

<<埃兹拉.庞德>>

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前言

我们有幸将“剑桥文学名家研习系列”(美国卷)丛书推荐给我国有关专业的本科生、研究生和外国文学爱好者。

这一套著名大学出版社的英文原版文学丛书,以普及、介绍和导读为宗旨,集权威性和可读性于一体,原汁原味但又浅近易懂,特色鲜明,十分难得。

丛书是开放式的,我们首先推出第一系列共七册,包括诗人惠特曼、狄金森、庞德,作家霍桑、麦尔维尔、马克·吐温和菲茨杰拉德。

这些美国作家和诗人都是我国知识界和文化青年熟知的名字——至少是应该知道的名字。

他们都是美国主流文学的台柱,他们的作品影响巨大,能够反映或折射当时的历史和社会状况,并仍然能给今天的我们带来启示。

他们是世界文化遗产的一部分,属于美国,也属于全世界。

文学不是历史。

它不仅仅局限于“记录”事件,进行冷冰冰的梳理归纳,而着力“再现”民族发展过程中或个人生活认识中典型的、生动的实例,这些个案可供放大观察,分析阐释,从中解读出人文环境的很多信息,提供人生经验。

文学无疆界,这是因为不同的民族、历史、个体的发展或成长经历中有许多共性的东西,超越时空和文化,可以在中国读者心灵上唤起共鸣。

人类生活的许多体验往往处于一种模糊散乱的“悬浮”状态,是我们的语言所不足以表达的。

文学作品,尤其是经过时间考验的文学经典,可以为我们提供经验的拐杖,通过了解他人的体验,更加深刻地认识我们自己,认识生活。

我们希望本系列丛书能带您走近文学大师,了解他们的生平创作与思想情感,进而更多地去阅读他们的作品,从中获得借鉴和启迪。

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内容概要

庞德是英美现代派文学的执牛耳者，他多才多艺，集诗人、翻译家、批评家、编辑于一身，一生多姿多彩。

此书是对庞德生平、创作以及对他作品接受情况的系统研究。

全书分为四章，另附“注释”和“深入阅读指南”两部分内容。

本书是研究埃兹拉·庞德的入门读本。

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作者带我们领略了庞德作品中丰富的隐喻及其在诗风上的借鉴与创新，用平实的语言介绍了庞德对20世纪初现代主义的发展所做的巨大贡献。

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作者简介

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书籍目录

Preface
Note on the text
List of abbreviations
Chapter 1 Life
Chapter 2 Context
Chapter 3 Works Poetry to 1920 The Cantos
Chapter 4 Critical reception
Notes
Guide to further reading
Index

章节摘录

When Ezra Pound arrived in London he was greeted as an American cowboy, a brash outsider offering poetry Punch satirized as blending "the imagery of the unfettered West, the vocabulary of Wardour Street, and the sinister abandon of Borgiac Italy" (in EPM 174). Outspoken, oddly dressed- he would occasionally wear a sombrero for a 1909 lecture series- Pound was, nonetheless, self-assured. His appearance was operatic and poetic at the same time, preferring flowing capes and open-necked shirts, but his speech was "Amerukun," filled with idioms and neologisms unheard of in London. As one observer wrote, with "his rimless pince nez, his Philadelphian accent and his startling costume, part of which was a single turquoise earring, [he] contrived to look 'every inch a poet. But his unorthodox ideas and direct approach to art made him more than an image as he challenged the stodginess of late Victorian culture and the indulgences of the Decadents as he set out a modernist map that T. S. Eliot, Yeats, Joyce, Lewis and others would follow. An afternoon visit to the poet Wilfrid Scawen Blunt in Sussex on 18 January 1914 illustrates how Pound first straddled and then rattled the age, causing Yeats to remark that "Pound has a desire personally to insult the world."² The purpose of the afternoon was to acknowledge Blunt and his contributions to poetry. On the day of the visit, in the company of Yeats, Richard Aldington, T. Sturge Moore, E. S. Flint, and Victor Plarr, Pound and the others honored the poet with a small reliquary box designed by Gaudier-Brzeska containing poems by the poets. Blunt was gracious in accepting the gift but turned the image of a naked Egyptian woman on the box to the wall the next day and commented that in the poems themselves he could not recognize "anything but word puzzles" (in McDiarmid 164). Pound was the anonymous author of all of them, although Blunt did not know it (GAL C131).

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