

RETRACTION IN: TRANS/FORM/AÇÃO, VOLUME 47, ISSUE 1

The editorial team of Trans/Form/Ação journal announces the formal publication of the Retraction for extraction of the article:

“Comment on “Reflections on Lukács’ realist view of literature from a literary-critical and philosophical perspective””, Trans/Form/Ação, 47, 47(1), e0240011. DOI: 10.1590/0101-3173.2024.v47.n1.e0240011.



Since the existence of plagiarism in a language other than that published was proven after the publication of the commented article, which is why plagiarism was not identified in the similarity verification process.

Marcos Antonio Alves
Editor-Chef

[RETRACTION] COMMENT ON “REFLECTIONS ON LUKÁCS’ REALIST VIEW OF LITERATURE FROM A LITERARY- CRITICAL AND PHILOSOPHICAL PERSPECTIVE”


Guangyong Zhang

College Affairs Office, Dazhou Voational and Technical College, Dazhou 635000 – China.

 <https://orcid.org/0009-0003-3292-0194> |  dzvtc@126.com

Commented Article reference: ZHANG, Hui. Reflections on Lukács’ realist view of literature from a literary-critical and philosophical perspective. *Trans/Form/Ação: Unesp Journal of Philosophy*, v. 47, n. 1, e0240004, 2024.

Received: 08/08/2023 | Approved: 12/08/2023 | Published: 30/10/2023 | Retraction: 29/04/2024

 <https://doi.org/10.1590/0101-3173.2024.v47.n1.e0240011>



This is an open-access article distributed under the terms of the Creative Commons Attribution License.

[RETRACTION] COMMENT ON “REFLECTIONS ON LUKÁCS’ REALIST VIEW OF LITERATURE FROM A LITERARY- CRITICAL AND PHILOSOPHICAL PERSPECTIVE”

Guangyong Zhang¹

Commented Article reference: ZHANG, Hui. Reflections on Lukács’ realist view of literature from a literary-critical and philosophical perspective. **Trans/Form/Ação**: Unesp Journal of Philosophy, v. 47, n. 1, e0240004, 2024.

Zhang (2024) involves a profound interpretation and reflection on Lukács’ theory of realism in literature. The article begins by highlighting Lukács’ marginalization and his theory of realism, followed by a resurgence of interest in him during a new historical period. The acceptance and study of Lukács in China have undergone a rather convoluted process.

As early as 1935, Lukács’ works, such as “Zola and Realism” and “Narrate or Describe”, began to be published in domestic magazines but did not receive much attention. From the 1940s to the 1970s, due to the strong criticism of Lukács’ ideas by the Soviet Union, the translation and introduction of Lukács in China declined, and only a few articles were translated as criticized literature materials. Some works published during this period include “Selected Translations of Lukács’ Revisionist Literary Essays” and “Young Hegel: Selected Translations”. Since the 1980s, with the political reform and opening-up, literary theories worldwide have been widely introduced. Lukács, positioned as the “founder of Western Marxism,” once again entered Chinese academia. Since the 21st century, there has been an increasing amount of research on Lukács’ ideas, and more and more translations of related works have emerged, such as “Geschichte und Klassenbewusstsein”, “Destruction of Rationality”, “Democratic Development”, “Theory of Fiction”, “Aesthetic Characteristics” and so on.

¹ College Affairs Office, Dazhou Vocational and Technical College, Dazhou 635000 – China. ORCID: <https://orcid.org/0009-0003-3292-0194>. E-mail: dzvtc@126.com.

Indeed, there have been significant controversies within the academic community in China regarding the acceptance of Lukács' literary theory. As Lukács advocated for promoting the creative mode of critical realism novels from the 19th century, while excluding naturalistic and modernist literature, there have been corresponding criticisms of naturalism in embracing Lukács' ideas in our country. In response to this phenomenon, some scholars have argued that Lukács' conservative and rejecting stance has significantly influenced the evaluation of other in China, including naturalistic and literary theories. They propose that only by transcending the "Lukács complex" can we have a more reasonable and objective understanding of naturalism.

In this article, Lukács' concept of "totality" and "reflection" is the focal point of the author's discussion. In Western philosophy, the discourse on "totality" has a long history and vast scope, dating back to Plato's and Aristotle's ideas regarding the "whole." Subsequently, there emerged the "holistic perspective" of idealism and the "totality" theory based on the "absolute" in German classical idealism. Hegel, who came later, is considered the culmination of "totality" studies. In 1906, Wilhelm Dilthey's publication of "History of Hegel's Youth" sparked a Hegelian philosophy craze in academia. During this period, Lukács began to pay attention to Hegel, absorbing his perspectives on "totality" and dialectics.

It can be said that Lukács' discourse on "totality" largely continues Hegel's perspective, which was founded on the concept of "spirit." However, Lukács did not simply adopt Hegel's ideas on "totality" but took a different approach. While Hegel held the view that, after the end of epic poetry, it would be difficult to find another art form to express the totality of the world, Lukács believed that, in the current context where the "totality" is obscured, the novel, as another objective form of the great epic, can replace epic poetry as an art form that embodies the whole world.

Lukács also considers "totality" as the theoretical core or essence in realist literary theory. He uses the concept of "totality" to address fundamental questions in realist literary theory, such as how to understand and comprehend "reality" and "subjective existence." Lukács believes that "if a writer is committed to grasping and portraying reality truthfully, that is to say, if he is indeed a realist writer, then the question of the objective totality of reality plays a decisive role." This requires literature to grasp reality according to its "totality". The key to this grasp is recognizing the true dialectical unity between phenomena and essence. It involves vividly and authentically describing surface phenomena in art, presenting the connection between the essence and phenomena in the depicted scope of life without commentary. This is also an important guarantee for achieving "objective totality." It is evident that Lukács emphasizes the concept of "totality" and the connection between essence and phenomena, which demands that realism should be a realism that starts from the objective totality of reality rather than originating from elsewhere. In this way, he has developed his

unique realism theory, which seeks to objectively reflect reality while striving to free itself from interference by political and philosophical ideologies (Wang, 2011, p. 85).

Lukács’ realism is inseparable from the issue of reification consciousness. Regarding “reification consciousness,” Lukács elaborates on it within the idealistic tradition of German classical philosophy concerning life and consciousness. In his view, although “reification consciousness” arises from the universality of commodity forms in a capitalist society, this consciousness is also an important factor in shaping reified phenomena. Under the influence of reification consciousness, Lukács emphasizes that the subject intensifies its fate of becoming reified. About external reality, this reification consciousness can only adopt a “phenomenological” approach, understanding the new commodity properties or calculability directly presented by society. In short, it remains at the level of the “rationalization” principle, employing a formalistic method of calculation to comprehend the object without being able to penetrate the essence of society or other objects. Such consciousness does not exist in certain individuals’ minds; on the contrary, as a unified consciousness structure produced by capitalist society, it is universal. From this perspective, so-called elites do not possess greater true knowledge; they are merely mechanics maintaining the bureaucratic machinery themselves (Zhang; Zheng, 2023, p. 44).

In reality, as long as the land of capitalist society remains, modern knowledge, as a spiritual blossom that grew on this land, cannot completely rid itself of the “reification consciousness” that is fundamentally related to it. Therefore, Lukács concludes different from Max Weber, and it is this conclusion that allows Lukács to draw on Weber to a certain extent while also forging his path. Although this society governs everything through rationalization and eliminates many things that cannot be grasped formally, those excluded contents have not disappeared. They wander like “ghosts” in the non-rational realm that the light of reason cannot illuminate. These hidden contents containing non-rational elements, as the subconscious of this commodified society, remain hidden beneath the surface of the glacial water. From this perspective, such a production process and commodified society are ultimately irrational. If capitalist society continues along its current path of rationalization, its destination will inevitably be an irrational catastrophe.

Only after clarifying the issues above can we truly understand Lukács’ conception of literature and discern its profound intent. Without doing so, whether one aims to understand Lukács’ philosophical ideas, elucidate specific issues in his literary theory, or even employ certain literary perspectives to refute or challenge his philosophical stance, all such endeavors would be in vain. Of course, this is also the most difficult aspect. The inherent connection between a thinker’s literary reflections and their philosophical stance, whether it is a synonymous repetition of ideas across different domains or a continuous oscillation at the ambiguous boundary of thought, is a question that requires discussion.

ZHANG, Guangyong

REFERENCES

WANG, T. **Logical Analysis of Lukács' Critique of Modernism.** *Literature Theory and Criticism*, v. 1, p. 82-87, 2011.

ZHANG, X., ZHENG, T. **Study on the Transformation of Lukács' Logic of Reification.** *Shandong Social Sciences*, v. 01, p. 29-36, 2023.

ZHANG, Hui. Reflections on Lukács' realist view of literature from a literary-critical and philosophical perspective. **Trans/Form/Ação: Unesp Journal of Philosophy**, v. 47, n. 1, e0240004, 2024.