

<<文学批评方法手册>>

图书基本信息

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### 内容概要

本书是一本文学批评方法的普及读本，既有批评方法的阐述，又有实践应用的例证。

第一版于20世纪60年代中期出版，此后数次修订再版，并被译成西班牙文、葡萄牙文、日文、朝鲜文等多种文字。

此次出版的是1999年修订的第四版，既包含了传统的批评方法，也囊括了20世纪60年代以后的新的批评方法，如：读者反应批评、文化批评、女性主义批评，等等。

对于初学文学批评的人来说，这是一本极好的参考书。

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## 章节摘录

The framework of the plot is , then , a journey -a journey from north to south , a journey from relative innocence to hor-rifying knowledge. Huck tends to see people for what they are , but he does not suspect the depths of evil and the per-vasiveness of sheer meanness , of man's inhumanity to man , until he has completed his journey. The relative harmlessness of Miss Watson's lack of compassion and her devotion to the letter rather than the spirit of religious law or of Tom's incur-able romanticism does not become really sinister until Huck reenters the see nungly good world at the Phelps farm , a world that is really the same as the "good" world of St. Petersburg-a connection that is stressed by the kinship of Aunt Sally and Aunt Polly. Into that world the values of Tom Sawyer are once more injected , but Huck discovers that he has endured too much on his journey down the river to become Tom's foil again. Only the great , flowing river defines the lineaments of other-wise elusive freedom ; that mighty force of nature opposes and offers the only possible escape from the blighting tyranny of towns and farm communicates. The Mississippi is the novel's major symbol. It is the one place where a person does not need to lie to him self or to others. Its ceaseless flow mocks the static , stultifying society on its banks. There are lyrical passages in which Huck communicates , even with all his colloquial limita-tions , his feelings about the river , its symbolic functions , as in the image-packed description that follows the horrors of the Grangerford-Shepherdson carnage ( ch. 19 ) . In that memorable passage Huck extols the freedom and contemplation that the river encourages. In contrast to the oppressive places on land , the raft and the river promise release : "We said there warn't no home like a raft , after all. Other places do seem so cramped up and smothery , but a raft don't. You feel mighty free and easy and comfortable on a raft." Like the river , Huck's narrative flows spontaneously and ever onward. Around each bend lies a possible new adventure ; in the eddies , a lyrical interlude. But the river always carries Huck and Jim out of each adventure toward another uncertain try for freedom. That freedom is never really achieved is a major irony , but the book's structure parallels the river's flow. The separate adventures become infinite variations upon ( repetitive forms of ) the quest for freedom. That the final thwarting of freedom is perpetrated by the forces of St. Peters-burg , of course , is no fault of the river or its promise of free-dom ; it simply seems that membership in humanity generates what we have elsewhere called the crcular pattern of flight and captivity. ....

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