

图书基本信息

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内容概要

《追随可能性：罗伯特·克里利诗歌尺度研究（英文版）》探讨了美国投射派诗人罗伯特·克里利关于诗歌及其形式、语言和情感的四个尺度：诗歌是诗人自身现象性的衡量；形式是内容的延伸；词语是事物；情感是诗歌的首要尺度。

“诗歌是诗人自身现象性的衡量”这一尺度强调时间的偶然流动，强调瞬间先于形式，强调同一性主体的消解以及世界的碎片性。

“形式是内容的延伸”尺度则是投射诗三原理之一，它推翻形式与内容的二元对立，丰富了诗歌内容和形式的可能性。

“词语是事物”的尺度涉及诗歌语言；在克里利的诗歌中，该尺度从四个方面得到体现：阻碍语言和现实的联系；直接以言行事；削弱语言的主观性；凸显语言自身特质。

“情感是诗歌的首要尺度”，正因为克里利同时遵循其他三个尺度，他的情感表达方式与浪漫派和白白派诗人大相径庭。

克里利的四个尺度相互紧密联系着。

一方面，遵循一个尺度意味着同时遵循其他尺度；另一方面，违背一个尺度也将背离其他尺度。

这四个尺度继承并发展了惠特曼-庞德-威廉斯以降的美国诗歌传统，为语言诗的发展做出了重要的贡献。

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To sum up , the measure of the poet's own phenomenality comes in to being in the process of the poet's writing .It has little to do with any fixed rule. In Creeley's poems it is reflected by an emphasis on the chance flux of time , priority of the moment over form , disappearance of the identical subject as well as fragmentation of the world. Comparing Keats' negative capability and Creeley's measure of the poet's own phenomenality , we find out that the two bear both close similarities and distinct differences. In fact , the measure of the poet , s own phenomenality can be seen as a contemporary version of negative capability. Although the measure of the poet's own phenomenality is no specific rule , it does imply an overall standard as to what and how the poet should write. It is an attempt to liberate poetic composition from the bondage of traditional metrics so that endless possibilities may emerge in the process of writing .As the poet breaks away from any prescribed pattern and concerns himself only with what appears to his consciousness at each moment , the measure he follows is nothing other than the measure of his own phenomenality. The form the poem is assuming then cannot be anticipated , as Creeley says of Williams : "What device , means , rhythm , or form the poem can gain for its coherence are a precise issue of its occasion." (Essays 45) Creeley's other remarks concerning form are :

"Form is never more than an extension of content ; " (qtd. in Olson , "Projective" 40) and "Form is what happens." (qtd. in Allen , 78) This can be seen as a sense of measure Creeley has developed concerning the form of poetry. The next chapter will deal with it in detail. ……

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