

<<当代西方文论>>

图书基本信息

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### 内容概要

《当代西方文论（第2版）》的特点是内容新颖，资料翔实，理论与实践相结合，实用性强，层次、条理分明，对于从事文艺理论、文艺批评研究的专业工作者也有重要参考价值。

书籍目录

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## 章节摘录

The novels which are most fruitful for the psychologist are those in which the author has not already given a psychological interpretation of his characters , and which therefore leave room for analysis and explanation , or even invite it by their mode of presentation. Good examples of this kind of writing are the novels of Benoit , and English fiction in the manner of Rider Haggard , including the vein exploited by Conan Doyle which yields that most cherished article of mass-production , the detective story. Melville's Moby Dick , which I consider the greatest American novel , also comes within this class of writings. An exciting narrative that is apparently quite devoid of psychological exposition is just what interests the psychologist most of all. Such a tale is built upon a ground work of implicit psychological assumptions , and , in the measure that the author is unconscious of them , they reveal themselves , pure and unalloyed , to the critical discernment. In the psychological novel , on the other hand , the author himself attempts to reshape his material so as to raise it from the level of crude contingency to that of psychological exposition and illumination-a procedure which all too often clouds the psychological significance of the work or hides it from view. It is precisely to novels of this sort that the layman goes for "psychology"; while it is novels of the other kind that challenge the psychologist , for he alone can give them deeper meaning. I have been speaking in terms of the novel , but I am dealing with a psychological fact which is not restricted to this particular form of literary art. We meet with it in the works of the poets as well , and are confronted with it when we compare the first and second parts of the Faust drama , The love-tragedy of Gretchen explains itself; there is nothing that the psychologist can add to it that the poet has not already said in better words , The second part , on the other hand , calls for explanation. The prodigious richness of the imaginative material has so overtaxed the poet's formative powers that nothing is self-explanatory and every verse adds to the reader's need of an interpretation. The two parts of Faust illustrate by way of extremes this psychological distinction between works of literature. ....

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