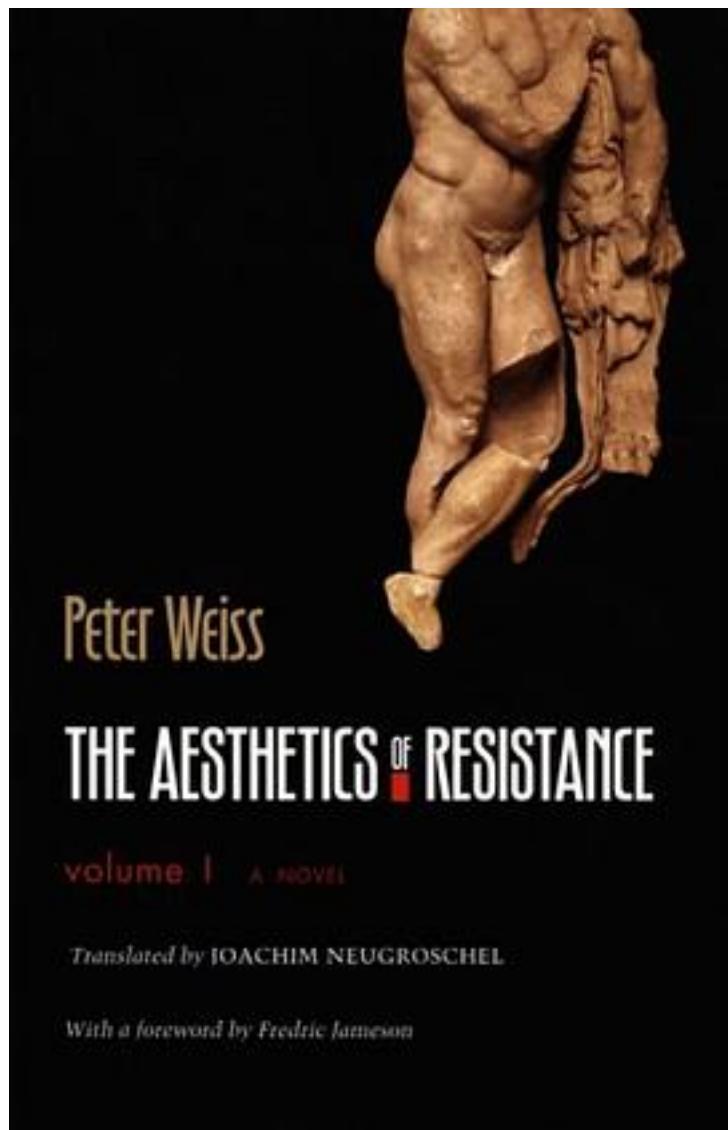


# The Aesthetics of Resistance, Volume 1



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著者:Peter Weiss

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## Book Description

A major literary event, the publication of this masterful translation makes one of the towering works of twentieth-century German literature available to English-speaking readers for the first time. The three-volume novel *The Aesthetics of Resistance* is the magnum opus of Peter Weiss, the internationally renowned dramatist best known for his play *Marat/Sade*. The first volume, presented here, was initially published in Germany in 1975; the third and final volume in 1981, just six months before Weiss's death.

Spanning from the late 1930s into World War II, this historical novel dramatizes anti-fascist resistance and the rise and fall of proletarian political parties in Europe. Living in Berlin in 1937, the unnamed narrator and his peers—sixteen and seventeen-year-old working-class students—seek ways to express their hatred for the Nazi regime. They meet in museums and galleries, and in their discussions they explore the affinity between political resistance and art, the connection at the heart of Weiss's novel. Weiss suggests that meaning lies in the refusal of humans to renounce resistance, no matter how intense the oppression, and that it is in art that new models of political action and social understanding are to be found. The novel includes extended meditations on paintings, sculpture, and literature. Moving from the Berlin underground to the front lines of the Spanish Civil War and on to other parts of Europe, the story teems with characters, almost all of whom based on historical figures. *The Aesthetics of Resistance* is one of the truly great works of postwar German literature and an essential resource for understanding twentieth-century German history.

## From the Back Cover

“[*The Aesthetics of Resistance*] . . . which [Peter Weiss] began when he was well over fifty, making a pilgrimage over the arid slopes of cultural and contemporary history in the company of *pavor nocturnus*, the terror of the night, and laden with a monstrous weight of ideological ballast, is a magnum opus which sees itself . . . not only as the expression of an ephemeral wish for redemption, but as an expression of the will to be on the side of the victims at the end of time.” —W. G. Sebald, *On the Natural History of Destruction*

“*The Aesthetics of Resistance* is centrally important to any kind of assessment of twentieth-century German history.” —James Rolleston, editor of *A Companion to the Works of Franz Kafka*

作者介绍:

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