

英语戏剧精品

An Anthology of Selected English Drama

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编辑出版例言

学习任何一种语言,阅读是最重要的一环。英语自不例外。在一个人的语言生活中,阅读活动大概是最大量的。一个语言水平高的人,无疑读过大量各类作品;相反,一个阅读量不多的人,很难设想他有多么高的语言水平。道理人人明白。这里只不过提个醒。

多读比少读好。正如中国古语所言:“开卷有益”。不过,在有限的时间里,还是有个选择为好。如同我们挑选食物一样,选营养丰富的,挑顺口的,也就是好吃的。就阅读而言,经过作家反复锤炼,并且历经时代考验,也就是具有某种恒久意义的作用,称得上上乘语言材料,其营养价值必高,滋补作用必强。我们这里把它称为精品。欢迎读者到我们这个“英语精品廊”作客,聆清和之声,品芬醇之茗,赏韶秀之景。

把学习视作苦事,那是负担;视作乐事,那是享受。我们并不认为人人都已达到把学习看作乐事的境界,但诚盼早日完成变苦为乐,变负担为享受这个过程。小说,诗歌,散文——杂文、小品、随笔乃至日记、书信等等文学艺术形式,拥有广泛的读者群;它可以引导人们洞察社会人生,覃思哲理世情,同时也体味语言的运用和表现力——结合所表述的情景,才能显见语言运用之精巧。为读者提供一个学习语言的轻松愉快的环境,是我们编辑出版这套读物的出发点,也是我们的目的。选文均附有译文。阅读时或对照译文,或参考译文,取决于读者的需要。至于注释,多为难点之所在,具有不同于译文的作用,不宜忽视。

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前 言

戏剧是表现艺术，是文学重要的组成部分。戏剧既描述生活又激发遐想，既提供娱乐又寓意深长。戏剧由人物、行为、思想、场景和观众组成。戏剧主要分为悲剧、喜剧、悲喜剧、历史剧、传奇剧，等等。

戏剧源于古希腊，跨越约两千五百年历史。古希腊和古罗马戏剧是世界文化中的宝贵遗产。最早的戏剧以宗教仪式形式出现。希腊悲剧发源于以生与死为主题的酒神狄俄尼索斯节日上的宗教仪式，而希腊喜剧同样来自酒神节上的仪式，但是表现的主题是庆祝丰收。希腊语原意，悲剧为“山羊的歌”，喜剧为“欢庆”。早在公元前六世纪古希腊便逐渐产生了三大悲剧作家，埃斯克勒斯，索福克勒斯，欧里庇得斯和喜剧家埃瑞斯多芬。亚里士多德称戏剧为“行为摹仿”，并认为观众的怜悯和恐惧感情受到净化。古希腊剧以表现帝王为主，并常伴有合唱。古罗马戏剧在古希腊戏剧基础上进一步发展。英国戏剧起源于中世纪的以圣经为背景的神秘剧和表现普通人的道德剧，发展到文艺复兴莎士比亚戏剧诞生时期成为西方戏剧的顶峰。尔后，英国戏剧又经历了复辟时代和十八世纪的繁荣，英雄剧、风俗喜剧、感伤喜剧、家庭悲剧相继出现。情节剧和场景占据十九世纪的主要舞台。从十九世纪初开始，美国戏剧在英国戏剧传统基础上以政治剧的形式开始发展起来。从十九世纪中到二十世纪中，随着现实主义文学的诞生，无论

是英国、美国还是欧洲大陆都目睹了戏剧的繁荣时期，产生了易卜生、萧伯纳和奥尼尔等优秀剧作家。

学习英语戏剧是学习英语语言文化的重要一环，是提高教育素质的有力步骤。美国高等院校始终将莎士比亚戏剧作为专业学生的必修课和普通学生的选修课。戏剧语言的力量可以使生活变得斑斓壮阔，如英国首相丘吉尔曾在二次世界大战中的电台广播中引用《理查二世》中的诗句以振奋英国人民，抗击纳粹德国的侵略。英语戏剧演出长盛不衰，特别是进入二十世纪以来，多次反复上演。文艺复兴戏剧，特别是莎士比亚戏剧，更是以举办戏剧节和改编成电影电视节目的形式在世界各地，尤其是北美，颇受欢迎。近年来我国的英语学习迅速普及，但对英语戏剧的学习还相对落后，有待于通过对戏剧语言的学习使英语水平和文化欣赏水平得到提高。受北大出版社之邀，我编译了这本戏剧小集子，主要面向有一定基础的青年学生和英语爱好者。英语戏剧浩瀚，选材尽可宽广。本书涵盖了从古希腊到二十世纪前半世纪不同时期的代表作品。但悲剧比重稍大，并受篇幅限制没有选编二十世纪六十年代以来的作品。英语作品尽量使用权威版本，非英语作品则采用当代美语译本。在编译的这十七篇作品中，【作者简介】和【注释】尽可能为读者提供一些背景知识，【参考译文】全部是我自己翻译的。这些作品都是片断，而戏剧片断是无法反映全剧主题和戏剧技巧的。因此我恳请，也告诫读者们，只读戏剧片断是不够的，容易以偏概全。要读全文，如有条件观看演出则更能加深理解。

编译这本书实际上是我个人对这些作品的理解，错误和偏见在所难免，如蒙读者谅解并相信它不过是通向绝对知识

海洋的沙滩上一粒砂子,我将深感欣慰。北大出版社编辑沈浦娜同志仔细阅读了初稿,并提出修改意见,在此我深表感谢。

马 袁

1998年9月

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1. Sophocles

索福克勒斯

【作者简介】

索福克勒斯(Sophocles, 公元前 495? 年—前 406? 年): 希腊剧作家。他一生中以悲剧作品和政治活动最著名。目前保留下来他的作品约有九十篇残缺的诗、剧作和七部完整的悲剧。而历史记载他曾完成一百二十多部剧作。索福克勒斯对荷马史诗理解精深, 他的许多剧作取材于《伊利亚德》和《奥德赛》。他的最著名的作品是用 30 年时间完成的奥狄浦斯三部曲, 《奥狄浦斯王》(*Oedipus Rex or Oedipus Tyrannus*, 约公元前 429 年)、《克罗那斯的奥狄浦斯》(*Oedipus at Colonus*, 公元前 401 年作者死后发表) 和《安蒂格涅》(*Antigone*, 约公元前 441 年)。本作品由杜勒·费兹和罗伯特·费茨格拉德从希腊语译成英语。

Excerpt from *Antigone*^①

SCENE II^②

(*Reenter Sentry leading Antigone.*)^③

CHORAGOS^④: What does this mean? Surely this
captive woman

Is the Princess, Antigone. Why should she be
taken?

SENTRY: Here is the one who did it! We caught her
In the very act of burying him. — Where is
Kreon?

CHORAGOS: Just coming from the house.

(*Enter Kreon, center.*)

KREON: What has happened?

Why have you come back so soon?

SENTRY (*expansively*): O King,

A man should never be too sure of anything:

I would have sworn

That you'd not see me here again; your anger

Frightened me so, and the things you threatened
me with;

But how could I tell then

That I'd be able to solve the case so soon?

No dice-throwing this time: I was only too glad

to come!

Here is this woman. She is the guilty one:

We found her trying to bury him.

Take her, then; question her; judge her as you will.

I am through with the whole thing now, and glad of it.

KREON: But this is Antigone! Why have you brought her here?

SENTRY: She was burying him, I tell you!

KREON (*severely*): Is this the truth?

SENTRY: I saw her with my own eyes. Can I say more?

KREON: The details; come, tell me quickly!

SENTRY: It was like this:

After those terrible threats of yours, King,

We went back and brushed the dust away from the body.

The flesh was soft by now, and stinking,

So we sat on a hill to windward[®] and kept guard.

No napping this time! We kept each other awake.

But nothing happened until the white round sun

Whirled in the center of the round sky over us:

Then, suddenly,

A storm of dust roared up from the earth, and

the sky

Went out, the plain vanished with all its trees
In the stinging dark. We closed our eyes and endured it.
The whirlwind lasted a long time, but it passed;
And then we looked, and there was Antigone!

I have seen

A mother bird come back to a stripped nest,

heard

Her crying bitterly a broken note or two

For the young ones stolen. Just so, when this girl

Found the bare corpse, and all her love's work

wasted,

She wept, and cried on heaven to damn the

hands

That had done this thing,

And then she brought more dust

And sprinkled wine three times for her brother's

ghost.

We ran and took her at once. She was not

afraid,

Not even when we charged her with what she

had done.

She denied nothing.

And this was a comfort to me,

And some uneasiness; for it is a good thing

To escape from death, but it is no great pleasure
To bring death to a friend.

Yet I always say
There is nothing so comfortable as your own
safe skin!

KREON (*slowly, dangerously*): And you, Antigone,
You with your head hanging, — do you confess
this thing?

ANTIGONE: I do. I deny nothing.

KREON (*to Sentry*): You may go.
(*Exit Sentry.*)[®]

(*To Antigone.*) Tell me, tell me briefly:

Had you heard my proclamation touching this matter?

ANTIGONE: It was public. Could I help hearing it?

KREON: And yet you dared defy the law.

ANTIGONE: I dared.

It was not God's proclamation. That final Justice
That rules the world below makes no such laws.

Your edict, King, was strong,
But all your strength is weakness itself against
The immortal unrecorded laws of God.

They are not merely now; they were, and shall
be,

Operative for ever, beyond man utterly.

I knew I must die, even without your decree;

I am only mortal. And if I must die
Now, before it is my time to die,
Surely this is no hardship; can anyone
Living, as I live, with evil all about me,
Think Death less than a friend? This death of
mine

Is of no importance; but if I had left my brother
Lying in death unburied, I should have suffered.
Now I do not.

You smile at me. Ah Kreon,
Think me a fool, if you like; but it may well be
That a fool convicts me of folly.

CHORAGOS: Like father, like daughter; both
headstrong, deaf to reason!

She has never learned to yield.

KREON: She has much to learn.

The inflexible heart breaks first, the toughest
iron

Cracks first, and the wildest horses bend their
necks

At the pull of the smallest curb.

Pride? In a slave?

This girl is guilty of a double insolence,
Breaking the given laws and boasting of it.

Who is the man here,

She or I, if this crime goes unpunished?

Sister's child, or more than sister's child,
Or closer yet in blood—she and her sister
Win bitter death for this!

(*To Servants.*) Go, some of you,
Arrest Ismene. I accuse her equally.

Bring her; you will find her sniffing in the house
there.

Her mind's a traitor; crimes kept in the dark
Cry for light, and the guardian brain shudders;
But how much worse than this

Is brazen boasting of barefaced^⑦ anarchy!

ANTIGONE: Kreon, what more do you want than
my death?

KREON: Nothing.

That gives me everything.

ANTIGONE: Then I beg you: kill me.

This talking is a great weariness: your words
Are distasteful to me, and I am sure that mine
Seem so to you. And yet they should not seem
so;

I should have praise and honor for what I have
done.

All these men here would praise me
Were their lips not frozen shut with fear of you.

(*Bitterly.*) Ah the good fortune of kings,