

<<英美诗歌名篇选读>>

图书基本信息

书名：<<英美诗歌名篇选读>>

13位ISBN编号：9787040221350

10位ISBN编号：7040221357

出版时间：2007-6

出版时间：高等教育出版社

作者：黄宗英

页数：309

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前言

《英美诗歌名篇选读》是一本为本科英语专业英美诗歌选读课和非英语专业高年级英语素质教育选修课编写的教材。

内容选用14世纪以来英美各个时期代表诗人的名作。

编者对入选诗人及其诗歌提供了简介、注释及启发性思考题。

诗人简介涉及诗人生平、主要成就、创作风格以及英美诗歌史上的主要流派和运动。

入选诗歌力争以点见面，坚持艺术性与系统性兼顾的原则。

诗文注释涉及基本诗歌体裁（如，十四行诗形式与内容的契合变化）、英诗格律、重点难点、诗篇主题以及诗化主题的各种艺术手法等等。

编者在掌握翔实材料的基础上，介绍英美诗歌史上具有里程碑意义的诗歌名篇及其内涵；希望既能够反映英美诗史脉络，又能鞭辟入里地解释一些名诗片段，做到精练而不失其精要，给读者一种豁然开朗又丝丝入扣的认知体验。

希望读者通过细读名诗原作，提高对英语语言的感受能力和对英语文学作品的鉴赏能力，从而拓展英语文学与文化知识，增强外语学习的文化意识，陶冶情操，提高综合素质。

北京大学资深教授赵萝蕤博士曾经在一篇随笔中写到：“想把英语学好，总得多读点思想性和艺术性都比较好的文学作品，而且还得付出一定的辛勤劳动，把作品读得透一点，不能光想着图快，图省力。

……诗歌是一种进一步加了工的语言。

……多读文学作品很有必要，不完全是为了‘锦上添花’；因为文学作品往往有极丰富的生活内容，而思想性和艺术性好的作品还往往是内容与形式的完美结合，读了不但开阔眼界，增长知识，还能够极大地提高鉴别能力和表达能力；关键在于是否肯费点力气，多用点心，这样日复一日必定会见效果的。

诚然，初读英诗的读者会因为理不顺英国文艺复兴时期斯宾塞、莎士比亚、弥尔顿等伟大诗人诗歌中许多盘根错节的句法结构而感到困惑；会因为英国玄学派诗人笔墨中的“怪诞比喻”而感到百思不解；也会因为现代和当代英美诗人诗歌貌似简单而找不到可以入诗的元素。

但是，我们也总会因为最终体悟到斯宾塞、莎士比亚、弥尔顿等诗人名篇中曲中带直的抑扬顿挫而感到欣喜若狂；我们也总会因为最终体会到邓恩笔下的“怪诞比喻”所蕴涵的丰富情感与敏锐思想而拍案叫绝；也会因为最终体察到现代和当代诗人貌似简单的外衣下所隐藏的深邃哲理而感到兴奋不已。

每当我们意识到英美诗歌能够让生命意义得以升华的时候，我们学习英语的意义也同时得到了升华。在这一时刻，英语教学中的文化意识问题悄然进入我们的心灵深处；在这一时刻，我们能够发现英语学习不是一种“疯狂”的行为，而是一种心灵的历练。

在本书的编写过程中承蒙许多专家、学者不吝赐教。

我感谢北京大学和纽约州立大学奥本尼分校（SUNYatAlbany）对我从事英美诗歌教学科研工作的关心与培养。

我感谢北京联合大学应用文理学院领导和外国语言文化系的全体师生对我的信任与支持。

我感谢高等教育出版社对该选题的认可与鼓励，感谢刘援社长、贾巍老师的策划与指点，感谢秦彬彬编辑所付出的辛勤劳动。

我感谢北京大学孙亦丽教授在百忙中认真审读了全稿，也感谢美国惠顿学院Wayne Martindale教授及其夫人Nita Martindale女士审读了部分书稿。

还要感谢北京大学图书馆祝德光、柴振才、杜璐等几位老师多年来对我的支持。

本书根据编者从事英美诗歌教学的教案和学习笔记编写而成。

书中的诗人介绍与诗文注释参考了许多英美文学选集、教材、作品注释、评论专著。

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In Yeats' s private mythology , Byzantium (called Constantinople in Roman times and Istanbul today) symbolizes art , artifice , sophistication , and eternity as opposed to the natural world and physicality. For a BBC broadcast in 1931 , Yeats wrote : “ Byzantium was the center of European civilization and the source of its spiritual philosophy , so I symbolize the search for spiritual life by a journey to that city. ” Of the ancient city of Byzantium-on the site of modern Istanbul , capital of the Eastern Roman Empire , and the center , especially in the fifth and sixth centuries , of highly developed and characteristic forms of art and architecture-Yeats made a many-faceted symbol , which , since it is a symbol , should not be brought within the limits of too narrowly specific interpretation. Byzantine painting and the mosaics that decorated its churches (Yeats had seen later derivatives of these mosaics in Italy and elsewhere) were stylized and formal , making no attempt at the full naturalistic rendering of human forms , so that the city and its art can appropriately symbolize a way of life in which art is frankly accepted and proclaimed as artifice. As artifice , as a work of the intellect , this art is not subject to the decay and death that overtake the life of “ natural things ” . But while such an opposition of artifice and nature is central to the poem , there are references to Byzantium in Yeats ' prose that suggest the wider range of meaning that the city held for him. In *A Vision* , Byzantium is described at about the end of the first Christian millennium. It is a holy city , as the capital of eastern Christianity , and as the place where God exists because of the life after death Yeats imagines existing there. His description of Byzantium in *A Vision* particularly , shows an exemplar of a civilization that had achieved “ Unity of Being ” : “ I think if I could be given a month of Antiquity and leave to spend it where I chose , I would spend it in Byzantium , a little before Justinian [who ruled at Byzantium from 527 to 565] opened St. Sophia and closed the Academy of Plato. I think I could find in some little wine-shop some philosophical worker in mosaic who could answer all my questions , the supernatural descending nearer to him than to him than to Plotinus even , for the pride of his delicate skill would make what was all instrument of power to princes and clerics , a murderous madness in the mob , show as a lovely flexible presence like that of a perfect human body.

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