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關鍵字 (英)	communities self and others relationships conflicts in aesthetics personal space self-abnegations Seamus Heaney
摘要 (中)	本篇論文旨在探討謝默斯·黑倪在政治紛擾的社會生態，定位自我和藝術的衝突。第一章的語言形成多層次的文化社群，抗衡社會暴力，沼澤詩連結被壓迫族群的聲音，而文學角色則表達英國愛爾蘭文化認同的衝突，黑倪遠離貝爾法斯特否定社會語言暴力，重建詩的文化信念。第二章討論社會意識的抑壓人性，否定社會權力的集體普遍化概念，詩人拒絕藝術傳達派系動亂的政治思想，疑惑詩的社會性，在自我否定的失落中，重申詩的生命。第三章闡明變動是生命的常態和藝術的原動力，而飛翔的意象，引申跨越社會壓抑的人性，強調藝術不與社會價值妥協，主張個人空間以及和諧人我關係的重要。
摘要 (英)	Self-justification moves to release subjectivity from the institutionalized community, and self-obliteration deconstructs the communal faith and struggles in conflicts of transgression and individual space. In the severe political conflicts, Heaney demonstrates that poetry is not the alternative expression between politics and art. For him, to write is to construct a new cultural frontier that resists political persecutions and justifies the released human relationships. Through crises of self-abnegation, the poet manifests his trust in aesthetics. In chapter one, I assert that from the interlocking silence and language, poetry resists social mechanisms and justifies that poetic identity confronts sectarian conflicts. Heaney critiques social mechanisms and poetic responses. His departure from Belfast reveals new confrontations with subjectivity and social oppressions. In chapter two, I argue that self-obliteration deconstructs concepts of solidarity and justifies aesthetic consciousness from disillusionment in transcendence. Heaney questions the suffocative concept of solidarity and tribal identification. The poet is confused and in despair. The last chapter I suggest that aesthetic justification is socially bound, and through the frustrated desire to be free, Heaney justifies a sense of emptiness and harmony in personal space and human relationships. This thesis illustrates conflicts in subjectivity and analyses communal restraints. Through examining the institutionalized self, art is a source to construct personal space and release.
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