



英语影视文化赏析（教参）

APPRECIATION OF SCREEN CULTURE (REFERENCE BOOK)

陈淑莹 主编
曹超 主审
邱瑜毅 张迅 副主编



浙江工商大学出版社
ZHEJIANG GONGSHANG UNIVERSITY PRESS

英语影视文化赏析(教参)

主 编 陈淑莹

主 审 曹 超

副主编 邱瑜毅 张 迅



浙江工商大学出版社
ZHEJIANG GONGSHANG UNIVERSITY PRESS

图书在版编目(CIP)数据

英语影视文化赏析 / 陈淑莹主编. — 杭州 : 浙江
工商大学出版社, 2017. 3

ISBN 978-7-5178-1978-3

I. ①英… II. ①陈… III. ①英语—阅读教学—高等
学校—教材②电影评论—世界③电视影片评论—世界
IV. ①H319.4:J

中国版本图书馆 CIP 数据核字(2016)第 321505 号

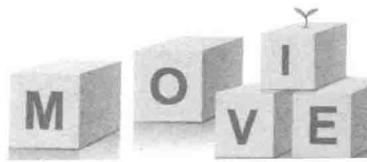
Unit 1 Comedy

—*Shakespeare in Love* (1998)

喜剧是电影的一种类型,其格调幽默诙谐、轻松欢快,既满足观众对娱乐性的要求,也使其受到相应的启迪。喜剧片讲究新颖精妙的构思,注重运用误会、巧合、夸张、讽刺等艺术手法,并通过人物可笑的动作和俏皮的对白,塑造喜剧性格,以形成喜剧性的艺术风格。影片《莎翁情史》以莎士比亚创作的《罗密欧与朱丽叶》为引线,构思了一代文豪莎士比亚的人物逸事及其浪漫的爱情史,并点出其创作《罗密欧与朱丽叶》的主因及过程。影片的诙谐、活力和甜美造就了超凡脱俗的感染力。

Part I Plot Summary

伊丽莎白一世时期的英国,处处上演着风花雪月的事。1593年的夏天,伦敦剧场界的闪亮新星莎士比亚面临重大危机,他失去写作灵感,陷入了创作的枯竭期。不管他用什么方法,不管濒临破产的剧院老板菲利普·汉斯劳尔每天游魂般地来找他催稿,也不管债主给他多大的压力,他就是没有创作《罗密欧与海盜之女爱塞尔》的灵感和动力。莎士比亚需要一名能激发他灵感的女神,没想到在现实生活中,他真的爱上一个女孩,并将她带入他自己写的戏剧之中。维奥拉酷爱话剧,她不顾当时女人不能登上舞台的世俗观念和禁令,女扮男装前去剧场为莎士比亚试演。年轻的莎士比亚很快察觉了维奥拉的秘密。他俩立刻坠入了爱河,他从她身上强烈感受到创作的灵感,并将他们的爱情付诸文字,维奥拉成为他生命中的朱丽叶,而他这个罗密欧也找到了生存的意义。莎士比亚的创作有如神助,感情之路却不平坦,阻碍重重。他得面对残酷的事实——维奥拉已经被她父亲许配给庸俗势利的庄园主,并按照伊丽莎白女王的旨意必须嫁给傲慢的魏瑟爵士。





在一场身份混淆、波澜起伏的乌龙闹剧中，吃醋的丈夫和老婆的情人决斗，私订终身的情侣偷偷调情，而年轻的莎士比亚不但得为他的剧本想出完美的结局，也得为他自己的爱情找到快乐的结局。《罗密欧与朱丽叶》落幕，维奥拉也履行自己的责任，远赴他乡嫁为人妻，两人最终没有携手共度余生。她曾经对莎士比亚许下承诺，就算自己嫁了人也将是一个寡妇，她的心只属于一个人，她的灵魂只属于爱情！离别前，她对莎士比亚说，希望他继续写作，不要因为她的离开而悲伤，更不要放弃，并告知女王希望他以后可以写喜剧。最后一幕，莎翁回到阁楼，手持羽毛笔，带着满手的墨汁写下《第十二夜》：女孩遇到海难，整船的人只有她一生还……她漂流到一个美丽的孤岛上，在异地开始了新的生活……她的名字是……维奥拉……

Part II Reflection on Culture

1. Adapted Review from Film Critic Janet Maslin

来源：(<http://www.nytimes.com/library/film/121198shakespeare-film-review.html>)

Shakespeare meets Sherlock, and makes for pure enchantment in the inspired conjecture behind *Shakespeare in Love*. This film's exhilarating cleverness springs from its speculation about where the playwright might have found the beginnings of *Romeo and Juliet*, but it is not constrained by worries about literary or historical accuracy. (So what if characters talk about Virginia tobacco plantations before there was a Virginia?) Galvanized by the near-total absence of biographical data, it soars freely into the realm of invention, wittily weaving Shakespearean language and emotion into an intoxicatingly glamorous romance. No less marvelous are its imaginings of an Elizabethan theatre fraught with the same backbiting and conniving we enjoy today.

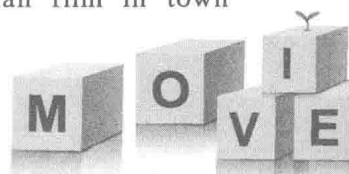
Tom Stoppard's mark on the jubilant screenplay, which originated as the brainstorm of Marc Norman, harks back to the behind-the-scenes delights of his "Rosencrantz and Guildenstern Are Dead". This is a world in which a therapist times his patient with an hourglass and a souvenir mug is inscribed

“A Present from Stratford-Upon-Avon”. Says the dashing young Shakespeare, played tempestuously well by Joseph Fiennes, about the more successful Christopher Marlowe (Rupert Everett): “Lovely waistcoat. Shame about the poetry.” And there is the inevitable moment when someone asks who Shakespeare is, only to be told by a comically obtuse producer (Geoffrey Rush): “Nobody—that’s the author.”

Ingenious as the film’s many inventions happen to be (from boatmen who behave like cabbies to its equivalent of Shakespearean outtakes—“One Gentleman of Verona” in the writing process), it could never have had so much energy without the right real-life Juliet to dazzle Will. Gwyneth Paltrow, in her first great, fully realized starring performance, makes a heroine so breathtaking that she seems utterly plausible as the playwright’s guiding light. In a film steamy enough to start a sonnet craze, her Viola de Lesseps really does seem to warrant the most timeless love poems, and to speak Shakespeare’s own elegant language with astonishing ease. *Shakespeare in Love* itself seems as smitten with her as the poet is, and as alight with the same love of language and beauty.

As directed by John Madden in much more rollicking, passionate style than his *Mrs. Brown*, *Shakespeare in Love* imagines Viola as the perfect muse: a literate, headstrong beauty who adores the theatre and can use words like “anon” as readily as Shakespeare writes them. She comes into his life at a pivotal moment in his career, about which the film speculates with literary scholarship and Holmesian audacity. What if, before making the leap from his early works to the profound emotions of *Romeo and Juliet*, he had suffered both writer’s block and a crisis in sexual confidence? (“It’s as if my quill has broken,” he tells his therapist.) What if such impotence could be cured only by a madly romantic liaison with a Juliet prototype, an unattainable woman with a habit of speaking from her balcony?

Far richer and more deft than the other Elizabethan film in town






(*Elizabeth*), this boasts a splendid, hearty cast of supporting players. (The actors in both films, like Fiennes, do notably better work here.) Colin Firth plays Viola's fiancé as a perfect wrong. Rush's opportunistic producer is very funny, as is Ben Affleck's version of a big-egoed actor, Elizabethan style. Also the most amusing is Tom Wilkinson as a financier who grows stage-struck, Jim Carter as the actor who looks silliest in a dress, Simon Callow as the Queen's censor and Imelda Staunton as Viola's nurse. Judi Dench's shrewd, daunting Elizabeth is one of the film's utmost treats.

2. Additional Material about Elizabethan Theatres—The Rose Theatre

The Rose was an Elizabethan theatre. It was the fourth of the public theatres to be built, after The Theatre (1576), the Curtain (1577), and the Theatre at Newington Butts (1580?)—and the first of several playhouses to be situated in Bankside, Southwark, in a liberty outside the jurisdiction of the City of London's civic authorities.

The Rose was built in 1587 by Philip Henslowe and by a grocer named John Cholmley. The theatre was built on a message called the "Little Rose", which Henslowe had leased from the parish of St. Mildred in 1585. It contained substantial rose gardens and two buildings; Cholmley used one as a storehouse, while Henslowe appears to have leased the other as a brothel. The building was of timber, with a lath and plaster exterior and thatch roof. It was polygonal in shape, about 21 meters in diameter. City records indicate that it was in use by late 1587; however, it is not mentioned in Henslowe's accounts between its construction and 1592, and it is possible that he leased it to an acting company with which he was not otherwise concerned. The Rose appears to have differed from other theatres of the era in its ability to stage large scenes on two levels. It is thought that all Elizabethan theatres had a limited capability to stage scenes "aloft", on an upper level at the back of the stage—as with Juliet on her balcony in *Romeo and Juliet*, II. ii. The

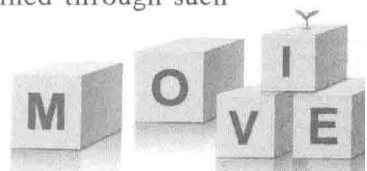
playhouse may have been pulled down as early as 1606. In 1999, the site was re-opened to the public, underneath the controversial new development.

Watch the video to learn about Elizabethan theatres during Shakespeare's time, including Shakespeare's The Globe. 

3. Love and Marriage in the Sixteenth Century by Teresa O'Connor

It is generally accepted that marriages were arranged in Elizabethan society. Decisions about marriage were made, among those who owned property, collectively by family and kin. Many factors affected these decisions including political patronage and accumulation of wealth. Property and power were the main factors which influenced negotiations for marriage. The third very important factor which governed marriage and family structure from the sixteenth century and indeed until the nineteenth century was the dowry system which was, more or less, a financial transaction. In England brides were not usually able to provide property in the form of land. (Shakespeare's mother, Mary Arden, was unusual in that her father had left her a house and land in his will—i. e. the house near Stratford called Mary Arden's House.) Since the bride could not normally provide land she was expected to bring to the marriage a dowry in the form of a substantial cash sum. This was called a "portion" and went directly to the father of the groom. In return, the father of the groom guaranteed the bride a yearly payment or annuity, called a "jointure" if she survived her husband as a widow. Under this system, daughters were often seen as a drain on family finances although they were also thought useful for making political connections and were often judged on their potential for breeding healthy children.

In high society the patronage of royalty was, of course, highly valued and the Queen's approval to a marriage had to be sought and given. Honour was also important to men and an honourable reputation was gained through such





things as military glory, achievement, keeping good faith with people, good background and good marriage conditions. An honourable reputation was sufficiently important for people to fight duels over. A man's reputation could be affected by the reputation of the woman to whom he was betrothed or married. A future bride was supposed to be a virgin and a wife to be faithful.

In fact, many religious moralists of the time opposed arranged marriages on the grounds that they could be used to encourage parents' covetousness and could lead not only to misery, but also to adultery and crime.

Of course human behaviour was not always in line with the rules set out. William Shakespeare married Anne Hathaway in November, 1582 and their first child Susanna was born in May, 1583. (Anne Hathaway's cottage mentioned in the film was her family home and not her own property.) The poets and dramatists of the period frequently wrote more romantic love. Shakespeare wrote a sequence of sonnets about love and his plays often show us the difficulties of trying to balance the aspects of love, marriage and society's expectations.

Here is an episode: Gwyneth Paltrow talks to critic Joe Leydon about *Shakespeare in Love*. 

Part III Key to Tasks

IV. Words and Expressions

Task 1

- | | |
|----------------------|-------------------|
| 1) perilous | 2) insurmountable |
| 3) esteem | 4) pirates |
| 5) postures, rapture | 6) sonnet |
| 7) bombast | 8) wager |
| 9) duel | 10) stabbed |

Task 2 (open)

V. Critical Analysis

1. Genre

Task 1

Reference: This film is able to occupy some ground between contemporary, colloquial dialogue and Shakespeare's lines. This is occasionally disrupted by an anachronism which is true of the kind of jokes the film includes. Some of them are modern jokes, chestnuts. It (the film) is not a period reconstruction in language. The screen writer just pulls in what seems appropriate at any given moment and amuses himself in the hope that the result will amuse the audience and keep the audience interested.

Task 2 (open)

2. Fact and Fiction

Task 1

The Two Gentlemen of Verona

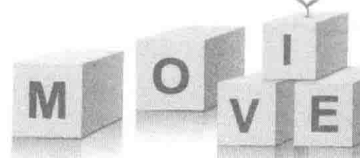
Romeo and Juliet

Twelfth Night

Task 2

Brief Chronology of Shakespeare's Life as Far as It Is Known

- 1556 Robert Arden dies and leaves his daughter Mary property in his will.
- 1557 John Shakespeare marries Mary Arden.
- 1558 Elizabeth I crowned Queen.
- 1564 Shakespeare is born and baptised.
- 1576 The first public playhouse is built in London.
- 1579 Shakespeare's father gets into financial difficulties.





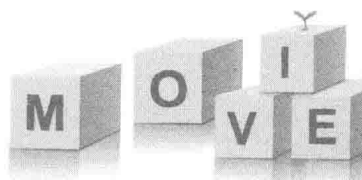
- 1582 Shakespeare marries Anne Hathaway in November by special licence.
- 1583 Shakespeare's daughter Susanna is born.
- 1585 Twins, Hamnet and Judith, are born to Anne and William Shakespeare.
- 1589—1590 Probable dates for *Henry VI* Part I.
- 1590—1591 Probable dates for *Henry VI* Part II and III.
- 1591 The first reference to Shakespeare in London's literary world.
- 1592—1593 *Richard III* & poem *Venus and Adonis*.
- 1592 *The Comedy of Errors*.
- 1593—1594 Poem, *The Rape of Lucrece*.
Plays Titus Andronicus, The Taming of the Shrew.
- 1593—1599 Sonnets.
- 1593 Christopher Marlowe fatally stabbed in a tavern brawl in Deptford.
- 1594 *The Two Gentlemen of Verona*.
- 1594—1595 *Love's Labour's Lost*.
- 1594—1596 *King John*.
- 1595 *Richard II*.
- 1595—1596 *Romeo and Juliet* and *A Midsummer Night's Dream*.
- 1596 Shakespeare's son Hamnet dies.
The Shakespeare family are granted a coat of arms.
The Globe Theatre is built. *The Merry Wives of Windsor*.
- 1596—1597 *The Merchant of Venice, Henry IV* Part I.
- 1598 *Henry IV* Part II.
- 1598—1599 *Much Ado About Nothing*.
- 1599 The Globe opens, *Henry V, As You Like It, Julius Caesar*.
- 1600 John Shakespeare dies.
- 1600—1601 *Hamlet* & poem *The Phoenix and Turtle*.

- 1601 *Twelfth Night, Troilus and Cressida.*
- 1602—1603 *All's Well That Ends Well.*
- 1603 Queen Elizabeth dies. James I becomes patron to the Lord Chamberlain's Men and they become known as the King's Men. Shakespeare makes his last recorded performance in a play by Ben Jonson.
- 1604 *Measure for Measure, Othello.*
- 1605 *King Lear.*
- 1606 *Macbeth.*
- 1607 *Antony and Cleopatra.*
Shakespeare's daughter Susanna, marries Dr John Hall.
- 1608 Shakespeare's granddaughter Elizabeth Hall is born.
Shakespeare's mother Mary dies.
- 1607—1608 *Coriolanus, Timon of Athens, Pericles.*
- 1608 The opening of Blackfriars Playhouse.
- 1609—1610 *Cymbeline.*
- 1610 Shakespeare returns to New Place in Stratford.
- 1610—1611 *The Winter's Tale.*
- 1611 *The Tempest.*
- 1612—1613 *Henry VIII.*
- 1612 The Globe Theatre burns down.
The Two Noble Kinsmen.
- 1616 Shakespeare writes his will in March and dies in April.
- 1623 Hemming and Condell collect all Shakespeare's plays together and published them.

3. Character

Task 1

About love and marriage at the age of Shakespeare, see Part II (3).





Task 2 (open)

Task 3 (open)

4. Theme

Task 1

1) (open)

2) Lord Wessex: Will you defy your father and your Queen?

Viola de Lesseps: The Queen has consented?

Lord Wessex: She wants to inspect you. At Greenwich, come Sunday.

Be submissive, modest, grateful and brief.

Viola de Lesseps: I will do my duty, my Lord.

Task 2 (open)

Task 3 (open)

Task 4 (open)

Unit 2 War Film

—*The Pianist* (2002)

战争片是以战争史上重大军事行动为题材的影片。比较常见的战争影片主要有两种类型：一种以塑造人物形象为主，通过战争事件、战役过程和战斗场面的描写，着重刻画人物的思想性格，反应战争的残酷丑恶和人性光辉的一面；另一种以反应战争事件为主，通过对人物和故事情节的描写，形象地阐释某一重大军事行动、军事思想、军事原则和战略战术。《钢琴家》围绕一个波兰犹太钢琴家在“二战”期间艰难生存的故事展开。影片在 2002 年戛纳国际电影节一举夺得最高荣誉“金棕榈”大奖，在 2003 年获得三项奥斯卡大奖。

Part I Plot Summary

《钢琴家》改编自英国剧作家及编剧家罗纳德·哈伍德(Ronald Harwood)撰写的“二战”期间波兰犹太幸存者瓦拉迪斯劳·斯皮尔曼(Wladyslaw Szpilman, 阿德里安·布罗迪饰, Adrien Brody)的传记,是导演波兰斯基童年记忆的重构。《钢琴家》里,身为这段历史的亲历者,波兰斯基在写实风格的基础上,倾注了更多的个人情感和强烈情绪,使得观众对那个时代人们经历的感受得以拔高,超越了同情,达到类似感同身受、真正经历的程度。

瓦拉迪斯劳·斯皮尔曼是波兰著名的作曲家和钢琴家。1939年,27岁的斯皮尔曼每天在波兰电台进行现场弹奏。“二战”爆发时,纳粹战火烧到波兰,德军的飞弹轰中了电台,他拒绝了工作人员让他离开的请求,因为他还没有弹完那首《肖邦夜曲升C小调篇》。在纳粹残酷的统治下,他的父母、亲戚相继被送到集中营。他逃脱了被流放的命运,留在千疮百孔的华沙犹太人区(Warsaw Ghetto),被迫开始逃亡的生活。整日处在死亡的威胁下,斯皮尔曼不得不在朋友的帮助下四处躲避,以免落入纳粹的魔爪。在等待救援的过程中,死亡的阴影时刻相





伴,他饱受着饥饿的折磨和各种羞辱。在无法弹奏他所热爱的音乐的日子里,怀着求生的欲望,斯皮尔曼顽强地活了下来。幸运的是,他的音乐才华感动了一名德国军官——威尔姆·霍森费尔德(Wilm Hosenfeld,托马斯·克雷茨曼饰,Thomas Kretschmann)。在军官的冒死保护下,钢琴家终于挨到了战争结束,迎来了自由的曙光,而那个军官却死于战俘营。六年之后,电台恢复,演奏的是同一曲目,表演者是同一位钢琴家——斯皮尔曼。

影片弥漫着波兰的民族情结和伤感,乐曲大部分来自伟大的波兰音乐家肖邦的作品,让这部影片深深烙上了波兰的印记。

Part II Reflection on Culture

1. Adapted Review from Wendy R. Weinstein

来源:(<http://www.filmjournal.com/node/13280>)

Long before *Rosemary's Baby*, the murder of his wife Sharon Tate, and his notorious flight from America, Roman Polanski was a Jewish survivor of Nazi-occupied Poland. He escaped the Kraków Ghetto at age seven through a hole in a barbed-wire fence. *The Pianist*, which won the Palme d'Or at this year's Cannes Film Festival, was his first film to deal with the Holocaust and his searing childhood memories. He chose not to film his own story, however, but that of Wladyslaw Szpilman, whose thriving career as a pianist and composer was abruptly halted on September 23, 1939, when the Luftwaffe bombed the Polish state radio station of Warsaw, where he was performing Chopin. Szpilman, 27 at the time, along with his family and Warsaw's numerous Jewish population, soon found themselves herded into the squalid "Jewish District", subject to starvation, disease and random terror by the SS and Gestapo.

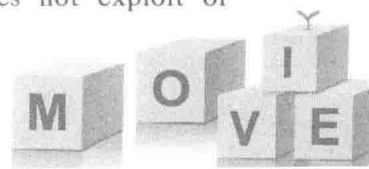
Powerfully realized in the production design by Allan Starski (*Schindler's List*) and the location shooting in Poland, *The Pianist* puts you in the Warsaw Ghetto. It's a grey, cramped slum packed with grey, emaciated people wearing Star of David armbands, who barely notice a dead child on the

ground. In a particularly horrific scene, Nazi policemen entertain themselves by forcing grotesquely mismatched couples to dance to a Jewish street band at a trolley crossing. As an old man with a cane falls down, the Germans laugh and shout “faster”.

The film encloses you, much as the brick wall enclosed the 500,000 Jews detained there by 1940, and it haunts you long after you leave the theatre. While not as dramatically or aesthetically daring as *Schindler’s List* or *Life Is Beautiful*, it is an important film, presenting this devastating moment in history through an artist’s first-hand account. It proceeds chronologically at a measured pace, framed by performances of Szpilman (Adrien Brody) playing Chopin. The contrast between the music, its delicacy, tenderness, artistry, and the decivilizing brutality of the Nazis, reverberates throughout the film.

Music, literally, saves Szpilman’s life. Initially, his status as a renowned musician allows him, his parents, brother and sisters to live in the smaller (relatively nicer) ghetto, and to work as a piano player in a Jewish restaurant. When he and his family are finally forced to board the cattle cars that will take them to the Treblinka death camp, he is pulled aside by a Jewish collaborator/policeman who admires his music, and allowed to return to the Ghetto. When he eventually escapes, he is hidden by a Polish musician he knew before the war, and her husband. And most remarkably, in his final hiding place in bombed-out Warsaw, he is protected by a Nazi music lover, who brings him food and a warm coat. But equally important, music keeps his spirit alive. Although he cannot risk making a sound while hiding in a Warsaw apartment, he sits by its upright piano and moves his fingers above the keys, cherishing the silent music. Brody, whose large, expressive eyes supply much of the dialogue, is utterly convincing as the noble but thoroughly human Szpilman.

Polanski, like Szpilman, is a camera, witnessing and recording these events so they will never be forgotten. *The Pianist* does not exploit or





simplify its subject; there are good and hateful Poles, brave and selfish Jews, even a kind-hearted Nazi. Its story justifies its nearly three-hour length. When it's over, you've (safely) visited the horror. But, of course, Szpilman—unlike most of Europe's Jews—survived, so the story ends on a note of hope.

Perhaps because so much of the film concerns Szpilman alone, waiting and watching (he views various Nazi atrocities and the Jewish insurrection from his window), it seems emotionally distanced. Once he is separated from his family, he and the viewer lose the drama and life of relationship. When, in the final days of the war, he is discovered by a German, Captain Wilm Hosenfeld (Thomas Kretschmann), only to realize his mortal enemy is actually his savior, the film regains dramatic tension. With the arrival of the Russians, Szpilman steps out into the blighted shell of Warsaw, and into his new life. It is hard not to be especially grateful for freedom after a film like this.

2. Additional Material about the Director Roman Polanski

Roman Polanski (1933—), a Polish film director, producer, writer and actor, is considered one of the few truly international filmmakers, having made films in Poland, UK, France and the USA. Roman Polanski was born in Paris in 1933, and moved with his parents to Poland in 1936, three years before the outbreak of World War II. On Germany's invasion in 1939, the Polanskis with mostly Jewish heritage were sent to the Krakow ghetto. His parents were then captured and sent to two different concentration camps. Roman witnessed his father's capture and managed to escape the ghetto at 7. He survived the war, although severely mistreated, suffering nearly fatal beating. Growing up in war-torn Poland, he lived his life as a tramp, hiding in barns and forests, eating whatever he could steal or find. At the age of 12, he ran into some Nazi soldiers who forced him to hold targets while they shot at them. In 1945, he reunited with his father who sent him to a technical school after the war, but young Polanski seemed to have already chosen