

<<诗歌入门>>

图书基本信息

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前言

We are most grateful to the series editor of the 'Elements of Literature' series, our colleague and friend Professor Stuart Sim, for his advice and encouragement throughout the design and writing of this book. We would also like to thank Jackie Iones and Carol Macdonald at Edinburgh University Press, who have been consistently helpful in the preparation of the project. Our thanks also go to our students at the University of Sunderland, who contributed greatly to our sense of what a textbook on the study of poetry might best contain. The authors are grateful to the copyright holders for permission to quote extracts from the following poems: John Agard and Serpent's Tail Ltd for 'Listen Mr Oxford Don', from John Agard, *Mangoes and Bullets* (1985); W.W. Norton & Company Ltd for 'i (a)' and 'o sweet spontaneous', from E.E. Cummings, *Complete Poems 1904-1962* edited by George J. Firmage, by permission of W.W. Norton & Company Ltd-1991 by the Trustees for the E.E. Cummings Trust and George James Firmage; Faber and Faber and Harcourt Inc. for 'The Hollow Men' from T. S. Eliot, *Collected Poems 1909-1962* (1962); Penguin Putnam Inc., Laurence Pollinger Ltd and the Estate of Frieda Lawrence Ravagli for 'Gloire de Dijon', from *The Complete Poems* of D.H. Lawrence (1957); Tom Leonard and Galloping Dog Press for 'Just ti Let Yi No', from Tom Leonard, *Intimate Voices: Selected Work 1965-1983* (1984); Carcanet Press Limited for 'The Loch Ness Monster' Song, from Edwin Morgan, *Collected Poems* (1982); Faber and Faber and HarperCollins for 'You're', from Sylvia Hath, *Collected Poems* (1981); Craig Raine and Oxford University Press for 'A Martian Sends a Postcard Home', from Craig Raine, *A Martian Sends a Postcard Home* (1979); Oxford University Press for 'Naming of Parts', from Henry Reed, *Collected Poems*, edited by Jon Stallworthy (1991), reprinted by permission of Oxford.

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内容概要

《诗歌入门》共分6个章节，分别论述了英语诗歌的要素、视觉形态、声音效果、音韵、比较和联想以及用词，深入浅出地对英语诗歌进行了全面、系统的介绍。

本书语言简洁流畅，对英语文学专业的学生以及英语诗歌爱好者有很好的指导作用。

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章节摘录

3.8 Rhyme and meaning We hope this chapter will have introduced you to some of the complexities of rhyme in poetry. In particular, it should have brought home that rhyme is not a single phenomenon but an umbrella term for several sorts of sound effect; moreover, the very detection of a rhyme, or of a larger scheme of rhymes into which it fits, can depend on an impression or an interpretation. We want to finish, however, by moving away from the mere cataloguing of different sorts of rhyme and discuss instead how rhyme can aggregate or express meaning in a piece of verse. Does rhyme have the flexibility like some other sound effects we discussed earlier, to mimic or reinforce the content of a piece of writing. To consider this important issue, we propose taking a section from Richard II Act IV Scene i where Richard is on the verge of resigning his crown to the usurper, Henry Bolingbroke: RICH. To do what service am I sent for hither: YORK. To do that office of thine own good will Which tired majesty did make thee offer: The resignation of thy state and crown To Henry Bolingbroke. RICH. C: Give me the crown. Here, cousin, seize the crown. Here, cousin, On this side my hand, and on that side thine. Now is this golden crown like a deep well That owes two buckets, filling one another, The emptier ever dancing in the air. The other down, unseen, and full of water. That bucket down and full of tears am I, Drinking my griefs, whilst you mount up on high. BOL. I thought you had been willing to resign. RICH. My crown I am, but still my griefs are mine. You may my glories and my state depose, But not my griefs; still am I king of those. BOL. Part of your cares you give me with your crown. RICH. Your cares set up do not pluck my cares down. My care is loss of care. by old care done.

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