

# DOWNLOAD PDF BLOOM, H. THE INTERNALIZATION OF QUEST-ROMANCE.

## Chapter 1 : What is Quest Romance? – The Defiant Romantic

*In his crisis \* Harold Bloom The Internalization of Quest-Romance \* 21 in the great passages clustered around the Simplon Pass. We return to the observation of Van den Berg. or The Cocktail Party and The Cenci.*

It was a way of characterizing what happened to poetry around the time of Wordsworth: Wordsworth, argues Bloom, took all of the poetic machinery of epic poetry that culminated in Milton -- heroes, villains, battles, the quest for some object or person -- and made it internal: The problem with the idea, interesting on a lot of levels, is that I am not sure I want to deny a big internal world to Homer and Beowulf and Spenser, but still. Maybe it is just a shift in emphasis. I am going on memory with the Bloom as well, and I may be over-simplifying. Since both Bloom and I have that habit it is hard to tell who might be more at fault on this point. But it occurs to me that the shift in emphasis from external conflict to internal conflict is maybe the key factor in what appears to me to be these major jumps in storytelling quality in pop culture, and a lack of this shift often the reason for dramatic failures. Pop genres are all about external conflict so they are not going to go as far as Wordsworth -- who can write a major epic poem where virtually nothing HAPPENS. In pop culture, internal conflict is set alongside external conflict to either make us care about the external conflict more by providing a point of emotional identification. Sometimes the internal conflict becomes so important that the external conflict is little more than allegorical window dressing for telling stories about emotional states. The advent of the Silver Age: Star Trek vs Battlestar Galactica: Stories are about emotional conflicts between -- or often within -- people more than they are about space battles and space politics. One of the reasons the premise of Battlestar is so compelling is that there is so much personal responsibility for the external conflict: The original Star Wars movies drew on sources like King Arthur and German legend that "predated" the Wordsworth shift so the conflict was mostly external, like Star Trek. But as pop culture shifted into fancy stuff with internal states, the prequels pretended the shift never happened, and so it felt like we were watching dumb kids stuff -- the Star Wars Prequels should have been to the Original Star Wars movies what Battlestar is to Star Trek. In volume two Thurman kills only one person, almost bloodlessly and the final "battle" is a conversation with Bill, who is repentant, nice, and an excellent dad. Joss Whedon tells stories about Cute Girls who fight Vampires, but -- revising old vampire stuff -- he creates an emotional core by making the vampire stuff just allegories for high school conflicts, conflicts that are more often than not internal. The Wire is a big exception here -- that is a show that goes as external as you can go -- away from people and into systems. I do not know if this is a good model for thinking about the evolution of pop culture, because I feel like you can go into anything from any period -- especially if you know some psychoanalysis -- and demonstrate how it was always already internal. Is the shift I am talking about more putting the internal conflict on the surface, where before it was merely subtext?

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Chapter 2 : Poetics of influence: new and selected criticism - Harold Bloom, John Hollander - Google Books

*[Jason was talking about Claremont and the internalization of a conflict that was external in the Phoenix saga, and it got me thinking about this.] Harold Bloom had this idea back in the late 60s called the Internalization of Quest Romance.*

Includes bibliographical references and index. Macmillan-- , pp. Abrams - English Romanticism: Essays on English Romanticism New York: Norton-- , pp. Essays in Criticism, ed. Harold Bloom New York: Northrop Frye - The Drunken Boat: Selected Papers from the English Institute, ed. Northrop Frye New York: Columbia UP-- , pp. Literary Essays New Haven: Yale UP-- , pp. Criticism and Theory, ed. Johnston and others Bloomington: Indiana UP-- , pp. Hilles and Harold Bloom eds. Oxford UP-- , pp. Poems, Poets, Critics Cambridge, Mass.: Harvard UP-- , pp. Wolfson - What Good is Formalist Criticism? Scott - Beautiful Ruins: Nicola Trott - Wordsworth in the Nursery: Many of the writers now described as Romantic refused to be defined by the word: Comparably, in the post-World War II period, political commentators have seen Romanticism as either profoundly radical or deeply reactionary. A new introduction by the editors, a full index and chronological table of contents guide the reader through the wealth of material dedicated to a term that is both extremely unstable and remarkably persistent. Nielsen Book Data Subjects.

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### Chapter 3 : Library Resource Finder: Table of Contents for: Romanticism and consciousness : essays i

*Hi, Speaking about Harold Bloom, it appears "the internalization of the Quest Romance" in Romantic poetry the Spanish form would be: la internalizaci3n de la b4squeda del romance, en la poesia rom4ntica??? it is a nonsensical form Can you help me, please?*

This course does require you to have an electronic mail account and to use the world wide web. I do this because I use electronic mail as my chief way of making course announcements, sending out reminders, and communicating with you. If you send a message to gamer dept. This way, you will be able to do many things: Conduct discussions outside of class Ask for information on what we did in class if you miss a meeting Test paper ideas out on each other Brainstorm regarding the final exam, etc. My Teaching Homepage , containing course syllabus, handouts, and other information: Other important addresses for Romantic Studies can be found at a the following page: Available via The Penn Library Homepage <http://www.library.upenn.edu/>: Just choose "Databases" and look either under "Humanites" or else, alphabetically, under "M. This is the king of all library catalogues, containing the combined catalogues of 20 research libraries in the US and UK. Available via the library homepage--select "Library Catalogues. This class will conduct itself as a seminar--that is, as a group of people sharing mutual interests who meet regularly to pursue those interests. Our class, consequently, will be discussion-based and largely egalitarian. This means that the class will only work if you come prepared to talk, to listen, to question, and to argue with me and with one another. Obviously, with this freedom comes responsibility. Most importantly, it means responding to one another rather than talking at one another. Format of Class Meetings: Beginning on Sunday of week 3 September 20 and extending through Thanksgiving, each member of the class will submit a response to the course listserver of words. Usually, we will begin class by reading aloud excerpts from these responses, and from these put together an agenda for that particular class. In general, you can expect me to come in every class with 45 minutes of my own agenda planned; in turn, I will expect you as a whole to bring in at least 30 minutes of questions, observations, and discoveries about the reading. The one week you will not be doing a response will be the week you are doing an oral presentation. These presentations will take place on the Thursday of each week. As this course is a small seminar, your presence matters. Since I know that disasters happen unexpectedly during the semester, I allow you two absences. Therefore, please do NOT explain to me why you miss class unless it involves a major illness that you can document. Missing more than two classes is equally your business, but it will significantly lower your grade, since it will inhibit your ability to contribute significantly to our discussions. More than 10 will constitute failing the course. Part of the weekly preparation for our meetings will be for you to write a weekly response that you will send to gamer dept. These responses will be due on Sunday, by 6 p. You should know that I will downgrade these if they arrive late, since they constitute the single most important part of the course. They will be the basis from which we begin our discussions, and will play a key role in my sense of your involvement and performance in the course. Once you have written your response, you will then have from Sunday night until Tuesday morning to print all of the responses and read through them. Your job will be to select two passages from the responses that you like immensely--or disagree with strongly--and be prepared to read those passages aloud and explain why you want to discuss them. Obviously, bring all of the responses for that week to class--and do write your own questions all over them. You will also find, if you look on your e-mail before you compose your response, that many times the responses of your colleagues will prove to be as much a catalyst to your own writing as the reading itself, and will often be a help to you in writing your own papers just remember to footnote your source. So, for weeks until Thanksgiving , this will be our weekly schedule: Once during the semester, I am going to ask you to do a minute presentation if there are two of you do not go over 15 mins; if there are three of you do not go over 20 mins. I promise to stop anyone who goes over their allotted time. These will occur beginning in week 4 of the course, usually on a Thursday. The portfolio is due in on December 17 at 4 p. It will consist of a final version of your short paper and your long

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papers, which I will have read in draft during the semester. For this paper I would like you to take a poem from our initial list the one we construct on September 15 and reread that poem closely in the context of the book in which it first appeared--that is, explore how the context of the collection in which it appeared changes your reading of that poem. If it is a poem we have discussed in class, then your essay should in some sense intervene in this class discussion that we had previously, and show us how your reading this poem in the context of its original setting forces us to change the ways that we discussed the poem and ultimately come to a different final reading of it. You may find that your very first listserver response of September 15, if you spend time on it, might provide the raw material for your short paper. The most important aspect of the paper--important enough that I want to repeat it--is that you demonstrate how your analysis illuminates the poem in a new way; in other words, you will need to spend your last several paragraphs explaining how your analysis challenges the meanings either produced directly in our class discussions or else implied by the Norton introduction and the essays we read in the first weeks of class. This means that you will need to justify the value of your insights. This paper is due in draft any time before October. This essay should be at least 1000 words, and should not be padded. You should consider it to be just like the articles that you read during the semester, and you should follow the conventions of critical articles. It is probably best to conceptualize this essay as a longer version of the short essay see above, except that you will be intervening in a current, real, existing discussion occurring between literary critics in print out there. This means that the aim of this essay is still to challenge and transform existing interpretations of your text in question, but that those existing interpretations will be gathered from recent published literary criticism. You should think of your audience, then, as no longer your classmates but rather as the very critics out there that you are reading, and who are therefore interested in the same issues that you are. Ideally, you should focus upon a book of poetry not on the syllabus, published between 1780 and 1830; in this situation you might wish again to focus on reading a specific poem or two in the context of the collection in which it originally appeared. I would only advise doing this, however, if the problem of rereading the poem in its original context is particularly complex and rewarding--in other words, worthy of a term paper project. For a list of suggested books, see the section after the syllabus. If you feel compelled to take up a book that we have covered in class, your paper should go well beyond our class discussions, not only extending issues that we have raised in class but also proposing a "new" or different way of reading this text. You may find it a good exercise to read the critical articles for the course with an eye to writing your own essays. What problem is a given critic re-examining? How is that critic intervening in an already-existing critical conversation? At the end of the semester we will hold a conference in order to share our work. If you do not make the deadline for the short or long essay, it does not directly affect your grade; you simply lose that opportunity for me to read your work and provide you with feedback. I do this because I do not want anything to do with the hassles of students asking for extensions, bringing excuses, etc. I will only read each paper you write once before the portfolio.

Discriminating Romanticisms Sept. 15 First day of class. The Romantic Period, " in the Norton Anthology of English Literature, and the introductions in the Norton to the individual writers in the Romantics section. Read also the entries I have provided in the coursepack from the Oxford English Dictionary and Encyclopedia Britannica, and other sources. Based on your own knowledge of literary history and the reading for today, choose a poem from this section of the anthology that you think typifies "Romanticism. Are you defining "Romanticism" as a literary movement, a historical period, an ideology, or a genre a "kind" of writing? Bring this essay to class on Tuesday. Our aim in reading these will be to familiarize ourselves with the most important economic, political, and cultural issues of the last decades of the eighteenth and the first decades of the nineteenth centuries. Poems to be read and discussed will be set up in the previous class. Today we will finish Keats and discuss Byron. Read Marilyn Butler, "Romanticism in England. ANQ 6 [], Look especially closely at , , , , , etc. Why do the editors of the Norton date the Romantic period as beginning in and ending in ? How would you critique their choice in light of the other major historical and literary events of these years? Why then do they include pre works as part of this period in their selection? What other possible dates might be candidates for the beginning and end points of the

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Romantic Period? To what extent is she making a case for or against abandoning the idea of Romanticism or the Romantic Period altogether? What case might you make for getting rid of the notion of period altogether? Nine Romantic Books Note: Most importantly, you should ask yourself repeatedly how and why the Norton selection amounts to a reading of the poet. Read William Blake, Songs of Innocence For this class, I would like you to think hardest about the ordering of the poems and especially their opening and closing. What kind of story do these poems tell? Continue discussion of Songs of Innocence. Read selections from Robert Essick, William Blake: You may wish to focus on such questions as the relationship in this book between country and city, between text and illustration, between Christ and the Church. What other relationships or threads do you find recurring in the book? Read selections from David Erdman, Blake: Prophet Against Empire Begin The Marriage of Heaven and Hell Consider that Blake mentions in the Marriage that he wishes to write a Bible of Hell. Given the dialectic nature of the Marriage, what would be the function of such a Bible? For this class, I would like us to finish The Marriage of Heaven and Hell and see the extent to which we can apply its oppositional strategies to Songs of Innocence and Experience What do these pairings tell you about how the book is structured and how it works? An Ode, and Frost at Midnight

### Chapter 4 : Remarkable: The Internalization of Quest Romance and Pop Culture

4 \* Harold Bloom *The Internalization of Quest-Romance* 5. For English-speaking readers, this age may be defined as extending from the childhood of Blake and Wordsworth to the present mo.

### Chapter 5 : Henry David Thoreau and the Moral Agency of Knowing

HAROLD BLOOM *The Internalization of Quest-Romance* t Freud, in an essay written sixty years ago on the relation of the poet to daydreaming, made the surmise that all.

### Chapter 6 : Romanticism : critical concepts in literary and cultural studies in SearchWorks catalog

*Implicit in all the Romantics* \* Harold Bloom *The Internalization of Quest-Romance* \* 11 version of the heroic quest. a withdrawn onlfH sÃ¶tmes Real Man. tpoems of symbolic in a continuous tradition from Shey s voi'1aFove Qytends to see the con tortoYeats's1ie W for the mature ima ination This point re.

### Chapter 7 : Syllabus: Romantic Poems and Romantic Books

*Nature and consciousness -- The internalization of quest-romance / Harold Bloom -- The sublime: Burke's Enquiry / Samuel H. Monk -- Symptoms of iconoclasm / Owen Barfield -- Romanticism and "anti-self-consciousness" / Geoffrey H. Hartman -- The subject and his landscape / J.H. Van den Berg -- Intentional structure of the romantic image / Paul.*

### Chapter 8 : British Romanticism: Lord Byron: Revolution and Quest-Romance II

*As a literary genre of high culture, romance or chivalric romance is a type of prose and verse narrative that was popular in the aristocratic circles of High Medieval and early modern Europe.*

### Chapter 9 : Quest Romance | WordReference Forums

*The most influential schematic accounts of Romanticism from recent decadesâ€”including Harold Bloom's "internalization of quest romance," Paul de Man's characterization of "Romanticism as interiorization" and M. H. Abrams's argument that Romanticism reinterprets a Judeo-Christian scheme of creation, fall, and millennial redemption*

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*"as a drama.*