



**BRITISH & AMERICAN
DRAMA:
INHERITANCE DEVELOPMENT**

英美戏剧：传承与发展

柯建华 著



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前 言

文学，是人类心灵的历史。西方的一些真诚的心灵探险家们，以西西弗斯推石上山的胆略和勇气，在宇宙般浩瀚深邃的世界里摸索，顽强地向着它的神秘底蕴掘进。几乎没有一种痛苦与欢乐不被他们品味过、表现过。流动不已的生命现象和变幻无定的精神生态构成了西方文学多姿多彩的河流。

戏剧是一门古老的艺术形式，不管其外在形式如何千变万化，都是对不同历史时期的人的欢乐、苦闷、追求、满足的诠释。阅读戏剧作品，就是阅读人类的文明史。

戏剧既是一门文学课，同时又是一门文化课，从中学到的是智慧。文化与经济之于人类，犹如鸟之两翼、车之两轮，决非可有可无，而是不可或缺，满足人的精神需求——增长智慧、涵养德行、陶冶情操、砥砺品格，提供正确导向，丰富社会生活，归结起来便是养“心”：养智、养德、养神、养气。因此，戏剧教学，不仅应传授知识，更应关注学生的精神成长，从而实现从“英美文学教学”到“英美文学教育”的质的飞跃。

外语人才既要有扎实的专业基本功，还应具备文学和文化素养，这样，他们才能成功而有效地进行跨文化交际。因此，教材的设计与教学既要兼顾社会需求中对英语专业学生所强调的实际应用能力的培养，还应充分考虑到教材另一方面的功用，即学生通过教

材接触真实的语言环境，了解社会，培养他们具有批判性的思考和创造性的表达能力和面临各种矛盾、冲突、问题时解决问题的应变能力。

近年来，我国出版了少量不同版本的英美戏剧教材，教材内容大多按时间顺序选择名家名作的全文或片段加以评析，以启迪读者的思维和提高其鉴赏能力。但与其他文学形式相比，戏剧类书籍远远不能满足读者的需要。

《英美戏剧：传承与发展》一书是作者在近十年的教学积累上反复实践、修改和补充而形成的。在编写过程中作者借鉴了国内外先进教材的编写理念，吸收了戏剧研究的最新成果。首先，教材体例新颖，话题全面而生动，信息量大，覆盖面广，难易程度得当，同时兼顾知识性、理论性与实践性相结合。本书以内容分类为中心，包括戏剧的起源、发展、传承、种类、赏析要素和戏剧家及其作品本身；其次，本书试图让学生了解戏剧不只是文学史、思想史或作者个性史，而是具有其独特特点的艺术形式，每个章节尽量挖掘文学现象背后的“what”，“when”，“how”和“why”。西方文明的源头是希腊和希伯来，因此，了解西方文学必须了解西方的另一个源头，《圣经》。一个作家如何观察现实，采用何种艺术形式固然与其所处的时代、社会环境密切相关，却同时也跟整个人类的思维发展有关。本书试图在叙述西方戏剧演变的过程中挖掘其背后的神话、宗教、政治原因，及其对戏剧的巨大影响。让学生在品评和赏析西方戏剧的同时，能从传说、历史、宗教、政治等多维度了解西方所宣传的人文精神以及对个人主义和创新进取精神的推崇，提高对英语文学的鉴赏力和思辨力，在深层次上认识中西方观念的差异，树立全球化语境中的国际视野；此外，本书还剖析了戏剧与其他文学形式如诗歌、小说等的差异，并通过对英美主要剧作家代表作品的指导性阅读、讨论、编演来培养学生欣赏和分析作品的基本能力和必要技巧。同时还引导学生探寻西方文学与宗教的紧密关系，从而更好地把握西方戏剧的发展与发展趋势。

本书还有一个创新之处是通过对戏剧的理论分析之后，让学生自编、自导、自演戏剧，培养他们的团队精神、语言表达能力和面

临各种矛盾、冲突问题时的应变力和解决问题的能力，遗憾的是因涉及版权问题，有些内容没有吸纳在本书之中。

本书是第一次出版，错漏之处难免，本人怀着虔诚的心欢迎更具慧眼的读者提出批评和指正。在编撰本书的过程中，作者参考、采用、辑录了一些国内外文献的研究成果和资料，特向原作者和出版者深表谢忱，并致以诚挚的敬意！

作者

2015年6月



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Introduction

Drama, the mixture of performance, music, painting, dance etc., as the 3rd literature form following lyrics and epic, is an old form of arts. Western drama traces back to the 6th century BC, originating in the dithyramb — a choral hymn to god Dionysus^[1] which represents love of life, joy and madness. Greece has numerous influential drama theorists and playwrights such as Plato, Aristotle, Aeschylus and Sophocles^[2] etc. whose works are the treasures of all human beings.

Just like any other form of literature, drama, no matter how it changes and develops, mirrors the joy and sorrow of people of all walks of life at different periods of time. Watching drama or reading plays is to have an insight into the life of people and history. It is self-evident that drama is really important to us, which is proved by the popularity of various theatres in many countries even today when TV sets offer us main and cheap source of entertainment, with the Broadway^[3], known as Great White Way in US and London's West End^[4] as the most famous. American universities have thousands of drama departments, with most universities and even middle schools having their own stages for students to perform. Children drama is prosperous in the United States now, designed to cultivate children's critical thinking and creative ability.

Britain put on Shakespeare plays in multilingual languages during the Olympic Games in 2012. The “Isles of Wonder”^[5] theme of the Opening Ceremony of the Games is inspired by Shakespeare’s *The Tempest*^[6], showing the power of literature.

As far as American drama is concerned, the USA Drama Research offers yearly conference which encourages extensive and further study on British, especially American drama, all of which present readers with rich and valuable insight into modern British and American drama here in China.

However, compared with any other forms of literature such as novels, poems and essays which have been studied at length in China, drama study both by students and scholars is, to some degree, marginalized, which is not paid enough attention to in English literature education in many universities for which there exist many reasons. One reason is that drama is a highly specialized form of literature which can do some things supremely well but which must handle matters in its own way. The novel is designed to address its audience directly: open it and you have everything you need in front of you. But a play-text addresses its ultimate audience indirectly; it is a set of instructions designed to be interpreted by theatre makers who will then stage the play before its own audience. The play-text is, actually, quite a strange incomplete object. The first thing to realize when you open a play-text is that the words in front of you are not designed to function in the same way as the words in a novel or poem. The words are designed to become a performance. So they need to be read differently, thus drama being replaced by more films and TV series. The second reason is the scarcity of plays published here in China, which spares many readers the joy of reading plays.

Actually, the popularity of drama in the West shows the necessity of drama in our life, especially for students majoring in English. Firstly, the success of drama more than anything else depends on the immediate response of the audience. Therefore, drama reflects more directly than

poetry and novels the thought, society and people of a certain period of time. As the strongest and most far-reaching interpreter of our deep-felt society, drama helps us better understand the English language, history and culture. Secondly, drama can stimulate people's creativity in problem solving, critical analysis, team building and self-confidence. Besides, studying and directing drama can challenge students' perceptions about the real world, human nature and themselves, providing training in the very practical aspects of communication skills necessary in today's increasingly information-centered world.

It is known that drama is an art form which depends almost entirely on what people do and say to each other, the characteristic of which — plots move on through dialogues, is beneficial for language learning and study for English major students. Unfortunately, drama teaching in university is far beyond satisfaction because of the difficulty on the one hand and on the other hand drama is only a selective course in many universities. Pressured by the survival problem, many students prefer to have a course they think that will help in career.

There are some books about Western drama, most of which are about British and American plays and playwrights. This book attempts to start with the origin of Western drama, emphasizing the inheritance and development of British and American drama, with the ambition to present readers with a panoramic view about the origin, development, change, characteristics and trend of Western drama.

Chapter one is about the origin of Western drama, in which a lot of history and politics background of Ancient Greece is discussed, helping students to make sense why drama originated from Greece instead of being anywhere else. It is not exaggerating to say that Greek culture is one of the sources of British and American, rather the whole European culture, thus exerting great influence on British and American literature. A lot of Ancient Greek plays are still being performed in various forms on stage in the world.

Chapter two and chapter three focus on the development, inheritance and trend of Western drama which involves some knowledge about religion, attempting to help students realize the close interrelation between religion and literature and the great influence between them. Many people believe the source of Western culture lies in Ancient Greece and Hebrew, which means understanding *Bible*^[7] is a must for students to get a whole picture of Western literature. *Bible* both as a religious book as well as a classic, has particular influence on literature and serves as the solid foundation of Western culture. It is known that how a writer analyzes society, observes reality and in what way he portrays his character all depend on his thinking way and the time he lives in.

Chapter four is about the genre and characteristics in which, the elements and structure of drama, and the types of drama are presented, trying to figure out the differences between drama and other forms of literature and problems of drama.

Chapter five is mainly about the nature of drama and ways of appreciating drama, cultivating students' critical analysis of some plays in the original.

Chapter six gives a brief introduction of some famous modern British and American playwrights, most of whom have won the Nobel Prize in literature, helping students to read, appreciate and perform by themselves some plays in the original.

重难点解读

- [1] **Dionysus**: “酒神”狄俄尼索斯。与罗马人信奉的巴克斯 (Bacchus) 是同一位神祇, 酒神是古代希腊色雷斯人信奉的葡萄酒之神, 酒神不仅握有葡萄酒醉人的力量, 还布施欢乐与慈爱, 是当时极有感召力的神, 酒神象征新生, 推动了古代社会的文明并确立了法则, 护佑着希腊的农业与戏剧文化, 古希腊人对酒神的祭祀是秘密宗教仪式之一。

- [2] **Plato, Aristotle, Aeschylus and Sophocles**: 柏拉图、亚里士多德、埃斯库罗斯和索福克勒斯。柏拉图(约公元前 427—前 347)是古希腊伟大的哲学家,也是整个西方文化最伟大的哲学家和思想家之一,他和老师苏格拉底,学生亚里士多德并称为希腊三贤。在雅典创办了著名的学院,主要作品包括《伊壁鸠鲁篇》、《苏格拉底的申辩》、《克力同篇》、《斐多篇》、《政治家篇》、《智者篇》、《法律篇》、《理想国》、《苏格拉底之死》等。另有其创造或发展的概念包括柏拉图思想、柏拉图主义、柏拉图式爱情、经济学图表等。亚里士多德(公元前 384—前 322)是古希腊哲学家,柏拉图的学生、亚历山大大帝的老师,其著作包含物理学、形而上学、诗歌(包括戏剧)、音乐、生物学、动物学、逻辑学、政治,以及伦理学,与柏拉图、苏格拉底一起被誉为西方哲学的奠基者。埃斯库罗斯,古希腊悲剧诗人,与索福克勒斯和欧里庇得斯一起被称为古希腊最伟大的悲剧作家,有“悲剧之父”、“有强烈倾向的诗人”的美誉,其代表作为《被缚的普罗米修斯》。索福克勒斯,雅典三大悲剧作家之一,其代表作为《俄狄浦斯王》。
- [3] **Broadway**: 百老汇。原意为“宽阔的街”,指纽约市以巴特里公园为起点,由南向北纵贯曼哈顿岛,全长 25 公里的一条长街。由于路的两旁分布着为数众多的剧院,是美国戏剧和音乐剧的重要发起地,“百老汇”成为美国现代歌舞艺术、美国娱乐业的代名词。每年都有几百万的来自世界各地的游客到此来欣赏歌舞剧。在百老汇大街 44 街至 53 街的剧院称为内百老汇,而百老汇大街 41 街和 56 街上的剧院则称为外百老汇。内百老汇上演的是经典的、热门的、商业化的剧目,外百老汇演出的是一些实验性的、还没有名气的、低成本的剧目,但这种区分在近年来越来越淡化,于是又出现了“外外百老汇”,其观点当然也就更新颖更先锋了。
- [4] **London's West End**: 伦敦西区。与纽约百老汇齐名的世界两大戏剧中心之一,是艺术家表演艺术的国际舞台,也是英国戏剧界的代名词,西区剧院特指由伦敦剧院协会的会员管理、

拥有或使用的 49 个剧院。伦敦约有 100 个剧院，剧院区就集中了 40 多个，因此，伦敦西区当之无愧地成为英国戏剧界的代称。

- [5] **Isles of Wonder:** 奇迹岛。2012 年伦敦奥运会开幕式的主题是奇迹岛，即英伦三岛。
- [6] **The Tempest:** 《暴风雨》。莎士比亚晚年的巅峰之作，讲述了米兰公爵普洛斯彼罗因被弟弟安东尼奥篡权陷害，带女儿米兰达流亡荒岛，但他通过自己掌握的魔术精灵制造了一场暴风雨，把乘坐同一艘船的弟弟安东尼奥和与之勾结的那不勒斯国王阿隆索、国王的儿子费迪南带到了荒岛上，最终，费迪南王子和米兰达郡主一见钟情，化解了上辈的恩怨。2012 年伦敦奥运会开幕式导演丹尼·博伊尔的构想灵感来自于《暴风雨》，整个开幕式以《暴风雨》为主线，演员肯尼斯·布莱纳扮作伊桑巴德金·德姆·布鲁内尔，朗诵《暴风雨》中的选段。
- [7] **Bible:** 《圣经》。圣经是犹太教和基督教（包括天主教、东正教和新教）的宗教经典，犹太教的宗教经典是指圣经《旧约》部分，即《塔纳赫》（或称希伯来《圣经》），而基督教的《圣经》则指《旧约》和《新约》两部分。不同的基督教派别所承认的《圣经》旧约部分略有不同，天主教版本承认 46 卷；东正教版本承认 50 卷；基督新教版本承认 39 卷。《圣经》新约部分的数量比较一致，天主教、东正教、新教都承认 27 卷。



Chapter 1 The Origin of Western Drama

Why does this book begin from the origin of Western drama? This is because knowing the origin of Western drama will help students to get a whole picture of the development, inheritance and trend of drama in the future.

Section 1 Ancient Civilizations

Civilization began to appear about 5,500 years ago in the river valleys of the Nile (North Africa) and the Tigris-Euphrates^[1] (the present-day Middle East); slightly later, civilization appeared in the Indus Valley (present-day Pakistan) ca. 2,400 BC and then in the Yellow River Valley in China ca. 2,000 BC. Other civilizations developed independently and considerably later in the Americas. These earliest civilizations dating back thousands of years still impress us with their achievements in art, architecture, science and techniques. What will cross your mind when it comes to the civilized countries such as India, Egypt and China?

To many people, Taj Mahal is associated with India, Pyramids with Egypt and China with Terra-Cotta. Surely the majority of people know

something about pyramids and Terra-Cotta which are great and impressive mausoleums for ancient powerful emperors. What is Taj Mahal? Located in the city of Agra, India, the Taj Mahal is one of the most beautiful masterpieces of architecture in the world. It was ordered to build by Shah Jahan, the 5th Mogul emperor of India, in tribute to his wife, who died giving birth to their 14th child (You can witness the glory in the movie *Slumdog Millionaire*). All the marvelous projects mentioned above are graves for powerful people or people relevant to the power. How about Ancient Greece? Do Ancient Greeks leave us huge graves too? What do Ancient Greeks leave us?

Section 2 Ancient Greece

The plays of one ancient city 2,500 years ago by just 4 playwrights have had a profound effect on the development of all subsequent Western drama, not only on the theatrical stage, but on opera, film, television, stand-up comedy and dance — in fact, most, if not all, of the live arts owe a debt to the theatre of Ancient Greece and the city of Athens^[2]. Greek tragedy grew in popularity throughout the Enlightenment, where the reading of ancient drama was part of a good classical education and Aristotle's *Poetics*^[3] became a standard text for the construction of well-made tragedies.

Ancient Greeks have unparalleled achievements in various aspects such as philosophy, arts, architecture and so on. Greek sculpture is unprecedented and marvelous. The statues created by Ancient Greeks in the Classical and Hellenistic ages^[4] provide the foundation not only for Roman sculpture, but also for Western sculpture as we know it today. Literature is unmatched in history too. Thucydides^[5], (c. 460-400 BC) the greatest of Ancient Greek historians, gives a vivid and scientific account of the Peloponnesian War^[6] between Athens and Sparta. Actually, his description of the war is one of the classic pieces of writing