

<<现代主义研究>>

图书基本信息

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前言

《剑桥文学指南》是上海外语教育出版社从海外引进的一套研究、介绍外国文学的丛书，内容涉及作家、作品、文学流派、文学史等诸多方面。

作者均为在该领域有着较深造诣的专家、学者。

《现代主义研究》是该丛书中的一本。

现代主义是一个相当宽泛的概念，代表着从19世纪后半叶到20世纪中叶的整整一个时代。

这是一个流派纷呈的时代，象征主义、未来主义、表现主义、达达主义、超现实主义、意识流此起彼伏，各展风采。

涉及的范围包括绘画、雕塑、建筑、诗歌、小说、戏剧等等。

当我们说起现代主义时，我们很自然地会想起塞尚、凡高、马蒂斯、毕加索或是马拉美、叶芝、梅特林克、乔伊斯、伍尔夫、庞德、艾略特。

在哲学和社会科学领域里，又有尼采、海德格尔、维特根斯坦、弗洛伊德等或为其鸣锣开道，或为其推波助澜。

就现代主义文学而言，有人将法国的波特莱尔和美国的爱伦·坡视作其远祖。

此说有一定的道理。

本书是一本论文集，由10名英美著名学者分别对19世纪末到第二次世界大战期间的英美现代主义文学流派及文化思潮进行深入而全面的评述。

内容包括现代主义的形而上学、现代主义的文化经济、现代主义小说、现代主义诗歌、现代主义戏剧、现代主义和文化政治、现代主义和性、视觉艺术、现代主义和电影等。

本书卷首刊出的现代主义作品年表和卷尾的现代主义导读索引，为在本领域进一步研究提供极有价值的导向，可帮助读者排除困难，自如地接近现代主义。

本书的读者对象为大学外语教师，外国文学研究人员，外国文学专业的研究生、博士生，以及具备了较高英语阅读能力的外国文学爱好者。

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内容概要

《现代主义研究》是一本论文集，由10名英美著名学者分别对19世纪末到第二次世界大战期间的英美现代主义文学流派及文化思潮进行深入而全面的评述。

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Opposed to subscriptions. It developed displays to be set up at newsstands, and it aggressively cultivated a larger metropolitan public. (Eliot counseled Thayer to pursue the same course in Britain, urging him to "arrange for the paper to be visible and handy on every bookstall, at every tube station. 35) Again, when the Dial published *The Waste Land* and announced that Eliot would receive the journal's annual Dial Award, Thayer ordered the staff to keep track of every reference to these events in the press, an early form of market testing.³⁶ Above all, the Dial imitated the central principle which lay behind the success of *Vanity Fair* and its sister journal *Vogue*: in an era when most publishers were attempting magazines aimed at a mass market, Condé Nast and *Vanity Fair* deliberately appealed to a select, restricted audience. Indeed, the Dial was acutely conscious of its competition with *Vanity Fair*, a theme that recurs in letter after letter by Thayer. To his mother he complained that contributors and staff members of the Dial were writing too frequently for *Vanity Fair*. To his managing editor he lamented, "If we have no aesthetic standards whatever, in what respect are we superior to *Vanity Fair* which in other respects gives more for the money?" A month later Thayer urged him to hasten the printing of a new photograph "lest '*Vanity Fair*' get ahead of us on this point too." And four months later he ordered him to secure rights to a new painting by Picasso: "Otherwise *Vanity Fair* will be getting it." How closely the market for the two journals overlapped became clear when the Dial issued its special art folio in mid 1923. Eager to stimulate sales, Thayer begged Seldes to intervene: "Cannot you get Rosenfeld to write the thing up for *Vanity Fair*, which is our most important selling possibility?"³⁷ To be sure, the Dial and *Vanity Fair* were not twins. By comparison the Dial was a modest operation. Its \$9,300 in advertising revenues was tiny when compared to the \$500,000 per annum generated by *Vanity Fair*. Paid advertising also occupied less space: in the November 1922 issue which printed *The Waste Land*, 271/2 of the 156 pages (or in percent) were taken up by advertising. Compare this with the July 1923 issue of *Vanity Fair*, which contained a selection of Eliot's earlier poems: here 76 out of 140 pages were devoted to paid advertising (54 percent) , and many articles offered fashion and automobile reviews that were advertising thinly disguised. In 1922 the Dial's circulation stood at 9,200 copies per month; in the same year *Vanity Fair*'s reached 92,000.³⁸ Yet this latter figure should not mislead us into confusing *Vanity Fair* with mass-circulation periodicals such as the *Saturday Evening Post* or *McClure's*, whose circulations were numbered in millions, not thousands. *Vanity Fair* shared with those magazines a recognition of the primacy of advertising, but it adapted that principle to different ends. Condé Nast, *Vanity Fair*'s owner and publisher, was a pioneer in what is now called niche marketing. He recognized, in other words, that a variety of luxury consumer goods required not a mass audience, but a more select one of well-to-do readers. His task was to capture that audience and sell its purchasing power, its large amounts of disposable income, to advertisers, " Anything high-priced," Nast contended, "is better advertised in a period-ical with readers of a special type - people of breeding, sophistication and means."³⁹ Nast began *Vanity Fair* after he had already been successful with magazines covering fashion (*Vogue*) and interior decoration (*House and Garden*) , and in his third venture he adopted the same approach to the topic of arts and leisure: ideas were to be treated as matters of style, as intellectual fashions, not as eternal verities. *Vanity Fair*, whose first issue appeared in September 1913, might well be defined as a periodical counter- part to the *Coliseum*: it appealed to the same audience increasingly defined by consumption, by the purchase of luxury consumer goods, and by stylishness in all things. Eliot, as we know, elected to publish *The Waste Land* not in the *Little Review* or *Vanity Fair*, but in the Dial. There were several reasons for this. One was a simple matter of personal finances. The Dial offered to give Eliot the annual Dial Award of \$ 2,000 as a price for the poem, even though officially it would pay only its standard rate of \$ 150.00. And because Eliot had already reached an agreement for the book publication with Horace Liveright, raising the possibility that sales of the Dial might detract from sales of the book version, the Dial also agreed to purchase 350 copies of the first printing. *Vanity Fair* could not match such sums; the highest price it ever paid to any contributor was \$ 100, given to E Scott Fitzgerald for a short story. The *Little Review*, cast adrift by Quinn, could no longer pay contributors at all. The massive patronage provided by Thayer and Watson created an artificial space in which it was possible, on some

occasions, to earn more money by publishing for fewer readers. Another reason, no doubt, was the intangible issue of status and popularity. Vanity Fair was not a popular magazine of the same sort as the Saturday Evening Post, but its substantial circulation and light-hearted tone could not sound the note of aesthetic gravity associated with the Dial. Eliot wanted his poem to be successful, but not too successful. The relationship between the three journals was partly a synchronic or structural one, partly a diachronic or temporal one. Each represented a moment in the growth and triumph of Modernism. When Eliot suggested the Little Review as a potential publisher in early 1922, his proposal looked back to the world of Modernism's past.

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