提要

本文旨在探讨中国近代诗人闻一多（1899－1946）的诗歌理论和诗歌创作，而以这两方面所受西方的影响为研究的主线。换言之，本文主要是从两方面进行研究：一研究闻氏的诗论及其所受西方的影响；二研究闻氏如何把诗论实践在其诗歌创作中。

本文把闻氏的诗论和诗歌创作分为两个时期。作者认为：闻氏前期的诗论明显地受了西方浪漫主义诗人的影响，这可从他的前期诗集——《红烛》，得到印证。

在后期的诗论里，闻氏除了一向强调的格律说受西方影响外，另一方面，他保留了西方浪漫主义的主观性，同时又着重反映现实生活，形成了浪漫主义和现实主义的结合。闻氏后期的诗歌创作——《死水》诗集，具体地表现了闻氏如何在这种结合的基础上进行创造。本文从形式、思想、感情等各方面对闻氏的诗歌进行剖析，以求看出闻氏如何调和中西、采长补短的创造精神。

闻氏在受西方影响方面，不一味崇洋，他一方面向西方诗人学习，另一方面则尽力保留中国传统诗歌的特质。用他自己的话来说，他的理想是“要实现东西文化融合的宁馨儿。”闻氏的诗歌创作所受西方的影响，不限于外在的、有历史证据的方面，也不限于表现手法，更涉及思想感情、意识形态以及创作心理等方面。因此，闻氏为比较文学研究提供了一个范例，离开显而易见的影响，进入更高的境界，创造自己诗的世界。
This thesis attempts to study the poetics and poetry of Wen Yiduo (1899-1946). My approach is two-pronged. First, in examining Wen's poetics, the effect of Western influence is considered in detail. Secondly, in the study of his poetry, my major objective is to determine how it has been influenced by his poetics.

Wen was a typical modern Chinese intellectual who received traditional Chinese education at a very early age and was exposed to Western art and literature during his teens. Unlike many Chinese intellectuals of his time who adopted Western ideas unquestioningly, Wen took pains to preserve things Chinese while accepting new ideas from the West.

In this thesis, the discussion of Wen's poetics and poetry is divided into two sections. It is made clear that in the earlier period of Wen's literary life, his poetics were very much influenced by the Romantic poets of the West. This was a result of his Western education at the Tsing Hua School and his sojourn in America. His first volume of poetry, Red Candle, reveals that he was obviously influenced by Western Romantic poets.

In the later period, Wen's concern with the form of poetry again showed that he had been influenced by the West. While retaining the aesthetic concerns of the Romantic poets of the West, he attempted to reflect life as he saw it in the themes of the poetry. Thus, he successfully combined Romanticism and Realism in his works. In the discussion on Dead Water, the form and themes of his poetry are analysed to show how Wen tried to draw East and West together in the creation of his poetry. The marriage between East and West saw the enriching effect of the West on his poetic perceptions and themes.

Although Wen's ideas on the critical appreciation and writing of poetry were far from being systematic or highly sophisticated theories, he applied his ideas in his own poetry with much conviction. In fact, the two volumes of his poems, Red Candle and Dead Water, clearly reflect his poetic ideas of the earlier and later periods respectively. This thesis discusses in detail how Wen translated his poetics into actual poetry writing.

More specifically, this thesis shows that Wen set an example in preserving the traditional characteristics of Chinese poetry while marrying together the cultures of the East and West. He strove to realise his aesthetic ideal in poetry by doing this and, in the process, created a poetry of his own. In view of this, Wen is indeed a pioneer in the creation of 'new poetry' in modern Chinese literature.