

<<柏拉图以来的批评理论（上下册）>>

图书基本信息

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前言

Since the publication of the first edition in 1971, the field of critical theory has expanded dramatically, particularly after the 1960s. This edition, accordingly, has been reshaped throughout, not only to reflect recent work but also to provide a more substantial historical background for it. This third edition of *Critical Theory Since Plato* follows the basic plan of previous editions in offering a general introduction (plus a supplementary introduction to modern criticism—see page 621), with selections prefaced by head notes and brief bibliographic information, all presented in chronological order. We have avoided the use of thematic or other rubrics that group texts by approach or subject, since each individual selection reflects substantive individual work, by older as well as more recent writers, that may connect with other authors and historical periods in multiple ways. The aim is to present in a single volume, of moderate size, materials for a course of representative readings in the history of critical theory in Western culture, without privileging any particular scheme of associations. The special problems of representing contemporary criticism since 1965 are already familiar to scholars, teachers, and students. The issue is not merely the sheer growth of the field itself, in the number of universities that now offer (and in many cases, require) courses in criticism and theory, together with a dramatic increase in professional publications on theoretical subjects in literary and cultural study. Even more important, we believe, are changes in the conception of the field that can be evaluated only by patient historical and philosophical reflection. Some of these problems we addressed in *Critical Theory Since 1965* (Tallahassee: Florida State University Press, 1986), but in this volume our approach has been more comprehensive. As critical theory has become more diverse, it has also become increasingly divergent in the sense that the special problems of particular areas of study demand separate and extensive treatment that cannot reasonably be satisfied by a general and historical anthology such as this one. Fortunately, very good resources for more extended work on such areas are now readily available. What is required, we believe, is a selection of essential and substantive materials to facilitate a rethinking of the historical shape and trajectory of the expanded field as a whole. Thus, readers will find in this edition amplified resources to examine the rhetorical and pedagogical function of the literary in the ancient world, with sometimes surprising pertinence to contemporary studies of discursive practices, just as they will find throughout a greater diversity of philosophical selections, ancient and modern, and a broad representation of work addressing contemporary themes pertaining to the role of theory and the place of literature in collective cultural life.

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### 内容概要

《柏拉图以来的批评理论》(第三版)是一本按时间顺序编排的文选，书中介绍了大量西方文化中文学批评和理论的历史及发展的相关研究。

由文学研究领域的两位知名学者主编，本书侧重从柏拉图和亚里士多德至今的个人对于文学批评发展的贡献。

选集通过对当代研究重点和趋势的广泛陈述，扩展到对哲学起源和影响的更完整表现。

由于反映了社会、道德和政治等因素对文学批评和理论发展产生的影响，本书适合于各个层次的文学批评和理论课程。

**精彩要点：** 本书按时间顺序编排，两千多年的时间跨度，综合各种选集，对于文学研究作为一门学科的发展，提出一个公认的观点，并附有解释性的批注和关于作者的文献记录。

本书已作显著修订，以涵盖其他从事语言、修辞、哲学和社会专题研究的思想家。

随着对不同哲学传统的关注增加，新版本强化和拓宽了文化研究作为一门交叉性学科的理念。

完整的卷册设计方便了追溯现代文学批评理论发展的历史起源。

编者建立了早期思想家和现代理论发展之间的清晰联系。

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书籍目录

柏拉图以来的批评理论（第三版）（上册） PLATO GENERAL INTRODUCTION PLATO Ion from Republic from Phaedrus from Sophist from Philebus from Cratylus ARISTOTLE from Physics from Metaphysics Poetics from Rhetoric MARGUS TULLIUS CICERO from Brutus QUINTUS HORATIUS FLACCUS(HORACE) Art of Poetry STRABO from Gegeraphy PUBLIUS CORNELIUS TACITUS from Dialogue on Oratory PSEUDO LONGINUS PLUTARCH FLAVIUS PHILOSTRATUS PLOTINUS SAINT AUGUSTINE ANICUS MANLIUS SEVERINUS BOETHIUS SAINT THOMAS AQUINAS DANTIE ALIGHIERI GIOVANNI BOCCACCIO JULIUS CAESAR SCALIGER LODOVICO CASTELVETRO SIR PHILIP SIDNEY GIORDANO BRUNO GIACOPO MAZZONI TORQUATO TASSO SIR FRANCIS BACON PIERRE CORNEILLE JOHN DRYDEN JOHN JOCKE ALEXANDER POPE JOSEPH ADDISON GIAMBATTISTA VICO .....柏拉图以来的批评理论（第三版）（下册）

## 章节摘录

GENERAL INTRODUCTION This third edition is a thorough revision of the second. Our choice of selections reflects an effort to represent the main themes in the history of literary criticism and theory in Western culture from Plato to the present and to recognize that this history forms an important part of the comparative history of ideas and cannot be more than partially separated from certain other disciplines. Thus some texts not directly concerned with literature have been included; in a few cases these texts imply hostility to literature. They are important because they helped to generate an apologetic and defensive reaction among critics and poets. An example in the twentieth century is the work of the logical positivists, of Rudolph Carnap and Bertrand Russell, and their relation, for example, to the critical writings of I. A. Richards and, in turn, his curious relation to the American New Critics. But more important is Plato himself; the ambivalence he exhibited toward poetry gave rise to numerous defenses over centuries, some actually citing Plato, even as attackers cited him in their own support. Indeed, much of the long history of the defense of poetry has been expressed in, and captured by, the terms set forth by its attackers, the first and foremost being Plato, whose search for justice in Republic led his Socrates to advocate the banishment of poets. The defense of poetry has long sought to overcome the Socratic attack, but too often within the language put in his mouth by Plato. The history of literary criticism and theory has always been intertwined with that of philosophy, sometimes vexing it, sometimes being vexed by it. Although our principal effort has been to reflect the main intellectual paths, we have sought to make an eclectic selection without succumbing to fashions that seem to us not a particularly important part of the history of literary thought. Further, we have tried to make sense of the developments that have given late-twentieth-century criticism the appearance of disorder. It must be added for clarity's sake that this book's title is meant to refer to literary criticism and theory and what has influenced or paralleled it. We do not use the term "critical theory" specifically to designate the social thought of the Frankfurt School of critical theory founded in the 1930s, with which were associated such names as Max Horkheimer and Theodor W. Adorno, though these thinkers contribute to our history. It must be added, too, that we recognize that some late-twentieth-century theorists called in question the notion of literature itself, seeking to break down distinctions between modes of linguistic utterance tacitly accepted for centuries and explicitly argued for earlier in the century. In our view there is a literary art that criticism and theory traditionally addressed. Our concern is to study how that art has been and continues to be thought about, even when the immediate effect has been to call it into question.

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