

<<批评的剖析>>

图书基本信息

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### 前言

改革开放30年以来，我国的图书出版业发展迅速，日新月异。

近10年，国内一些出版社经授权直接印行外版文学批评与理论的著作，并以国内同类产品的价格标价，受到大学师生和研究者由衷的欢迎。

在这些图书中，上海外语教育出版社从剑桥大学出版社引进的“剑桥文学指南丛书”尤其成功，它们大大推进了我国英语文学的教学与研究。

20世纪下半叶是众多文学理论各领风骚的50年，文学研究的面貌大大改观，理论家和批评家取得了与诗人、作家几乎平起平坐的地位。

正是各种文论使我们意识到，我们不能一直处于一种天真的状态，对主导批评活动的或明或暗的方法、预设和前提不加追问。

上世纪70、80年代开始，欧美大学文学系对理论课程的需求迅速增长，一些文论选本和文论导读、入门也应运而生，有的还被译成了中文，在大学师生中很受欢迎。

这些辅助性的指南固然有其用处，但是要了解文论的精髓，我们还是应该暂时把二手译作放在一边，回到原著。

在一些学者的大力推荐下，外教社决定再推出“西方文论丛书”，首批五种。

这些著作堪称文学与哲学研究的经典，其影响不必由我在此赘述。

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### 内容概要

《批评的剖析》是神话原型批评的巅峰之作。20世纪50年代，加拿大学者弗莱(Northrop Frye)从文化和文学角度对“原型”作进一步深入阐释，发展出一套更加系统完整的原型理论。在书中，他揭示了文学对应于神话的内在结构，试图给予文学批评以独立的地位，使文学批评具有方法论原则和自然科学的连贯性，并多层面地研究了西方文学的原型图式结构。

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## 章节摘录

插图：The first step in developing a genuine poetics is to recognize and get rid of meaningless criticism, or talking about literature in a way that cannot help to build up a systematic structure of know. edge. This includes all the sonorous nonsense that we so often find in critical generalities, reflective comments, ideological perorations, and other consequences of taking a large view of an unorganized subject. It includes all lists of the "best" novels or poems or writers, whether their particular virtue is exclusiveness or inclusiveness. It includes all casual, sentimental, and prejudiced value judgments, and all the literary chit-chat which makes the reputations of poets boom and crash in an imaginary stock exchange. That wealthy investor Mr, Eliot, after dumping Milton on the market, is now buying him again; Donne has probably reached his peak and will begin to taper off; Tennyson may be in for a slight flutter but the Shelley stocks are still bearish. This sort of thing cannot be part of any systematic study, for a systematic study can only progress: whatever dithers or vacillates: or reacts is merely leisure-class gossip. The history of taste is no more a part of the structure of criticism than the Huxley-Wilberforce debate is a part of the structure of biological science. I believe that if this distinction is maintained and applied to the critics of the past, what they have said about real criticism will show an astonishing amount of agreement, in which the outlines of a coherent and systematic study will begin to emerge. In the history of taste, where there are no facts, and where all truths have been, in Hegelian fashion, split into half-truths in order to sharpen their cutting edges, we perhaps do feel that the study of literature is too relative and subjective ever to make any consistent sense. But as the. history of. taste has no organic connection with criticism, it can easily be separated. Mr. Eliot's essay The Function of Criticism begins by laying down the principle that the existing monuments of literature form an ideal order among themselves, and are not simply collections of the writings of individuals.

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