

<<西方文论选读>>

图书基本信息

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作者：朱志荣，杨俊蕾 主编

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### 内容概要

20世纪以来，中国的现代学术形态，包括范式和方法，主要是在借鉴西方学术形态的基础上建构起来的，文学研究和文学理论也不例外。

当今各种文学理论教材的基本构架和文学研究方法，大都受到了西方文论的影响。

就连对中国古代文论的整理和取舍，也在相当程度上是以西方文论为参照坐标的。

因此，学习西方文论对我们有着至关重要的作用。

近年一些有识之士提出中国文论失语症的问题，要求中国文论应当有自己的声音，应该调整对西方文论的态度，反对盲目照搬和全盘西化，这是非常正确的。

但无论如何，借鉴西方、继承传统以及立足文学和文论的现实这三者应该有机地统一起来，借鉴西方永远是我们研究文论的重要方法之一。

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书籍目录

导言一 理想国(第十卷)二 诗学三 论崇高四 致德拉斯加拉大亲王的信五 论三一律,即行动、时间和地点的一致六 新科学七 拉奥孔八 判断力批判九 说不尽的莎士比亚十 论女性作家十一 作为意志和表象的世界十二 现时代批评的功能十三 现代生活的画家十四 艺术论十五 悲剧从音乐的精神中诞生十六 作为艺术家的批评家十七 俄狄浦斯情结十八 直觉与艺术十九 诗和抽象思维二十 审美假说二十一 机器复制时代的艺术作品后记

## 章节摘录

48. The relation of genius to taste, For estimating beautiful objects, as such, what is required is taste; but for fine art, i.e., the production of such objects, one needs genius. If we consider genius as the talent for fine art (which the proper signification of the word imports), and if we would analyse it from this point of view into the faculties which must concur to constitute such a talent, it is imperative at the outset accurately to determine the difference between beauty of nature, which it only requires taste to estimate, and beauty of art, which requires genius for its possibility (a possibility to which regard must also be paid in estimating such an object). A beauty of nature is a beautiful thing; beauty of art is a beautiful representation of a thing. To enable me to estimate a beauty of nature, as such, I do not need to be previously possessed of a concept of what sort of a thing the object is intended to be, i. e., I am not obliged to know its material finality (the end), but, rather, in forming an estimate of it apart from any knowledge of the end, the mere form pleases on its own account. If, however, the object is presented as a product of art, and is as such to be declared beautiful, then, seeing that art always presupposes an end in the cause (and its causality), a concept of what the thing is intended to be must first of all be laid at its basis. And, since the agreement of the manifold in a thing with an inner character belonging to it as its end constitutes the perfection of the thing, it follows that in estimating beauty of art the perfection of the thing must be also taken into account—a matter which in estimating a beauty of nature, as beautiful, is quite irrelevant. It is true that in forming an estimate, especially of animate objects of nature, e.g., of a man or a horse, objective finality is also commonly taken into account with a view to judgement upon their beauty; but then the judgement also ceases to be purely aesthetic, i. e., a mere judgement of taste. Nature is no longer estimated as it appears like art, but rather in so far as it actually is art, though superhuman art; and the teleological judgement serves as a basis and condition of the aesthetic.

## 后记

为了适应“西方文论”课程的双语教学需要，我们编译了这本中英文对照的《西方文论选读》教材。本教材由朱志荣、杨俊蕾策划，杜明业、陶国山协助组织和校阅。

最后由朱志荣撰写导言，杨俊蕾、朱海等撰写作者简介，杜明业做了具体的删改勘订，朱志荣、杨俊蕾对全书定稿进行了最后一遍校对。

由于我们经验不足，水平有限，加之时间仓促，本教材一定还存在种种不足，欢迎专家和其他读者批评指正。

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编辑推荐

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