

<<文学理论导论>>

图书基本信息

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前言

This book is an attempt to make modern literary theory intelligible and attractive to as wide a readership as possible. Since it first appeared in 1983, I am gratified to report that it has been studied by lawyers as well as literary critics, anthropologists as well as cultural theorists. In one sense, perhaps, this isn't all that surprising. As the book itself tries to demonstrate, there is in fact no 'literary theory', in the sense of a body of theory which springs from, or is applicable to, literature alone. None of the approaches outlined in this book, from phenomenology and semiotics to structuralism and psychoanalysis, is simply concerned with 'literary' writing. On the contrary, they all emerged from other areas of the humanities, and have implications well beyond literature itself. This, I imagine, has been one reason for the book's popularity, and one reason which makes a new edition of it worthwhile. But I have also been struck by the number of non-academic readers it has attracted. Unlike most such works, it has managed to reach a readership beyond academia, and this is especially interesting in the light of literary theory's so-called elitism. If it is a difficult, even esoteric language, then it seems to be one which interests people who have never seen the inside of a university; and if this is so, then some of those inside universities who dismiss it for its esotericism ought to think again. It is encouraging, anyway, that in a postmodern age in which meaning, like everything else, is expected to be instantly consumable, there are those who have found the labour of acquiring new ways of speaking of literature to be worthwhile.

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内容概要

《文学理论导论》(第2版)是西方马克思主义文学批评最重要的代表人物之一特里·伊格尔顿的代表作,系统介绍了自20世纪初以来西方文学批评理论发展演变的脉络,在全世界有着广泛影响,并成为当代欧美许多大学文学专业的教科书,即使与伊格尔顿持不同观点的教授也不得不承认:“我没有更合适的教科书可用了。”

书籍目录

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Phenomenology, Hermeneutics, Reception Theory 3 Structuralism and Semiotics 4 Post-Structuralism
5 Psychoanalysis Conclusion: Political Criticism Afterword Notes Bibliography Index

章节摘录

The Rise of English In eighteenth-century England, the concept of literature was not confined as it sometimes is today to 'creative' or 'imaginative' writing. It meant the whole body of valued writing in society: philosophy, history, essays and letters as well as poems. What made a text 'literary' was not whether it was fictional - the eighteenth century was in grave doubt about whether the new upstart form of the novel was literature at all - but whether it conformed to certain standards of 'polite letters'. The criteria of what counted as literature, in other words, were frankly ideological: writing which embodied the values and 'tastes' of a particular social class qualified as literature, whereas a street ballad, a popular romance and perhaps even the drama did not. At this historical point, then, the 'value-ladenness' of the concept of literature was reasonably self-evident. In the eighteenth century, however, literature did more than 'embody' certain social values: it was a vital instrument for their deeper entrenchment and wider dissemination. Eighteenth-century England had emerged, battered but intact, from a bloody civil war in the previous century which had set the social classes at each other's throats; and in the drive to reconsolidate a shaken social order, the neo-classical notions of Reason, Nature, order and propriety, epitomized in art, were key concepts. With the need to incorporate the increasingly powerful but spiritually rather raw middle classes into unity with the ruling aristocracy, to diffuse polite social manners, habits of 'correct' taste and common cultural standards, literature gained a new importance. It included a whole set of ideological institutions: periodicals, coffee houses, social and aesthetic treatises, sermons, classical translations, guidebooks to manners and morals. Literature was not a matter of 'felt experience', 'personal response' or 'imaginative uniqueness': such terms, indissociable for us today from the whole idea of the 'literary', would not have counted for much with Henry Fielding.

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