

<<从柏拉图到尼采>>

图书基本信息

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### 内容概要

《从柏拉图到尼采：古典西方文论纵横》以历时的概览和共时的细读相结合，梳理了西方古典文学理论发展的脉络，重点分析了柏拉图，亚里士多德、贺拉斯、朗基努斯、锡德尼，约翰逊、黑格尔、康德、尼采等西方文学理论大家的文学理论观点。

其特色如下：力图将西方文学发展史与西方文艺理论发展史结合起来，以主线突出、点面结合，史论并重的形式，在总体框架中凸显文艺思潮演进的主流。

凝聚作者多年的研究心得，理论上有所创新。

对以往不受重视但延续了千余年的中世纪和文艺复兴时期的文论，作者有新的发掘和开拓；对过去似乎已有定见的古希腊和德国古典时期的文论，作者亦有新的阐释和评析。

逆辑性与可读性强，多视角、全方位地勾勒出西方文艺理论的嬗变过程和演进脉络，结构上具有哲学的思辨性和系统性，行文中又具有文学的形象性和具体性，使漫长而散乱的西方文艺理论史和文艺理论分析成为一个有机的整体。

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章节摘录

According to Hegel , the ideal classical art is the Greek art , which fully embodies the features of the classical art . Gods in the eyes of the Greek people are not awe-looking but human , and have the joys and sorrows of human beings . For example , Zeus is the concrete representation of justice , morality and power , Athena is the embodiment of wisdom and peace . Despite the specific character of a particular god , each single god is a comprehensive totality . While their blessedness lies in their universal and spiritual self-repose , the gods can still be active and effective in human existence . The plurality of individual gods allows the artist to portray the universal divine in human shape , for their eternal self-repose permits the gods to intervene in human affairs to a certain extent before they withdraw into themselves ; their presentation in a particular bodily form enables US to relate to the finite characterization of the gods . . . . .

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