

<<文学笔记 (第1辑)>>

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

泰奥德·阿多诺（Theodor W.Adorno，1903-1969）是德国著名哲学家、社会学家、文艺理论家和音乐理论家，是法兰克福学派的著名代表人物以及社会批判理论的奠基者。

他在许多领域均有创见，特别是在哲学、美学以及文论领域，在西方社会具有广泛而深刻的影响力。

阿多诺的文学批评并不属于正统的批评理论，他的文本处理方式既富有魅力，又几乎无法阐释。这意味着我们在阐释、评价阿多诺的这些复杂多义的文学批评时，既要指出他在批评理论这个大框架内的地位，也要考虑到他独特的个人气质、行文习惯以及他惯有的自相矛盾，并辨析他的观点正确与否。

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作者简介

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The social interpretation of a success like this is concerned with the stage of historical experience evidenced in the poem. In the name of humanity, of the universality of the human, German classicism had undertaken to release subjective impulses from the contingency that threatens them in a society where relationships between human beings are no longer direct but instead mediated solely by the market. It strove to objectify the subjective as Hegel did in philosophy and tried to overcome the contradictions of men's real lives by reconciling them in spirit, in the idea. The continued existence of these contradictions in reality, however, had compromised the spiritual solution: in the face of a life not grounded in meaning, a life lived painstakingly amid the bustle of competing interests, a prosaic life, as artistic experience sees it; in the face of a world in which the fate of individual human beings works itself out in accordance with blind laws, art, whose form gives the impression of speaking from the point of view of a realized humanity, becomes an empty word. Hence classicism's concept of the human being withdrew into private, individual existence and its images; only there did humanness seem secure. Of necessity, the idea of humankind as something whole, something self-determining, was renounced by the bourgeoisie, in aesthetic form as in politics. It is the stubborn clinging to one's own restricted sphere, which itself obeys a compulsion, that makes ideals like comfort and Gemütllichkeit so suspect. Meaning itself is linked to the contingencies of human happiness; through a kind of usurpation, individual happiness is ascribed a dignity it would attain only along with the happiness of the whole. In none of his expressive impulses does he go beyond what could be genuinely attained in his time. The muchinvoked organic quality of his work is probably nothing other than this tact, which is philosophically sensitive to history and which scarcely any other poet in the German language possessed to the same degree. The alleged pathological traits in Morike reported by psychologists and the drying up of his production in later years are the negative aspect of his very highly developed understanding of what is possible. The poems of the hypochondriacal clergyman from Cleversulzbach, who is considered one of our naive artists, are virtuoso pieces unsurpassed by the masters of rart pour rart.

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