

<<解构与批评>>

图书基本信息

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## 前言

This is neither a polemical book nor a manifesto in the ordinary sense. If it wants to "manifest" anything, by means of essays that retain the style and character of each writer, it is a shared set of problems. These problems center on two issues that affect literary criticism today. One is the situation of criticism itself, what kind of mature function it may claim—a function beyond the obviously academic or pedagogical. While teaching, criticizing, and presenting the great texts of our culture are essential tasks, to insist on the importance of literature should not entail assigning to literary criticism only a service function. Criticism is part of the world of letters, and has its own mixed philosophical and literary, reflective and figural strength. The second shared problem is precisely that of the importance—or force—of literature. What does that force consist in, how does it show itself?

Can a theory be developed that is descriptive and explanatory enough to illuminate rather than pester works of art?

There are many ways of describing the force of literature. The priority of language to meaning is only one of these, but it plays a crucial role in these essays. It expresses what we all feel about figurative language, its excess over any assigned meaning, or, put more generally, the strength of the signifier vis-à-vis a signified (the "meaning") that tries to enclose it. Deconstruction, as it has come to be called, refuses to identify the force of literature with any concept of embodied meaning and shows how deeply such logocentric or incarnationist perspectives have influenced the way we think about art. We assume that, by the miracle of art.

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### 内容概要

本书对解构主义进行了深入论述。

五位作者中，有当代杰出的文学评论家，有解构主义的创始人，有解构主义运动的核心人物，还有当代文学界著名的专家和学者。

他们探讨文学和文学理论的风格卓异，但又各自展现了独特的视角。

本书对解构主义理论的阐述极具开创性。

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书籍目录

PREFACE CONTRIBUTORS  
1. THE BREAKING OF FORM Harold Bloom  
2. SHELLEY DISFIGURED Paul de Man  
3. LIVING ON Jacques Derrida  
4. WORDS, WISH, WORTH: WORDSWORTH Geoffrey H. Hartman  
5. THE CRITIC AS HOST J. Hillis Miller

## 章节摘录

It is impossible to say, in either passage, how the polarities of light and dark are matched with those of waking and sleep; the confusion is the same as in the previously quoted passage on forgetting and remembering. The light, in the second passage, is said to be like a dream, or like sleep (the ghost of a forgotten form of sleep) , yet it shines, however distantly, upon a condition which is one of awakening ( "the sad day in which we wake to weep" ) ; in this light, to be awake is to be as if one were asleep. In the first passage, it is explicitly stated that since the poet perceives so clearly, he cannot be asleep, but the clarity is then said to be like that of a veil drawn over a darkening surface, a description which necessarily connotes covering and hiding, even if the veil is said to be "of light." Light covers light, trance covers slumber and creates conditions of optical confusion that resemble nothing as much as the experience of trying to read *The Triumph of Life*, as its meaning glimmers, hovers and wavers, but refuses to yield the clarity it keeps announcing. This play of veiling and unveiling is, of course, altogether tantalizing. Forgetting is a highly erotic experience; it is like glimmering light because it cannot be decided whether it reveals or hides; it is like desire because, like the wolf pursuing the deer, it does violence to what sustains it; it is like a trance or a dream because it is asleep to the very extent that it is conscious and awake, and dead to the extent that it is alive. The passage that concerns us makes this knot, by which knowledge, oblivion and desire hang suspended, into an articulated sequence of events that demands interpretation.

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### 编辑推荐

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本丛书文字简练、语言生动，对我国的外国文学及理论研究者、在校学生以及广大文学爱好者都有很高的参考价值。

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