

香港中文大學

王澤森—新法書院語文教育訪問教授
公開講座

西蒙·海恩斯教授

澳大利亞國立大學人文學院院長、
人文研究學院副主任及
國際人類價值研究中心澳方主任

密爾頓的《失樂園》和
恐怖主義語言

(以英語主講)

二零零七年九月十二日(星期三)

下午四時三十分

香港中文大學
利黃瑤璧樓地下洗為堅演講廳

西蒙·海恩斯教授簡歷

西蒙·海恩斯教授現任澳大利亞國立大學人文學院院長、人文研究學院副主任，以及新近成立的國際人類價值研究中心的澳方主任。

海恩斯教授曾於中東、英格蘭和澳大利亞修業；在澳大利亞國立大學獲得英文及哲學學士學位，後在牛津大學獲得博士學位並在牛津大學英文系任教一年。

一九八零年離開牛津後，海恩斯教授曾在倫敦做過一段時間的銀行家。隨後他進入澳大利亞外事部進行外交工作，期間有三年在巴黎擔任經濟合作發展組織預算委員會主席。其後，他離開了外事部，在坎培拉的國家評估辦公室從事情報分析工作。自一九九零年起，海恩斯教授在澳大利亞國立大學重新開始其學術生涯，曾擔任文學院副院長、執行院長、以及英文系主任三年。

海恩斯教授主要研究浪漫主義和十九世紀文學；廣泛點說，是文學和哲學的關係，尤其是自荷馬至二十世紀歐洲傳統中自我在文學和哲學上的體現。除了他的兩部主要專著——《雪萊的詩—分裂的自我》（麥克米倫出版公司；1997年）和《從荷馬到盧梭的詩與哲學—浪漫靈魂，寫實人生》（帕爾格雷夫出版公司；2005年：包括關於柏拉圖、亞里斯多德，莎士比亞，以及從笛卡爾到休姆的哲學等章節），海恩斯教授還撰寫了大量關於浪漫及十九世紀詩歌（包括華茲華斯、丁尼生和白朗寧）、歐洲古典和文藝復興文學（但丁、馬基雅弗利、《安提歌尼》）、現代文學理論，以及現代道德哲學如何影響文學研究的論文。海恩斯教授目前的研究興趣包括：文學和哲學中時間的表現、密爾頓和莎士比亞作品中邪惡的概念，以及華茲華斯和康得對自然優美的觀點。海恩斯教授目前正著手寫《從華茲華斯到維根斯坦—詩與哲學中浪漫和現代的自我》。

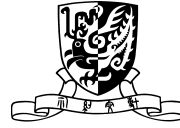
海恩斯教授（連同 Stephen Prickett 和 Peter Davidhazi）還是《歐洲浪漫主義選本》（貝勒大學出版社/布達佩斯學術出版社，2008年推出）一書的合編者，是英國浪漫主義部分的主編。

對文學和哲學語言在自我塑造中扮演的角色的關注，貫穿了海恩斯教授的所有著作。

“密爾頓的《失樂園》和恐怖主義語言”

演講大綱

早在333年前，密爾頓的巨著《失樂園》就以現存的12卷形式發表。密爾頓曾說過，創作《失樂園》的目的是為了「解釋上帝為何如此對待人類」：邪惡在世界表面的勝利，只是上帝拯救人類（或至少是人類值得拯救的一群）的偉大神聖計劃的一部分。那麼邪惡到底來自何處？又為了達到什麼目的？答案似乎在於是甚麼激發撒旦——領頭的反叛天使，詩中邪惡化身的主角，但深入的答案其實藏於密爾頓用來探討或表達撒旦動機的語言中。因此，「他的動機為何？」這個問題亦即等於「這是何種語言？」。原來密爾頓以一大串道德／情感的概念來刻劃撒旦的「性格」。令人驚訝的是，這一連串概念與近年分析恐怖主義行為中的動機概念十分接近。我們是否能從這一古詩的閱讀中，學習到如何「解讀」現代狂熱主義？抑或密爾頓的語言其實是影響、甚至限制了評論家們解讀角色及動機？



THE CHINESE UNIVERSITY OF HONG KONG

**Public Lecture by
Wilson T.S. Wang – New Method College
Visiting Professor in Language Education**

Professor Simon Haines

Head of the School of Humanities
Deputy Director of the Research School of Humanities
Australian National University and
ANU Director of the International Centre for Human Values

on

**John Milton's *Paradise Lost* and
the Language of Terrorism**
(in English)

at

4:30 p.m., Wednesday, 12 September, 2007

in

Sin Wai Kin Hall, G/F, Esther Lee Building
on the University Campus
Shatin, New Territories

Professor Simon Haines

A Biographical Sketch

Professor Simon Haines is Head of the School of Humanities and Deputy Director of the Research School of Humanities at the Australian National University (ANU). He is also the ANU Director of the new International Centre for Human Values.

He was educated in the Middle East, England and Australia; his undergraduate degree was in English and Philosophy at ANU and he took a DPhil at Oxford University, where he also taught English for a year.

After leaving Oxford in 1980 Professor Haines worked for a period as a banker in the City of London before joining the Diplomatic Service of the Australian Department of Foreign Affairs, where he held a number of positions including (for three years) Chairman of the Budget Committee of the Organisation of Economic Co-operation and Development (OECD) in Paris. He subsequently left Foreign Affairs for an intelligence analysis role at the Office of National Assessments (ONA) in Canberra, before eventually returning to academic life at ANU in 1990. Since joining ANU he has also served as Sub-Dean and Deputy Dean of the Faculty of Arts, and was Head of the English Department for three years.

His academic research has principally been in Romanticism and nineteenth-century literature; and, on a broader canvas, in the relationships between literature and philosophy, especially in their representations of the self, within the European tradition from its beginnings in Homer to the twentieth century. In addition to his two principal monograph publications, *Shelley's Poetry: The Divided Self* (Macmillan, 1997) and *Poetry and Philosophy from Homer to Rousseau: Romantic Souls, Realist Lives* (Palgrave, 2005: includes chapters on Plato, Aristotle, Shakespeare, and the philosophy from Descartes to Hume), he has written numerous articles and papers on Romantic and nineteenth-century poetry (including Wordsworth, Tennyson and Browning), European classical and Renaissance literature (Dante, Machiavelli, *Antigone*), modern literary theory, and the contribution made by modern moral philosophy to literary studies. His current research interests include the representation of time in literature and philosophy, concepts of evil in Milton and Shakespeare, and the idea of spontaneity in Wordsworth and Kant. His current book project is *Wordsworth to Wittgenstein: The Romantic and Modernist Self in Poetry and Philosophy*.

He is Associate Editor (with Stephen Prickett and Peter Davidhazi) of *A Reader in European Romanticism* (Baylor UP/Academy Press Budapest, forthcoming 2008), of which he is also Principal Editor for British Romanticism.

A central concern in all his works has been the role of literary and philosophical language in the formation of the self.

**John Milton's *Paradise Lost* and
the Language of Terrorism**

Abstract

John Milton's great poem *Paradise Lost* was first published in its current twelve-book form 333 years ago. Milton said its purpose was to "justify the ways of God to men": to explain how the apparent triumph of evil in the world is just part of a greater divine plan to save humanity (or at least the deserving parts of it). So where did the evil come from and why? The immediate answer lies with the motivation of Satan, the leading rebel angel and the central figure of evil in the poem. But the deeper answer lies with the language in which that motivation is explored or conveyed. So the question, "What is his motivation?" also means something like, "What sort of language is this?". It turns out that Milton uses a long list of moral/emotional concepts to construct Satan's "character". Surprisingly, this list closely resembles the list of motivation-concepts to be found in recent analyses of terrorist behaviour. Can we learn something from reading this ancient poem about how to "read" modern fanaticism? Or is Milton's way of using language influencing, or even limiting, how these analysts read character and motivation?