先后在几个院校教授写作。她的诗作获得耶鲁大学青年诗人诗作奖 ,并于 1983 年以《照片新娘》为题发表。

卡西作为一个敏锐的观察者生动描述自身或他人的生活经历的能力或许与她多元文化的家庭背景有关 ,这使她得以置身所观察的环境的边缘。她能够使自己的观察力激发情感 ,时而使读者联想起伊丽莎白·毕肖普的作品 ,也不时使人想起她与其诗作《美与悲》里的尤塔马罗的相似之处 :“人们在这些印迹里感受到/其无形的存在。”

The Youngest Daughter

The sky has been dark
for many years.
My skin has become as damp
and pale as rice paper
and feels the way
mother's used to before the drying sun
parched it out there in the fields.

Lately , when I touch my eyelids ,
my hands react as if
I had just touched something
hot enough to burn.
My skin , aspirin colored ,
tingles with migraine , Mother
has been massaging the left side of my face
especially in the evenings
when the pain flares up.

10

This morning
her breathing was graveled ,
her voice gruff with affection
when I wheeled her into the bath.
She was in a good humor ,
making jokes about her great breasts ,
floating in the milky water
like two walruses ,
flaccid and whiskered around the nipples.
I scrubbed them with a sour taste
in my mouth , thinking :
six children and an old man
have sucked from these brown nipples.

20

I was almost tender
when I came to the blue bruises
that freckle her body ,
places where she has been injecting insulin

30

for thirty years. I soaped her slowly ,
 she sighed deeply , her eyes closed
 It seems it has always
 been like this : the two of us
 in this sunless room ,
 the splashing of the bathwater.

In the afternoons 40
 when she has rested ,
 she prepares our ritual of tea and rice ,
 garnished with a shred of gingered fish ,
 a slice of pickled turnip ,
 a token for my white body.
 We eat in the familiar silence.
 She knows I am not to be trusted ,
 even now planning my escape.
 As I toast to her health
 with the tea she has poured , 50
 a thousand cranes curtain the window ,
 fly up in a sudden breeze.

1983

Questions for Discussion :

1. Characterize the narrator's relationship with her mother.
2. What does the narrator tell us about her life by emphasizing the darkness of the sky and the paleness of her skin ?
3. Discuss the poem's closing image and the effect of its juxtaposition with the speaker's toast.
4. Discuss the various forms of feminine power song explores in her poem. What cues does the poet provide to signal the mother's enormous power ? Where does the daughter's power lie ? How do both women manipulate intimacy and silence ?

Poem Analysis :

Song divides simple sentences into carefully measured clauses in order to approximate the quiet , predictable rhythms of ritual. In this parable of the dutiful child , the daughter's daily ritual of intimacy with her mother has become a refuge and a prison. In the sunless world of the bath , time is suspended as if , the daughter observes , " it has always/ been like this. " Removed from the world in the milky , watery realm of the maternal , the daughter has grown pale , almost ghostly compared to the walrus-like materiality of the mother whose brown skin and nipples signal her more fully realized experience of work , men , sexuality. In fact , the mother's bulk

seems to anchor the daughter implacably to her obligation. The rush of cranes at the end of the poem disrupts the monotonous formality and implicit tension of this relationship, signaling the approach of that moment when the daughter will take flight.

诗歌评析：

卡西·宋将简单句分为精心构成的分句,旨在使诗行接近说话者帮助母亲洗澡沐浴这一仪式安静但可预言的节奏韵律。在这首描述孝顺女儿的诗歌里,女儿与其母亲亲密接触的沐浴仪式的环境已经成为一种庇护所和监狱。在不见阳光的盥洗间里,女儿观察到时间是静止暂停的,似乎“它(时间)一直就是这样。”远离尘世,浸泡在象征母性的乳状的、似水的环境里,女儿与母亲海象般身体相比,变得很苍白,几乎如幽灵一般。母亲棕色的皮肤和乳头表现她对工作、男人、性欲更为充分的认识和理解。事实上,母亲庞大的躯体似乎使女儿不可回避地忠实于她的职责和义务。诗歌结尾处鹤群的惊起中断了单调重复的仪式和母女间关系内在的紧张,象征着女儿即将逃避飞走那一时刻的到来。

Lost Sister

1

In China ,
even the peasants
named their first daughters
Jade —
the stone that in the far fields
could moisten the dry season ,
could make men move mountains
for the healing green of the inner hills
glistening like slices of winter melon.

And the daughters were graceful :
they never left home.

10

To move freely was a luxury
stolen from them at birth.
Instead they gathered patience ,
learning to walk in shoes
the size of teacups ,¹
without breaking —
the arc of the movements
as dormant as the rooted willow ,
as redundant as the farmyard hens.

20

But they traveled far
in surviving ,
learning to stretch the family rice ,
to quiet the demons ,
the noisy stomachs.

2

There is a sister
across the ocean ,
who relinquished her name ,
diluting jade green
with the blue of the Pacific.
Rising with a tide of locusts ,
she swarmed with others
to inundate another shore.
In America ,
there are many roads
and women can stride along with men.

30

But in another wilderness ,
the possibilities ,
the loneliness ,
can strangulate like jungle vines.
The meager provisions and sentiments
of once belonging —
fermented roots , Mah-Jongg² tiles and firecrackers —
set but a flimsy household
in a forest of nightless cities.
A giant snake rattled above ,
spewing black clouds into your kitchen.
Dough-faced landlords
slip in and out of your keyholes ,
making claims you don't understand ,
tapping into your communication systems
of laundry lines and restaurant chains.

40

50

You find you need China :
your one fragile identification ,
a jade link

handcuffed to your wrist.
 You remember your mother
 who walked for centuries ,
 footless —
 and like her ,
 you have left no footprints ,
 but only because
 there is an ocean in between ,
 the unremitting space of your rebellion.

50

1983

Notes :

1. A reference to the practice of binding young girls' feet so that they remain small. This practice , which crippled women , was common in China until 1949.
2. Or mahjong , an ancient Chinese game played with dice and tiles.

Questions for Discussion :

1. How does song express her admiration for the Chinese women ?
2. What surroundings did the expatriate find in a strange country ? What did they lose in the new land ?

Poem Analysis :

This poem details the repressed and restrained life of a Chinese woman , with her feet traditionally bound (line 16) , and contrasts her life with the physically freer life of a woman who emigrated to the United States. But the speaker finds a good deal to admire in those women who remained in China (line 22). By contrast the expatriate finds the loneliness of unfamiliar and threatening surroundings. None of the women leaves any “ footprints ” (line 61) , i. e. , no special marks of identity , whether in the homeland or in the new land , but the traditional woman at least has the identity of being part of a long line of women upheld by well-understood and honored traditions.

诗歌评析 :

该诗详尽地描述了一位中国传统裹足妇女受压抑和限制的生活 ,并将其生活与一位移民到美国的妇女身心自由的生活作了比较。然而 ,诗中的说话者却在那些仍然留在中国的妇女身上看到了许多值得敬慕的品质。与之形成对照的是那位移居国外的妇女在带有威胁性的陌生环境里感受的孤独。这些移民妇女没有留下任何“ 足迹 ”(第 51 行) ,也就是说 ,无论是在母国或是新的国度 ,没有特别的身份标记。而传统妇女至少拥有作为妇女漫长家系一部分的身份 ,这一家系是得到充分的理解和敬重的。

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