

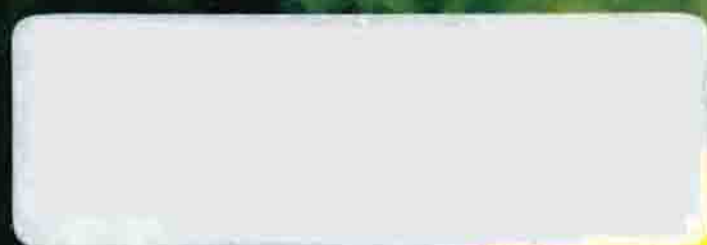
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# THE BEST PLAYS OF BERNARD SHAW

by Bernard Shaw ( A Nobel Prize Winner )

萧伯纳最佳戏剧

[ 爱尔兰 ] 萧伯纳 著  
( 诺贝尔文学奖得主 )



Liaoning People's Publishing House, China

辽宁人民出版社



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## General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is Iliad, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.



Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

## 总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：

“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院  
北外公共外交研究中心  
欧美文学研究中心主任  
全国英国文学学会名誉会长

张中载 教授  
2013年7月于北京



# Is this book for you?

## 担负着社会使命的载体

1856年，萧伯纳出生于一个清贫却要维持“上等人”门面的家庭。父亲酗酒。母亲有一副美好的歌喉，因与丈夫不和，最终到伦敦以教唱歌为生。不快乐的童年，使萧伯纳自幼就体会到“贫穷就是罪恶”。这一理念，成了他最初几个剧本的主题。萧伯纳从母亲那里获得了对音乐的爱好和相关知识，这使他日后成了伦敦最出色的音乐评论家。1876年，萧伯纳离开爱尔兰来到伦敦。很快，他就目睹了维多利亚时期繁荣的消失。19世纪80年代，一次比一次规模更大的资本主义经济危机，使英国的知识分子受到强烈震撼。伦敦出现了各种标榜社会主义的小团体。他们举办的演讲和辩论，吸引了萧伯纳。他坚信，资本主义社会必须改革。1883年前后，他开始到大英博物馆阅览室阅读马克思的《资本论》。对马克思政治经济学的研究，给他的戏剧创作带来巨大影响。

事实上，对萧伯纳来说，写作只是他社会活动的一部分，他首先是个社会改良运动参与者。他以戏剧为武器，为推动社会改良而战斗。1892年，萧伯纳完成了第一个剧本《鳏夫的房产》，自此，萧伯纳的戏剧创作持续了近60年，共创作出50个剧本。

萧伯纳的剧本从一开始就尖锐揭露资本主义社会本质。他在《鳏夫的房产》中提出的就是房东的财富来源于哪里。《华伦夫人的职业》（1893）所揭示的主题，

也与金钱的肮脏有关。

萧伯纳创作的第二个阶段是从1903到1913年。在这10年中，他的剧本开始在舞台上获得成功。《巴巴拉少校》和《皮格马利翁》都是这一时期的作品。在《巴巴拉少校》中，萧伯纳对金钱关系做了进一步思考。巴巴拉是个有钱人家的女儿，由于想救济穷人而参加了救世军活动，并升任为“少校”。她原以为救世军是个慈善机构，后来却发现这个机构也是靠资本家资助而存在的。这些资本家中最大的，居然就是自己的父亲，一个专门制造死亡的军火商。萧伯纳令人信服地揭示了救世军和军火商人之间的联系：血腥的金钱关系，主宰了一切。《皮格马利翁》是萧伯纳舞台剧的巅峰之作。一个语言学家在6个月内将一个满口伦敦土话的卖花女，训练成一个谈吐文雅、足以冒充公爵夫人的“上等女人”。资产阶级一直把所受教育的学校、人际交往的圈子以及本人的衣饰、谈吐和口音之类，奉为体面的标志。萧伯纳通过这部作品告诉人们，这一切都完全可以用金钱买到。

1913年，萧伯纳开始写作《伤心之家》。这个剧本完成于1919年，正值第一次世界大战刚刚结束。作品充满了阴郁的气氛，主题涉及整个欧洲所谓文明社会的幻灭。开始创作时，剧本要表现的故事只是作者的预感，而在完成时，故事却成了现实。剧本里，空轰炸死了两个“最无用的人”：小偷和资本家。然而故事并没有真正结束，舞台上的幕虽然落下了，却一直弥漫着幻灭之感。

在萧伯纳一生的创作中，他始终秉持这样的信念，即戏剧要承载重要的社会使命。他反对“为艺术而艺术”的文学主张，认为一切伟大的艺术都是“载道”的，戏剧是教育与宣传的工具，其目的不是供人娱乐，而是鞭挞社会，因此，戏剧必须取材于现实生活，作家

在处理题材时，须阐明其社会意义。为了表现思想冲突，萧伯纳采用了争辩式对白，这样，在演出过程中就要求观众积极参与到剧中来。

在写作技巧上，萧伯纳首先力求写实而反对人物刻画的浪漫化倾向；其次，大胆输入幻想成分，不仅采用了讲故事的传统方法，还通过角色的长篇对话，向观众表白心迹，展开对社会问题的辩论；第三，萧伯纳还常常遵循古典传统的三一律；第四，萧伯纳还在戏剧里加入了音乐成分；最后，在语言运用方面，萧伯纳以其纯正的英文散文风格，被誉为继斯威夫特之后第一位语言文体大师。正是这些文雅的艺术形式与批判性的思想内容相结合，赋予了萧伯纳戏剧经久不衰的生命力。

如果您是英文爱好者中的一员，希望您通过阅读英语原文，来欣赏这部作品，这无疑是种无法替代的精神享受。

如果您是学生家长，建议您给上中学或大学的孩子准备一套“最经典英语文库”，放在书架上。它们是永远不会过时的精神食粮。

如果您是正在学习的大中学生，也建议您抽空读读这些经时间检验的人类精神食粮文库里最经典的精品。一时读不懂不要紧，先收藏起来，放进您的书架里，等您长大到某个时候，您会忽然发现，自己开始能读，而且读懂了作品字里行间的意义时，那种喜悦感，是无法言述的，也是无与伦比的。您可能也会因此对走过的人生，有更深刻的感悟与理解。

关于这套图书的装帧设计与性价比：完全按欧美出版规则操作，从图书开本，到封面设计，从体例版式，到字体选取，但价钱却比欧美原版图书便宜三分之二，甚至更多。因此，从性价比看，它们也是最值得收藏的。

——马玉凤

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# PYGMALION







## PREFACE TO PYGMALION

*A* Professor of Phonetics.

As will be seen later on, *Pygmalion* needs, not a preface, but a sequel, which I have supplied in its due place. The English have no respect for their language, and will not teach their children to speak it. They spell it so abominably that no man can teach himself what it sounds like. It is impossible for an Englishman to open his mouth without making some other Englishman hate or despise him. German and Spanish are accessible to foreigners: English is not accessible even to Englishmen. The reformed England needs today is an energetic phonetic enthusiast: that is why I have made such a one the hero of a popular play. There have been heroes of that kind crying in the wilderness for many years past. When I became interested in the subject towards the end of the eighteen-seventies, Melville Bell was dead; but Alexander J. Ellis was still a living patriarch, with an impressive head always covered by a velvet skull cap, for which he would apologize to public meetings in a very courtly manner. He and Tito Pagliardini, another phonetic veteran, were men whom it was impossible to dislike. Henry Sweet, then a young man, lacked their sweetness of character: he was about as conciliatory to conventional mortals as Ibsen or Samuel Butler. His great ability as a phonetician (he was, I think, the best of them all at his job) would have entitled him to high official recognition, and

perhaps enabled him to popularize his subject, but for his Satanic contempt for all academic dignitaries and persons in general who thought more of Greek than of phonetics. Once, in the days when the Imperial Institute rose in South Kensington, and Joseph Chamberlain was booming the Empire, I induced the editor of a leading monthly review to commission an article from Sweet on the imperial importance of his subject. When it arrived, it contained nothing but a savagely derisive attack on a professor of language and literature whose chair Sweet regarded as proper to a phonetic expert only. The article, being libelous, had to be returned as impossible; and I had to renounce my dream of dragging its author into the limelight. When I met him afterwards, for the first time for many years, I found to my astonishment that he, who had been a quite tolerably presentable young man, had actually managed by sheer scorn to alter his personal appearance until he had become a sort of walking repudiation of Oxford and all its traditions. It must have been largely in his own despite that he was squeezed into something called a Readership of phonetics there. The future of phonetics rests probably with his pupils, who all swore by him; but nothing could bring the man himself into any sort of compliance with the university, to which he nevertheless clung by divine right in an intensely Oxonian way. I daresay his papers, if he has left any, include some satires that may be published without too destructive results fifty years hence. He was, I believe, not in the least an ill-natured man; very much the opposite, I should say; but he would not suffer fools gladly.

Those who knew him will recognize in my third act the allusion to the patent Shorthand in which he used to write postcards, and which may be acquired from a four and six-penny manual published by the Clarendon Press. The postcards which Mrs. Higgins describes are