

The Last Man



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著者:Maurice Blanchot

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Written by one of the most widely-studied of contemporary French writers, *La Dernier Homme* is an austere, intriguing work of nontraditional fiction that explores the distance between desire and its attainment. The story unfolds in the form of an interior monologue at once forbidding and compelling. In what seems to be a sanatorium near a mountain, from which the sea is visible as a narrow horizon, several nameless and faceless people spend their evenings together in ground floor rooms, gambling and talking. Among them, one man often sits apart, he is called "the last man."

Reserved, shy, hesitant, childlike, and gravely ill, he attracts the attention of a young woman who has been in the place so long that she barely remembers the city in which she was raised. She calls him "the professor" and listens eagerly to his detailed descriptions of his own home, ordinary as it is. A special bond forms between the two, arousing jealousy and envy in the woman's lover, who is the narrator. The lover would like to draw her away, not only from "the professor," but also from the institution itself, where she seems to feel so comfortable---dangerously comfortable, perhaps. In the end, however, he is powerless to stop her from dying.

In Blanchot's mysterious and elusive book the questions of illness, death, life, and afterlife and how they affect and are affected by thought and memory are explored from so far inside the mind of one thinking, remembering, and loving man that we come to share his agonies as though they were our own.

Written in spare prose, uncompromising in its denial of ordinary expectations of fictional narrative, *The Last Man* is eerily appealing.

作者介绍:

French novelist, critic, and philosopher Maurice Blanchot has, in recent years, become the subject of increased interest among readers of modern European fiction and critical theory. His previous works that have appeared in English are *Death Sentence*, *The Madness of the Day*, *The Gaze of Orpheus*, *The Space of Literature*, *Vicious Circles*, and *When the Time Comes*.

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书评

“*ho kairos synestalmenos esti*”
什么都没变，但你必须了解那过去的永恒，那是弹回思想的墙壁与绝妙遥远的尖点……
当我们试着去思想时，我们是在经历着对过去与现在的切割，因为我们寄望于思想带来新的、面孔的、使模糊的成为确定的跳动之焰，记忆……在其间，仍然成为时刻...

这像是一个求解的方程，唯一的变量就是自己。-我
在我的理解中，全书都在主我与客我的视角转化之间悖辩。当你开始这么思考「自我」
这个词语时——「一道水闸门打开了，我们与我们自己交换水位」
客我总是面临着毁灭，与消逝，但主我却总是给予人一种永恒的感觉。偶尔，我们会...

说说我的理解，这只是我一个人的理解，没有看别人的分析，错了不要见怪，在第一部分，“她”表示的是青年儿童的时候，“我”表示的是壮年中年，具有侵略性的年纪，而“他”表示的是衰老的老年，文中的“她”和“我”已经死去，表示了老年的到来，文中说到，最开始来的是“她”...

她对我：之前您是如此静止不动，您注视着唯一一个点，我总看见您就在这个点前方。现在对其他那些走动的人来说，也许还太过静止了呢。真是可怕，一想到您无法离开这个点，而且您还为它奉献出您全部的精力，但这个点却可能不是固定的。

她对我：我梦见自己置身于一片几乎看不见树...

我读完了最后之人，读的无比轻松，因为我一开始就没有想要去解谜，只是在迷宫中漫游。

看到有人说布朗肖是博尔赫斯的一体两面，真是无比同意。他俩都是把所有可能性同时说出来，又什么都没说。

他们面临的处境是如何用一只只蜜蜂去讲述蜂群系统呢，蜜蜂是雌蜂，蜜蜂是雄峰，蜜...
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