

## 忘卻年少輕狂：威廉·渥茲渥斯《序曲》法國篇中的政治崇高

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### 摘要

本文主要論述《序曲》中的法國篇在情節的安排上刻意帶入詩人想像力陷入危機的主題，而這樣的做法同時達到雙重效力：其一，詩人的崇高經驗由自然轉向政治，深化靈視能力的同時，也宣稱強健詩人的地位；其二，將政治的崇高經驗留駐過往，尤其是對熱衷法國大革命的這段歷史，在文本中塑造出一位成熟的詩人，在文本外淡化政治立場改變的窘境。根據韋斯科（Thomas Weiskel）對崇高美學的研究，崇高經驗在本質上是主體與客體交互平衡/ 失衡的過程，從一開始的崇高最後歸為柔美。而從《序曲》的閱讀當中，我們又可以發現，詩人所記述的因法國大革命而起的一連串崇高經驗，實為主體位置從原先的狂熱支持者成為政治保守主義者這樣的轉變所精心鋪設。

關鍵字：渥茲渥斯，《序曲》，情節安排，政治崇高

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**Forgetting the Bold Promise of the Past:  
William Wordsworth' s Politicized Sublime in  
*The Prelude*, the French Books**

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**Abstract**

This paper argues that the French Books in *The Prelude* are plotted to accord with a crisis of the poet' s imagination as the poet' s sublime experience turns from nature to politics, and this structural arrangement offers double vantage points: on the one hand, from the world of nature to the world of human kind, the poet' s vision is allegedly empowered, therefore enabling him to claim himself to be a competent poet; on the other, locating the political experience in the past, notably support for the French Revolution, lays the foundation for a mature self-reflecting poet-speaker in the text, at the same time playing down the embarrassment when facing the charge of political apostasy outside the text. The sublime experience, according to Thomas Weiskel, is in essence a series of (in)equilibrium between the subject and the object, the sublime to the beautiful. It is suggested that in *The Prelude* this relationship further constitutes a change in subject position from a fervent defender of the French Revolution to non-believer and political conservative.

**Key Words:** William Wordsworth, *The Prelude*, emplotment, political sublime