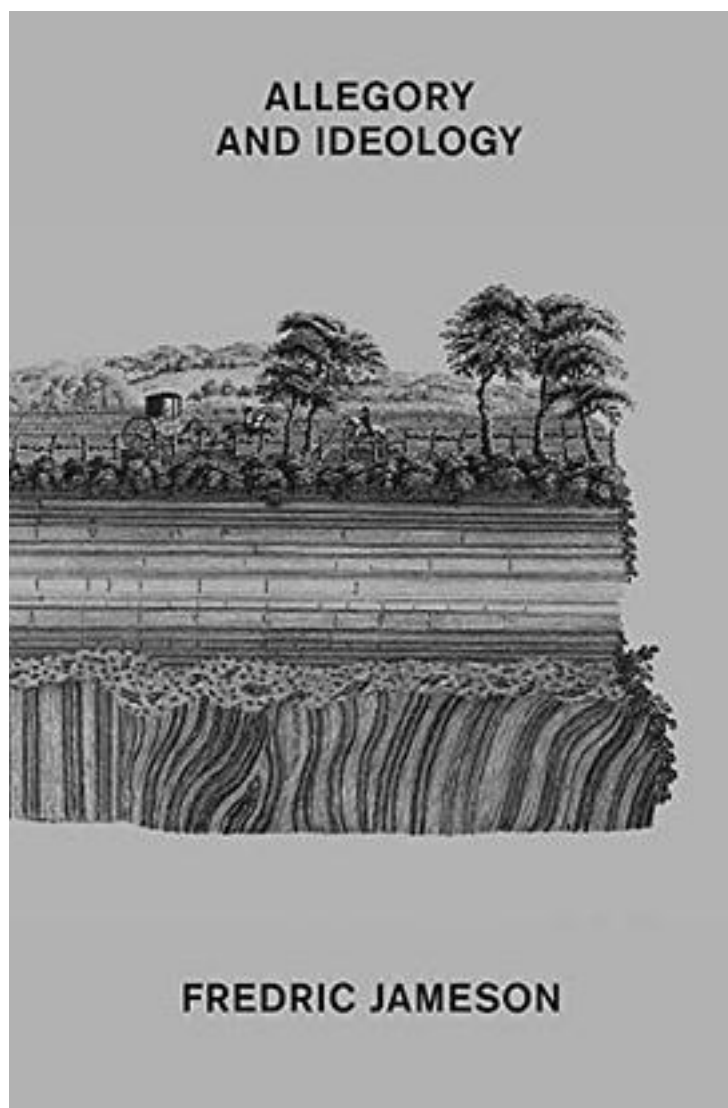


Allegory and Ideology



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著者:Fredric Jameson

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Works do not have meanings, they soak up meanings: a work is a machine for libidinal investments (including the political kind). It is a process that sorts incommensurabilities and registers contradictions (which is not the same as solving them!) The inevitable and welcome conflict of interpretations - a discursive, ideological struggle - therefore needs to be supplemented by an account of this simultaneous processing of multiple meanings, rather than an abandonment to liberal pluralisms and tolerant (or intolerant) relativisms. This is not a book about "method", but it does propose a dialectic capable of holding together in one breath the heterogeneities that reflect our biological individualities, our submersion in collective history and class struggle, and our alienation to a disembodied new world of information and abstraction. Eschewing the arid secularities of philosophy, Walter Benjamin once recommended the alternative of the rich figurality of an older theology; in that spirit we here return to the antiquated Ptolemaic systems of ancient allegory and its multiple levels (a proposal first sketched out in *The Political Unconscious*); it is tested against the epic complexities of the overtly allegorical works of Dante, Spenser and the Goethe of *Faust II*, as well as symphonic form in music, and the structure of the novel, postmodern as well as Third-World: about which a notorious essay on *National Allegory* is here reprinted with a theoretical commentary; and an allegorical history of emotion is meanwhile rehearsed from its contemporary, geopolitical context.

作者介绍:

Fredric Jameson is Distinguished Professor of Comparative Literature at Duke University. The author of numerous books, he has over the last three decades developed a richly nuanced vision of Western culture's relation to political economy. He was a recipient of the 2008 Holberg International Memorial Prize. He is the author of many books, including *Postmodernism, Or, The Cultural Logic of Late Capitalism*, *The Cultural Turn*, *A Singular Modernity*, *The Modernist Papers*, *Archaeologies of the Future*, *Brecht and Method*, *Ideologies of Theory*, *Valences of the Dialectic*, *The Hegel Variations* and *Representing Capital*.

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标签

理论

文学理论

詹姆逊

民族寓言

意识形态

寓言

后现代

评论

寓言作为那个打开意识形态的中间物，发生机制是个体的（弗洛伊德的精神分析的），也是集体的（阿尔都塞意义上的历史的科学的），在不同范式的文本的叙事传统中比如塔木德主义，还比如本雅明灵知主义，都有其脉络，而后现代社会更适合用这一传统去把握，虽然四层都发生了瓜塔里意义上的“横越”……比较新的东西是对第三世界民族寓言的争论（尤其是ahmed）做了回应。

Intriguing, but in the end, irrelevant. It was about neither Hamlet nor History, but post/meta-explanation of previous explanations, which I don't really care. Literature walks the walk without critics talk the talk. btw Healthy ideas of History usually don't come from literature, which boasts ambiguity.

所以说啊，Mulan就只是个预告片，就把老詹这书里列出的文本/历史维度（木兰辞的文本）、寓言维度（木兰的“东方性”和“民族性”）、个体主体性建构维度（中国观众的情感、情动与心理）和集体政治无意识维度（.....）都碰了个遍... 没有争议才怪

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