

<<查泰来夫人的情人>>

图书基本信息

书名：<<查泰来夫人的情人>>

13位ISBN编号：9787511706287

10位ISBN编号：7511706282

出版时间：2011-1

出版时间：中央编译出版社

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页数：443

字数：446000

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内容概要

一战结束后，出身贵族的克利福德爵士带着伤残的身体回到庄园；妻子康妮是个健康貌美的知识女性，然而在长久的无性的沉闷生活中几乎无法忍受。

就在这时，身材健壮然而却有着“土包子”那种粗俗、鄙陋的外表的看林人却吸引了她。

一股被压抑了太久的最原始的生命力开始萌动，她一次次到林中小屋与之幽会，在此期间体会到爱情的美好，终于跨越世俗的陋见与隔阂，从而踏上新的人生旅途。

作为劳伦斯最后·部长篇小说，《查泰来夫人的情人》包含了作者一生对性与情爱这一永恒母题的探索和总结，正如评论者所指出的，将身体视为人性良知的基本内核，仅仅是现代社会中的人们。

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作者简介

D.H. LAWRENCE , (1885-1930) , one of the greatest figures in 20th-century English literature. Lawrence saw sex and intuition as ways to undistorted perception of reality and means to respond to the inhumanity of the industrial culture. From Lawrence's doctrines of sexual freedom arose obscenity trials , which had a deep effect on the relationship between literature and society.

In 1912 he wrote : "What the blood feels , and believes , and says , is always true." Lawrence's life after World War I was marked with continuous and restless wandering.

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章节摘录

As Peter Gay states in the Introduction to his Freud Reader, "Freud is inescapable". This also holds true with D.H. Lawrence, who, although never fully accepted Freud, made use of Freud's theories in order to work out his outlook on sexuality and his own "Exalted, mystical irrationalism" (Gay, xxiii). More has been said about Freud, both against or in favor of Freud's theories than about any other 20th century topic, and to some extent, "it may be a commonplace by now that we all speak Freud whether we know it or not" (Gay, xiii). Unfortunately, and this is what we attempted to show in this subchapter, popular readings and renderings of Freud have somewhat diminished his importance as a scientist and stylist. The important thing is to avoid the imprecise discourse deriving from this popularity and to expose oneself fully and honestly to the body of his ideas, which can be disconcerting and "sobering" (Gay, xiii) in the extreme. The original part of this section consists in our simultaneous treatment of Freud as initial social and professional outsider, as pioneer, scientist and philosopher. Thereby we have tried to determine what exactly the basis of Freud's unprecedented social and cultural impact was, and to lay the foundation of our discussion of Lawrence's highly personalized perception of psychoanalysis. The present section deals with D.H. Lawrence's highly individualized perception of the psychoanalytic doctrine, placing special emphasis on the author's understanding of the unconscious as mirrored in his major essays. Any discussion of Lawrence's perception of the unconscious has to start by drawing a clear dividing line between Freud's understanding of the term and the view reflected in Lawrence's works of fiction and non-fiction. While Freud locates the unconscious in the mind, Lawrence refuses to do so and places it in the body, more specifically in the plexus and ganglia, which he considers to be the superior seat of consciousness. Actually, Lawrence associates neither the unconscious nor consciousness with the mind, as the mind is corrupt and can breed only repression and unfulfillment. Moreover, he comes up with a personal term to substitute Freud's unconscious: he calls it the Holy Ghost and views it as the vital connection between the individual and the universal consciousness. For Lawrence, as for Freud, consciousness is not and cannot be unitary. Lawrence holds that man carries the divine spark of creation within him, and it is this spark that establishes the connection between individual and universe. Whenever the mind comes in, however, the equilibrium is thwarted, personal and social conflict being the result.

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编辑推荐

LADY CHATTERIJEY'S LOVER is a novel by D. H. Lawrence , first published in 1928. The first edition was printed in Florence , Italy; it could not be published openly in the United Kingdom until 1960. (A private edition was issued by Inky Stephcnsen's Mandrake Press in 1929) . The story is said to have originated from events in Lawrence's own unhappy domestic life , and he took inspiration for the settings of the book from Eastwood in Nottinghamshire where he lived for a while. According to some critics , the fling of Lady Ottoline Morrcll with "Tiger" , a young stonemason who came to carve plinths for her garden statues , also influenced the story.

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