

<<英国文学史（第四册）>>

图书基本信息

书名：<<英国文学史（第四册）>>

13位ISBN编号：9787100001953

10位ISBN编号：7100001951

出版时间：1986-2

出版时间：商务印书馆

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页数：555

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内容概要

. Introduction、 a. Historical Background: Political and Social、 b. General Cultural Background、 c. English Poetry: 1900-1940、 d. English Drama: 1900-1940、 e. English Prose Fiction: 1900-1940、 f. English Prose (Essays and Biographies): 1900-1940、 . English Poetry: 1900-1920、 a. Four Minor Poets at the Turn of the Century: Bridges, Masfield, Kipling, Housman、 b. Gerard Manly Hopkins、 c. Thomas Hardy和d. Georgian Poets and Poetry of World War I and Imagism in England等等。

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书籍目录

Chapter IX ENGLISH LITERATURE OF EARLY TWENTIETH CENTURY . Introduction a. Historical Background: Political and Social b. General Cultural Background c. English Poetry: 1900-1940 d. English Drama: 1900-1940 e. English Prose Fiction: 1900-1940 f. English Prose (Essays and Biographies): 1900-1940 . English Poetry: 1900-1920 a. Four Minor Poets at the Turn of the Century: Bridges, Masfield, Kipling, Housman b. Gerard Manly Hopkins c. Thomas Hardy d. Georgian Poets and Poetry of World War I and Imagism in England e. W. B. Yeats . English Drama: 1900-1930 a. G. B. Shaw b. J. M. Barrie e. Granville-Barker and Drama at Manchester and Birmingham d. The Irish Abbey Theatre, Lady Gregory, Synge e. Sean O'Casey . English Prose Fiction: 1900-1920 a. Conrad b. Kipling c. Galsworthy d. Wells e. Bennett f. Maugham g. D. H. Lawrence h. Robert Tressell . English Poetry: 1920-1940 a. T.S. Eliot b. W.H. Auden c. Louis MacNeice, Stephen Spender, C. Day Lewis d. Hugh MacDiarmid e. Dylan Thomas f. Robert Graves g. Edwin Muir . English Prose Fiction: 1920-1940 a. James Joyce b. Virginia Woolf c. E. M. Forster d. Katherine Mansfield e. Aldous Huxley f. George Gibbon g. Lewis Jones h. Richard Aldington i. A. J. Cronin j. George Orwell k. Evelyn Waugh l. J. B. Priestley m. Graham Greene n. Jack Lindsay . Literary Criticism in England: 1920-1940 a. A General View b. I. A. Richards e. F. R. Leavis d. Christopher Caudwell e. Ralph Fox

章节摘录

Act IV has to do entirely with the Madras family, or rather with the strained relations between old Mrs. Madras and Jessica, between Constantine and his deserted wife, between Constantine and Philip, and finally between Philip and Jessica. Constantine is identified as the man responsible for Miss Yates pregnancy, and he is leaving for his home in the East, while Philip denying inheritance from Constantine and refusing the offer of directorship from Mr. State needs to reduce his expenses at home and to readjust his relations with Jessica. The final episode of tete-a-tete between Philip and Jessica to which "there is no end" according to the dramatist, sounds like a bit of a comedy of manners, or a high comedy but really it isn't - it's just a unique bit of the dramatist's fun.

The four acts are described here in great detail chiefly to show the naturalistic bent of the play. Though Philip Madras appears in all four acts of the play, he does not really dominate in any of them, nor is the story chiefly concerned with the development of his character or career. Roughly speaking, the first act is chiefly about the Huxtables, the second act about the goings-on in the Madras House, the third about the sale of the House, and the fourth about the two generations of the Madras family. The chief incident - the sale of the Madras House - takes up less than five minutes at the conference table or less than one-tenth of the 3rd act. It is quite obvious, therefore, that the author means here to demonstrate "a slice of life" theory of drama that was prevalent on the Continental stage in the last lap of the 19th century and the beginning of the 20th, for here interesting details such as the depiction of the six spinsterish Misses Huxtable in Act I, Philip Madras' attempt to resolve the scandals involving Miss Yates, Mr. and Mrs. Brigstock and Miss Chancellor in Act II, and the pass-in-review of the Parisian-fashion costume models, *numero un* to *numero dix* in Act III are all fully represented with nothing left out, and these extraneous details are given here not to further the plot nor to add to the portrayal of characters, but simply for their own sake.

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