

<<英国文学批评>>

图书基本信息

书名：<<英国文学批评>>

13位ISBN编号：9787510028830

10位ISBN编号：7510028833

出版时间：2011-3

出版时间：世界图书出版公司

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页数：296

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### 内容概要

《英国文学批评》在编写体例上采用中、英两种文字，由四部分组成：评介部分用中文，对文章的作者、创作情况、作品总体风格、所选文章的主要观点进行介绍和评述；注释部分用中文，主要对所选文章中涉及到的语言难点、背景人物、作品、历史事件、专门术语等做简明扼要的解释；每篇选文之后我们均提供几个思考题（英文），以便使学习者对选文的观点有一个比较准确和清晰的理解，并对选文所提出的问题做进一步的思考；在每篇选文之后我们均提供英文的阅读书目，以便学习者对选文作者、理论观点以及研究者对所选作者和作品的研究成果有一个比较全面的了解和认识，为学习者进一步的阅读和研究提供帮助。

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书籍目录

菲利普·锡德尼  
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## 章节摘录

The objection arising from the impossibility of passing the first hour at Alexandria, and the next at Rome, supposes that when the play opens, the spectator really imagines himself at Alexandria, and believes that his walk to the theater has been a voyage to Egypt, and that he lives in the days of Antony and Cleopatra. Surely he that imagines this may imagine more. He that can take the stage at one time for the palace of the Ptolemies, may take it in half an hour for the promontory of Actium. Delusion, if delusion be admitted, has no certain limitation; if the spectator can be once persuaded, that his old acquaintance are Alexander and Caesar, that a room illuminated with candles is the plain of Pharsalia, or the bank of Granicus, he is in a state of elevation above the reach of reason, or of the truth, and from the heights of empyrean poetry, may despise the circumscriptions of terrestrial nature. There is no reason why a mind thus wandering in ecstasy should count the clock, or why an hour should not be a century in that calenture of the brains that can make the stage a field. The truth is, that the spectators are always in their senses, and know, from the first act to the last, that the stage is only a stage, and that the players are only players. They came to hear a certain number of lines recited with just gesture and elegant modulation. The lines relate to some action, and an action must be in some place; but the different actions that complete a story may be in places very remote from each other; and where is the absurdity of allowing that space to represent first Athens, and then Sicily, which was always known to be neither Sicily nor Athens, but a modern theater?

By supposition, as place is introduced, time may be extended; the time required by the fable elapses for the most part between the acts; for, of so much of the action as is represented, the real and poetical duration is the same. If, in the first act, preparations for war against Mithridates are represented to be made in Rome, the event of the war may, without absurdity, be represented, in the catastrophe, as happening in Pontus; we know that there is neither war, nor preparation for war; we know that we are neither in Rome nor Pontus; that neither Mithridates nor Lucullus are before us. The drama exhibits successive imitations of successive actions; and why may not the second imitation represent an action that happened years after the first, if it be so connected with it, that nothing but time can be supposed to intervene?

Time is, of all modes of existence, most obsequious to the imagination; a lapse of years is as easily conceived as a passage of hours. In contemplation we easily contract the time of real actions, and therefore willingly permit it to be contracted when we only see their imitation.

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