

图书基本信息

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作者：李正栓，白凤欣 著

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## 前言

We have long conceived the idea of compiling a poetry textbook in a way different from other such books in which the materials are arranged chronologically, believing that it is significant to tell the students what poetry is in terms of poetic types and poetic elements. It is our best wish that we made this textbook sufficient enough for students to know what type a poem belongs to and what principles a certain type of poem follows. Therefore this book is one of both knowledge about poetry and sample poems. This book is different from other poetry textbooks in the following ways. First, focus is shifted from poets to knowledge about poetry and sample poems. The poetic knowledge is explained in great detail and simple terms. The book provides students with a systematic explanation of types, elements and themes of poetry. Second, a comparative approach is adopted in designing some questions for discussion. Many English poems are studied in a comparative context, eliciting students' attention to both English poetry and Chinese poetry. Third, the design of the questions is bold in the sense that various tasks are assigned: ranging from analyzing, reciting, translating to making comments, making comparisons, and even experiencing poetry-writing. The purpose of this textbook is to give students a whole picture of what poetry is, so poetry is here studied from many perspectives. In the course of compiling this book we referred to many scholars' works which are of great help. We gradually formed our idea of compiling a poetry textbook in this style after making a comparison of different sorts of textbooks. Here we would like to express our heartfelt thanks to all those who have more or less contributed to this book. Without them, there would hardly be any inspiration in structuring this style. We cordially express our deep gratitude to Professor Hu Zhuanglin, Professor Chen Jianping, Professor Shi Jian, Professor Wang Shouren, Professor Wen Qiufang, and other professors whose contributions have made the textbook complete. Of course we can never forget to thank Ms Liu Yuan, Mr Jia Wei, Miss Zhang Xinqiu and Hebei Normal University for their encouragement and generous support in publishing this book. Hard as we tried to be perfect, a flawless book seems too good to be true. Any critical comments will be sincerely welcome and highly appreciated.

## 内容概要

《英语诗歌教程：诗歌要素与诗歌种类》主要讲述了：This book is different from other poetry textbooks in the following ways. First, focus is shifted from poets to knowledge about poetry and sample poems. The poetic knowledge is explained in great detail and simple terms. The book provides students with a systematic explanation of types, elements and themes of poetry. Second, a comparative approach is adopted in designing some questions for discussion. Many English poems are studied in a comparative context, eliciting students' attention to both English poetry and Chinese poetry. Third, the design of the questions is bold in the sense that various tasks are assigned: ranging from analyzing, reciting, translating to making comments, making comparisons, and even experiencing poetry-writing.

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## 章节摘录

Rhythm refers to any steady pattern of repetition, particularly a regular recurrence of accented or unaccented syllables at equal intervals. It is the basis for poetry's musical effect. Depending on how sounds are arranged, the rhythm of a poem may be fast or slow, choppy or smooth. A poet normally uses rhythm to frame pleasurable sound patterns, to construct a mood, to create a response suitable to the sense of his words and ideas, and lastly to reinforce his meaning. Meter is the regular rhythm created by the repetition of similar patterns of accented and unaccented syllables. A fact that needs to be recognized is that frequently two lines may be of the same meter, whereas the rhythms of the lines may be different. Meter is the structure but rhythm is the movement, and these two are related to each other. The basic unit of meter is the foot, a unit of measure consisting of stressed and unstressed syllables. A poetic foot includes six kinds: iambic, trochaic, anapestic, dactylic, spondaic and pyrrhic. An iambic line is composed primarily of iambs, an unaccented syllable followed by an accented syllable, as in the word preVENT or conTAIN. Read the following line: The FALLing OUT of FAITHful FRIENDS, reNEWing IS of LOVE ( \*Capitalization indicates stressed syllables, lower case letters unstressed ones. ) A trochaic line is built upon the trochee, an accented syllable followed by an unaccented syllable, as in FOOTball or Liquor. Read the following line: GO and WATCH the LITTLE CHILDren An anapestic line is composed of anapests, which consist of two unaccented syllables followed by an accented syllable as in compreHEND or interVENE. Read the following line: For the MOON never BEAMS without BRINGing me DREAMS. A dactylic line is composed of dactyls, which begins with an accented syllable followed by two unaccented syllables as in DANgerous and CHEERfully. Read the following line and notice the unaccented syllables in small letters: HALF a league, HALF a league, HALF a league, ONward A spondee is a metrical foot consisting of two long syllables or two strong stresses, giving weight to a line as in SUNSET and BACKYARD. Read the following line: EACH DAY, MEN DIE. A pyrrhic is a metrical foot consisting of two short unaccented syllables varying the rhythm. Read the following line: To a GREEN THOUGHT in a GREEN SHADE Meters are classified by line lengths whose commonly used names are the following: One foot monometer two feet dimeter three feet trimeter four feet tetrameter five feet pentameter

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