

## <<读解文化研究-英文>>

### 图书基本信息

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## <<读解文化研究-英文>>

### 前言

文化研究在西方学术界从20世纪60年代诞生之日起就经常被正统学者批评为华而不实的“学术时髦”。

这种批评不仅没有阻止学术界对文化研究与日俱增的兴趣，反而使之成为在西方高校备受关注的显学。

究其原因，文化研究的确填补了传统人文学术研究领域的空白，发挥着不可替代的知识创新功能。

文化研究旨在检验文化实践与权力的关系，其研究对象遍及日常生活中社会与政治背景下无限多样的大众文化形式，不仅关注文化如何建构我们，而且关注我们如何建构文化。

文化研究试图解释构成人类生活环境的各类文本与意识形态、阶级、种族、性别等的复杂关系，其研究方法具有典型的跨学科性，涉及社会学、政治学、历史学、哲学、传播学、文学批评、女性主义批评、艺术批评、翻译研究，等等。

上述意义上的文化研究的确超越了一切传统的人文与社会科学研究范式，提供了观察人类文化和现实生活的独特视角。

西方文化研究的理论与范式正式进入中国大陆学术界大概可以追溯到本世纪初。

在短短十多年的时间里，西方文化研究的概念和理论被大量输入国内学术话语体系，不少域外文化研究的著作被翻译出版，文化研究机构不断涌现，相关课程开始进入高校课程设置，越来越多的硕士和博士论文瞄准文化研究选题。

文化研究显然已成为中国学术界的显学。

国内学术界文化研究的进一步展开，必须更加系统、深入地把握西方文化研究的理论与方法，同时，高校文化研究相关课程的教学必须建立在对文化研究核心经典文本的阅读之上。

为此双重目的，我们组织了一支中西方学者合作团队，联袂推出“文化研究读解系列”。

本套丛书包括《读解文化研究》、《读解电视》、《读解流行音乐》、《读解新媒体》和《读解电影》等。

每分册的选文由相关领域造诣深厚的西方学者负责精心挑选，均为文化研究领域公认的经典文本；每分册的导读和注释等则由中国学者完成，旨在帮助中国读者准确理解原文。

如此分专题系统呈现和读解西方文化研究领域的经典文本，在中国学术界尚属首次。

我相信，无论是文化研究领域的研究者还是授课教师，都能从这套权威性的读本中获取丰富的研究灵感和教学资源。

当然，这套丛书还存在这样和那样的不足，特别是现有的选题远未完整呈现半个多世纪以来西方文化研究的丰硕成果。

这一遗憾只有留待来日弥补了。

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### 内容概要

《读解文化研究》精选外国学者的20篇名作，分为“城市化”、“编码”、“拟象”、“电子人”、“文化工业”、“大众传播”、“文化政策”等10个单元，全面阐述“文化研究”的对象、方法和学科特性，不失为从理论上认知何为文化研究、实践上掌握文化研究何为的珍贵材料。

《读解文化研究》由马海良、劳伦斯·西蒙斯编著。

## <<读解文化研究-英文>>

### 作者简介

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主要研究方向为英国文学和西方文论，讲授西方文论、文学批评实践、英国散文、19世纪英国小说、小说理论、叙事学、英国社会与文化、文化研究等课程。

主要出版物有《文化政治美学——伊格尔顿批评理论研究》（中国社会科学出版社，2004）、《新叙事学》（译著，北京大学出版社，2005），《花园里的机器》（合译，北京大学出版社，2011），发表《鲁迅的拜伦精神》（*Images of Westerners in Chinese and Japanese Literature*, Amsterdam: Rodopi Press, 2000）、《鲍德里亚：理论的暴力，仿真的游戏》（《外国文学》2000年第2期）、《后结构主义》（《外国文学》2003年第6期）等论文。

劳伦斯·西蒙斯，教授，曾任新西兰奥克兰大学意大利语系主任和电影、电视和媒体研究系主任。主要研究方向为现代传播学、文化研究，代表作有《向权力说真话》（*Speaking Truth to the Power: Public Intellectuals Rethink New Zealand*, 2007）、《弗洛伊德的意大利之旅》（*Freud's Italian Journey*, 2006）、《形象说了算》（*The Image Has the Last Word: On Contemporary New Zealand Painting and Photography*, 2002）。

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## 章节摘录

版权页： From this general perspective, we may crudely characterize the television communicative process as follows. The institutional structures of broadcasting, with their practices and networks of production, their organized relations and technical infrastructures, are required to produce a programme. Using the analogy of Capital, this is the "labour process" in the discursive mode. Production, here, constructs the message. In one sense, then, the circuit begins here. Of course, the production process is not without its "discursive" aspect: it, too, is framed throughout by meanings and ideas: knowledge-in-use concerning the routines of production, historically defined technical skills, professional ideologies, institutional knowledge, definitions and assumptions, assumptions about the audience and so on frame the constitution of the programme through this production structure. Further, though the production structures of television originate the television discourse, they do not constitute a closed system. They draw topics, treatments, agendas, events, personnel, images of the audience, "definitions of the situation" from other sources and other discursive formations within the wider socio-cultural and political structure of which they are a differentiated part. Thus to borrow Marx's terms circulation and reception are, indeed, "moments" of the production process in television and are reincorporated, via a number of skewed and structured "feedbacks", into the production process itself. The consumption or reception of the television message is thus also itself a "moment" of the production process in its larger sense, though the latter is "predominant" because it is the "point of departure for the realization" of the message. Production and reception of the television message are not, therefore, identical, but they are related: they are differentiated moments within the totality formed by the social relations of the communicative process as a whole. At a certain point, however, the broadcasting structures must yield encoded messages in the form of a meaningful discourse. The institution-societal relations of production must pass under the discursive rules of language for its product to be "realized". This initiates a further differentiated moment, in which the formal rules of discourse and language are in dominance. Before this message can have an "effect" (however defined), satisfy a "need" or be put to a "use", it must first be appropriated as a meaningful discourse and be meaningfully decoded. It is this set of decoded meanings which "have an effect", influence, entertain, instruct or persuade, with very complex perceptual, cognitive, emotional, ideological or behavioural consequences. In a "determinate" moment the structure employs a code and yields a "message": a tanother determinate moment the "message", via its decodings, issues into the structure of social practices. We are now fully aware that this re-entry into the practices of audience reception and "use" cannot be understood in simple behavioural terms. The typical processes identified in positivistic research on isolated elements -effects, uses "gratifications" - are themselves framed by structures of understanding, as well as being produced by social and economic relations, which shape their "realization" at the reception end of the chain and which permit the meanings signified in the discourse to be transposed into practice or consciousness (to acquire social use value or political effectivity).

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### 编辑推荐

《读解文化研究(英文)》是文化研究读解系列丛书之一。

《读解文化研究(英文)》共分10个单元，以全英文的形式，分别介绍了城市化、编码、拟象、电子人、文化工业、大众传播、文化政策等内容。

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