

<<英国浪漫主义诗歌经典导读>>

图书基本信息

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内容概要

《英国浪漫主义诗歌经典导读》从不同角度分析英国浪漫主义诗歌当代经典化的原因与表征。分析表明诗歌的政治表征与社会功用、艺术成就与诗学贡献，促成了英国浪漫主义诗歌的当代经典化；诗歌进入当代学者的研究视域并入选了文学教材与经典选集，推动了英国浪漫主义诗歌的当代经典化。

书籍目录

William Wordsworth (1770-1850) I Wandered Lonely as a Cloud My Heart Leaps Up Lines Written in Early Spring Lines Composed a Few Miles above Tintern Abbey The Solitary Reaper Resolution and Independence The Green Linnet Written in March Yew-Trees She Dwelt among the Untrodden Ways A Slumber Did My Spirit Seal To the Cuckoo To the Small Celandine Elegiac Stanzas Ode: Intimations of Immortality from Recollections of Early Childhood The Thorn Prefatory Sonnet It Is a Beauteous Evening, Calm and Free Surprised by Joy Mutability I Grieved for Buonaparte London, 1802 Composed upon Westminster Bridge Samuel Taylor Coleridge (1772-1834) Kubla Khan The Eolian Harp Frost at Midnight This Lime-Tree Bower My Prison A Day Dream The Visionary Hope The Pains of Sleep The Nightingale: A Conversation Poem Dejection: An Ode Phantom Percy Shelley (1792-1822) Ozymandias Mutability One Word Is Too Often Profaned Hymn to Intellectual Beauty To a Skylark The Cloud Mont Blanc The Mask of Anarchy Stanzas Written in Dejection Ode to the West Wind England in 1819 John Keats (1795-1820) On the Grasshopper and Cricket On First Looking into Chapman's Homer When I Have Fears That I May Cease to Be Bright Star La Belle Dame Sans Merci Lord Byron (1788-1824) William Blake (1757-1827) Robert Burns (1759-1796) Robert Southey (1774-1843) Sir Walter Scott (1771-1832) Charlotte Smith (1749-1806) Leigh Hunt (1784-1859) Walter Savage Landor (1775-1864) Thomas Love Peacock (1785-1866) John Clare (1793-1864) Felicia Hemans (1793-1835) Letitia Elizabeth Landon (1802-1838)

章节摘录

版权页：插图： In order to explore and express the horror of the event fully in this analysis of "The Mask of Anarchy" it is worth noting that Shelley makes use of frighteningly grotesque imagery and language, a device common in Romantic poetry to convey his feelings and address the grotesque nature of the massacre and relies on contrasts between serene versus grotesque images and language to keep the reader horrified. In addition, the very structure of "The Mask of Anarchy" and the choice of certain blunt but effective words creates and maintains the theme of grotesqueness. Shelley uses the grotesque in this poem to parallel his depth of anger and feeling about the events at Peterloo. In this poem, there is no reprieve for the reader as the parade of grim images marches by. The effect of these grotesque images created by Shelley's use of language leaves the reader feeling unsettled, uncomfortable, and disturbed both by the event being detailed as well as by the poem itself. Even from the beginning of the poem "The Mask of Anarchy" by Percy Shelley, the use of the grotesque serves an important function in terms of the reader's perception and understanding of the massacre and its meaning. The contrast between the calm versus grotesque that occurs between the first and second stanzas is important because the reader and the narrator are jerked into a horrifying awareness of the grim situation. The effect of beginning of this poem with a serene and peaceful introduction that invokes soothing images of sleep, the sea, and visions, only to launch into one disturbing set of grotesque images after another is itself disconcerting and in some ways grotesque as a narrative device and emphasizes the very meaning of the poem by the end. By presenting the former condition of his psyche prior to his knowledge of the events at Peterloo (at rest in Italy near a sea that speaks to him) the narrator presents the stark contrast between restful sleep and serenity and bloody tragic events. From his state of tranquility near the ocean in Italy, the reader and narrator are in a dreamlike state, oblivious to the harsh realities. When these realities arrive, they crush the deceptive lull the reader experiences in the first stanza as our first image after that is the visage of Murder followed by a pack of marauding hounds.

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