

El rey burgues analysis

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Blue... (Chile, 1888) was the first modernist book by Ruben Dario. In fact, many critics consider his editing the beginning of this movement, which is why Darius is known as the father of modernism. As in other modernist works, in Azula... there is a noticeable influence of parnassism that appears in its images, themes and style. Blue... consists of short stories and poems, but the modernist renewal is more evident in prose than in poetry. Among the stories in this book is the Bourgeois King, one of the most emblematic of modernism and its famous author. In Azul's poems... there is a great deal of concern for the form and musicality of the poems. Darius leaves behind sonnets at the end of his previous poetry and begins to experiment with different meters, prioritizing Alexandria, and uses different kinds of rhymes. The second edition of this book (Guatemala, 1890) contains a wider selection of short stories and poems, including some dedicated writers admired by Darius, including Leconte de Lille, Catulle Mendes, Jose Joaquin Palma and Walt Whitman. This blue story... He is a materialistic king who seeks to accumulate luxuries: art, exotic animals, swans, Japanese, utensils, Greek marble statues, etc. The poet begins to speak, but the king silences him and tells him that if he is hungry and wants to eat, he can play a music box next to a pond in the garden. For each piece, a piece of which you touch, you get a piece of bread. But when winter begins, the king forgets the poet. The poet continues to circle the music box to keep warm, but eventually he dies of hunger and cold. When a poet is found dead, he has a bitter smile on his lips, and his hand still has a steering wheel. Culturalism There are numerous references to Greek-Latin mythology. For example, in the poem Venus a lyrical voice falls in love with the statue of Venus in the garden. Also in the poem Primavera there are references to Venus, as well as to Adonis and Diana. In The Bourgeois King the king has a Greek hall filled with marble statues of goddesses, muses and nymphs. Domesticated character Unlike works of romanticism, in which nature is wild, in blue... nature appears domesticated. Flowers in vases. The gardens are carefully manicured and decorated. Decorativeism is all very luxurious, beautiful and aristocratic. Images of statues, French gardens, scented flowers, marble fountains, swans, pigeons, silk, etc. abound. Darius's anti-bourgeois stance criticizes the materialism of bourgeois society and protects artists whom this society cannot appreciate. This theme is clearly marked in the Bourgeois King. The king's desire to accumulate reflects the materialism of society. And just as the king quickly tires himself of the poet whom he regards as another object, the bourgeois society possesses art, but he does not know Dodging While there is social criticism, poems and stories are not a realistic representation of the environment or The Time of Darius. Instead, the settings are exotic and whimsical. There are many references to classical antiquity as well as orientalism. The story is about a very powerful king who rules a huge and brilliant city. The king has many very expensive costumes, slaves, weapons and all kinds of animals. The narrator notes that he is not a poet king, but a bourgeois king. The narrator says that the king loves art and prefers artists, sculptors, teachers and others associated with the world of culture. When he goes hunting, he asks teachers of rhetoric to compose a tiered songs and celebrate holidays. His palace is exquisite, full of decorations and tasteful artifacts. Most of its decorations come from exotic places such as Japan or China. It also has halls in its palace dedicated to Greek antiquity, full of marble statues and paintings by famous artists. One day a member of the bourgeois king introduces him to the poet. The king, who knows all kinds of artifacts and artists, has never met a poet. The poet tells him that he has not eaten, and the king asks him to tell his story, and he will feed him. The poet criticizes the concept of art for the bourgeois elite. He explains that true poetry, or true art, is not about expensive or tasteful objects, but about thinking about nature, in the interpretation of the spirit that exists in every element of creation. He explains that neither rhetorical nor spelling teachers are needed to understand poetry. The king interrupts him and asks members of his court what to do with the poet. The philosopher suggests putting it in the garden to activate the music box to earn his bread. The king accepts and instructs the poet to keep his mouth shut from now on. You only need to activate the box every time someone passes through the garden and you will be paid a piece of bread for each piece of music. The poet adheres to the decision of the bourgeois king and spends his days in the garden, humiliated, playing a music box. Winter comes, and the poet feels the cold in his body and soul. When they held large feasts in the palace, the poet continued to turn the handle outside so as not to freeze, even if no one listened to the music. The next day he was found dead from the cold, still with his hand on the handle and a bitter smile on his face. The analysis of this history is an ironic reflection of the role of poets in bourgeois society. The author also ironizes about the cultural consumption of the bourgeois elite. Growing modernization as a result of the industrial revolution and the expansion of capitalism leads to the emergence of a new elite. These bourgeois have money, but they don't have good taste and culture, attributed to the aristocracy. Therefore, the bourgeois, who got rich in the 19th century, are filled with symbols of high culture to mask their non-recognition about art and culture. Ruben Darius emphasizes the hypocrisy of this attitude in this fairy tale. On the one hand, it illustrates the desire for meaningless accumulation, describing the estate of the king through endless transfers. Through these long paragraphs, Darius creates an image of an environment overflowing with objects, without order or hierarchy. The only criterion: the more, the better. For example: bronze chimeras with open jaws and screwed tails, in fantastic and wonderful groups; Kyoto varnishes with the faces of leaves and branches of monstrous flora and animals of unknown fauna; butterflies of rare fans next to walls, fish and rooster flowers; masks hellish gestures and with eyes as if they were alive; dwarfs of ancient leaves and pens with dragons devouring lotus flowers; and in eggshells, yellow silk robes woven with arachnids sown with red herons and green rice bushes; and tibors, porcelains of many centuries, those in which there are Tatar warriors with skin that covers them to the kidneys, and which carry stretched bows and beams of arrows (p. 37). These elements have nothing in common and have no function or usefulness, only demonstrating the material and symbolic power of the king. In this environment, the poet represents the true meaning of art, in addition to purely decorative. The king has never heard of poets, although he boasts that he is cultural and highly educated, implying that even for those bourgeois who claim to be great patrons of art and attach great importance to it, poetry is unknown to them. Hearing the monologue of the poet, the king decides to give the poet an occupation. You have to activate the music box in the garden, which touches the piece every time someone passes by, turning the handle as if it were an employee at the factory. This fact can be seen in the context of the mechanization of the industrial revolution. In the case of this fairy tale, the situation is brought to the absurd, as the poet is considered an art worker who sells the product of his work in exchange for a salary or food. In this sense, the decorative concept of art is again noticed and criticized again, because the poet is ordered to play a music box when the king passes or some member of his court to spice up the walk, such as background music. However, no one wants to hear what the poet says, his reflections and original expression. No jargon, no ideals (p. 41), the king orders. In this sense, the true nature of the poet's work has been lost. Evaluating the art itself as a respectable activity and its importance to public life is one of the main tenets Hispanic. Therefore, the final reflection of the bourgeois king (criticism of the banal and decorative perspective of art) makes this fairy tale one of the most paradigmatic texts of modernist aesthetics and principles. Modern. el rey burgues analisis literario. el rey burgues analisis critico. el rey burgues analisis ruben dario. cuento el rey burgues analisis. el rey burgues cuento alegre analisis. analisis del poema el rey burgues. analisis del cuento el rey burgues de ruben dario. el rey burgues analisis pdf

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