

高等学校英语专业系列教材
Textbook Series for Tertiary English Majors



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Selected Readings of English and American Drama

英美戏剧选读

高广文 胡小花 编著



重庆大学出版社

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藏书章

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内 容 提 要

《英美戏剧选读》为《求知高等学校英语专业系列教材》之一。本书选取了英美文学中具有代表性的戏剧作家的代表作品,为英美戏剧学习者提供了丰富的学习资源。全书分为英国戏剧和美国戏剧两大部分,包含了15位著名戏剧作家的作品节选。本书既有传统的经典剧作,又有较新的现代戏剧代表作。在每部节选作品前,有剧作家的生平及作品简介,剧作后附有可供教师讲授和学生讨论的问题。

本书既可供英语专业学生使用,又可供英语学习者阅读,并可作为英语戏剧爱好者的入门读物。

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总 序

进入 21 世纪,我国高等教育呈现快速扩展的趋势。为适应社会、经济的快速发展,人才的培养问题已经比我国任何一个历史时期都显得更为重要。当今,人才的能力和素质的衡量越来越多地采用国际标准,人才的外语水平自然地也越来越受到培养单位和用人单位的重视,由此引发了对大学外语教学模式、教材和检测机制的新一轮讨论,掀起了新一轮的大学英语教学改革。作为外语师资队伍和外语专业人才培养的高等学校英语专业,相比之下,在教学改革思路、新教材开发和新教学模式探讨等诸方面均显得滞后。尽管高等学校外语专业教学指导委员会英语组针对当前高校发展的新形式和外语专业人才培养的新规格、新模式和新要求,修订出了新的《高等学校英语专业英语教学大纲》,并结合 21 世纪外语人才培养和需求的新形势,制定了由教育部高等教育司转发的《关于外语专业面向 21 世纪本科教育改革的若干意见》,就英语专业的建设提出了指导性的意见,但在实际工作中这两个文件的精神尚未落实。

为此,重庆大学出版社和外语教学界的专家们就国内高等学校英语专业建设所面临的新形势作了专题讨论。专家们认为,把“大纲”的设计和“若干意见”的思想和理念变为现实的一个最直接的体现方式,就是编写一套全新理念的英语专业系列教材;随着我国教育体制的改革,特别是基础教育课程标准的实施,适合高等学校英语专业教学需要的教材也应作相应的调整,以应对中小学英语教学改革的新要求;高等学校学生入学时英语水平的逐年提高和就业市场对外语人才需求呈多元化趋势的实际,对高等学校英语专业的人才培养、教学模式、课程设置、教材建设等方面也提出了严峻挑战,应对这些挑战,同样可以通过一套新的教材体系来实现。

迄今为止,国内尚无一套完整的、系统的英语专业系列教材;目前已有的教材出自不同的出版社,编写的思路和体例不尽相同;现有的教材因出版时间较早,内容、知识结构、教学方法和手段已经不能适应新的发展要求;传统的教材设计多数基于学科的内在逻辑和系统性,较少考虑学习者的全面发展和社会对人才需求的多元化。

自 2001 年开始,在重庆大学出版社的大力支持下,我们成立了由华中、华南、西南和西北地区的知名专家、学者和教学一线教师组成的《求知高等学校英语专业系列教材》编写组,确定了系列教材编写的指导思想和总体目标,即以《高等学校英语专业英语教学大纲》为依据,将社会的需求与培养外语人才的全面发展紧密结合,注重英语作为一个专业的学科系统性和科学性,注重英语教学和习得的方法与规律,突出特色和系列教材的内在逻辑关系,反映当前教学改革的新理念并具有前瞻性;锤炼精品,建立与英语专业课程配套的新教材体系,推动英语专业的教学改革,培养高素质

人才和创新人才。

系列教材力求在以下方面有所突破和创新:

第一,教材的整体性。系列教材在课程类型上分为专业技能必修课程、专业知识必修课程、专业技能选修课程、专业知识选修课程和相关专业知识课程等多个板块。在考虑每一种教材针对相应课程的特性和特色的同时,又考虑到系列教材间相互的支撑性。

第二,学生基本技能和实际应用能力的培养。在课程的设计上充分考虑英语作为一个专业来培养学生的基础和基本技能,也充分考虑到英语专业学生应该具备的专业语言、文学和文化素养。同时,教材的设计兼顾到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,除考虑课程和英语专业的培养目的,课程或课程体系应该呈现的学科基本知识和规范外,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,了解文化背景,丰富学生的实践经验。在教材编写中突出强调“enable”,让学习者在实践中学习语言、文学、文化和其他相关知识,更多地强调学习的过程,强调学生的参与,以此提高学生的实际应用技能。

第三,学生的全面发展。对高等学校英语专业学生而言,英语不仅是一门工具,更重要的是一个培养学生人文素质和跨文化意识的学科专业。系列教材强调合作性学习、探索性学习,培养学生的自主性,加强学习策略的指导。通过基础阶段课程的学习,使学生在语言知识、语言技能、文化意识、情感态度和学习策略等方面得到整体发展;在高年级阶段则更多地注重学生的人文精神、专业理论素养、中外文学及文化修养的培养。

第四,教材的开放性。一套好的教材不应该对课堂教学、老师的施教和学生的学习拓展有所制约,应给使用教材的教师和学生留有一定的空间,要让学生感到外语学习是一件愉快的事,通过学习让人思考,给人以自信,引导人走向成功。系列教材的总体设计既考虑严密的学科系统性,也考虑独具特色的开放性。不同地区、不同类型的学校,可以根据自己的生源和培养目标灵活地取舍、选用、组合教材,尤其是结合国内高等学校中正在探讨的学分制,给教与学一个多维度的课程体系。

我们希望通过这套系列教材来推动高等学校英语专业教学改革,探讨新的教学理念、模式,为英语专业人才的培养探索新的路子,为英语专业的学生拓展求知的空间。

《求知高等学校英语专业系列教材》编委会

2004年8月

前言

戏剧是一门古老的艺术形式,它的历史虽稍短于诗歌,但要比小说的历史久远得多。西方戏剧的历史可以追溯到公元前六世纪,当古雅典唱诗班在一年三次祭拜生殖、酒、欢乐之神迪奥尼索斯的祭礼上以对唱的形式吟颂讴歌英雄人物的诗歌时,最早的戏剧就出现了。在戏剧的发展史上,曾经出现过一批伟大的戏剧艺术理论家、剧作家,其中亚里士多德、埃思库罗斯、索福克里斯、尤里皮底斯、莎士比亚、萧伯纳、贝克特、奥尼尔、米勒、阿尔比、品特等就是杰出代表。他们的理论和创作曾经并仍然对戏剧的发展起着重要作用,他们的作品是人类文化宝库里的珍品。

亚里士多德把一切通过想象力创造出的文学艺术都定义为对生活的模仿,而戏剧对生活的模仿要比诗歌和小说对生活的模仿来得更直接、更真实、更具震撼力。和其他文学形式一样,戏剧不管其外在形式如何千变万化,都是对不同历史时期人的欢乐、苦闷、追求、满足的诠释。阅读他们的作品,就是阅读人的历史,就是阅读人类文明史。

作为文学的三个主要形式之一,戏剧应该与小说、诗歌一样,在大学的文学教学中得到同样的重视,但在我国高等院校外语专业的文学课教学中,戏剧教学和研究不管在规模和深度上都明显不如小说和诗歌教学。原因是多方面的。戏剧虽与诗歌和小说有许多共同的东西,比如语言、主题、与生活真实的距离等,但它与诗歌和小说的最大区别在于它的最终实现是在舞台演出中,而不是在读者的阅读中。换句话说,当观众离开剧院后,他们很少会再去阅读剧本,于是演出代替了文本,看演出代替了阅读。随着电影、电视技术的发展,舞台表演艺术受到冲击。电影和电视可以把用文字和舞台表演无法直接表达清楚的事表达得淋漓尽致,其场景也可以与现实相差无几,于是戏剧舞台进一步被银幕、荧屏代替,对戏剧文本的阅读更不在绝大多数观众考虑之列。

造成对戏剧文本关注不够的另一个原因是国内英语戏剧文本出版物少,其原因也很复杂。小说的语言相对简单、明了,因而读者众多;诗歌虽有阅读方面的困难,但文本短,有兴趣的读者可以反复阅读、琢磨,诗歌的读者群虽小,但还有一定的数量。近年来诗歌方面的出版物也逐渐增多,给高校的教学提供了一定的便利。戏剧的情况则不同。戏剧文本中最关键的是对话部分,而对话又被不可或缺的人物姓名和剧作者对人物动作、表情以及舞台设计等要求的文字隔离得似乎“支离破碎”,而剧作者对人物外表的描写是少之又少,读者“只闻其声,不见其人”,这些都是导致戏剧文本

读者群减小的原因。对读者群小的出版物,大部分出版社当然要慎重考虑。目前国内戏剧文本出版物远不能满足外语院校实施英文戏剧教学的迫切需要。

一出戏在到达导演、演员手中前是实实在在的供阅读的文学作品,而一场演出只是导演、演员个人对该剧作的阐释。戏剧文本是唯一的,但理解和诠释则具有多样性,不能把演出等同于剧本。就戏剧而言,阅读文本是最根本的文学活动。外国文学专业方向的课程要有戏剧课程,否则文学课程设置就不完整。由重庆大学出版社组织编写的这本英美戏剧教材,希望给国内高校英语专业开展文学教学提供一些便利。

作品前的剧作家生平及作品简介、剧作后供讲授和学习讨论的问题对初学者会有一定的帮助,但编者希望读者可以自主地对剧作进行学习和研究而不必受这部分内容的影响。由于编者水平有限,材料更嫌不足,恳请学者和读者对非原作部分中谬误之处给予指正,我们将不胜感激。

编 者

2005 年 2 月

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Introduction

The word *drama* comes from the Greek verb *dran*, meaning “to act,” or “to perform.” Acting and performing are the principal characteristics that distinguish drama from poetry and fiction. All imaginative literature is, Aristotle observed, imitation of life, and drama is, in this sense, superior to other forms of literature because it is the closest imitation of it. Drama presents its story as if it were happening at the time of production; everything that the audience knows comes directly from the speeches and actions of the characters, and it is the performance that creates the movement, immediacy, and excitement of drama. Drama is not a purely literary genre. However, the written text of a play—a skeletal frame—is the only permanent part of a play. As part of the curricula designed for undergraduate program of English studies in Chinese universities, drama courses are basically concerned with reading and analyzing the written texts of dramatic works as literature. The production of a play, important as it is, is not essential in such an introductory study of drama.

Drama shares many similarities with a long narrative poem. This is especially true of the drama during the days of ancient Greece through the first half of the nineteenth century when most plays were written in verse. Drama is closer to fiction than to poetry in that both tell stories with plots, peopled with characters who talk to each other. However, drama clearly differs from fiction. A story can have an omniscient narrator who can pry into the minds of the characters and generally serve as a guide to the significance of unfolding events, but in a play, the characters speak to one another, and the audience gets the knowledge of a character’s thought, emotion, or past directly through his dialogue, physical action, or soliloquy, without the assistance of a narrator. This *dramatic point of view* demands that a play take place in the perpetual present.

A play is structured in a succession of scenes, which are often grouped into acts. A change in scenes and acts indicates a change in time and setting. A play tells a story in *dialogue* made audible by actresses and actors performing on stage. A theatrical production

without dialogue can be a mime or a ballet, but it is never a play. A play is all talk. The talk presented with careful syntax and copious poetic device indicates *high style*, and the casual and conversational tone *low style*. In general, tragedy is written in high style and comedy in low style. But no rigid observation of these rules is necessary; style should meet the inherent demands of the dramatic situation. Like a short story, the *plot* of a play usually contains five structural elements: *exposition*, *complication*, *crisis*, *falling action*, and *resolution*. The *exposition* provides essential background information, introduces the cast, begins the characterization, and initiates the action. The *complication* introduces and develops the conflict. The *crisis* occurs at the moment of peak emotional intensity and usually involves a decisive action, or an open conflict between the protagonist and antagonist. The *falling action* of a tragedy results from the protagonist's loss of control and a final catastrophe often appears inevitable. The plot of a comedy, however, frequently includes some unexpected twist. In both tragedy and comedy, the *resolution*, or *dénouement*, brings to an end the conflict that has been implicitly (or explicitly) developed since the play's opening scene.

The *dramatis personae* (or *characters*) of a play usually include a *protagonist* (the play's central character) and an *antagonist* or an *antagonist force*. A great many plays also include a *confidant* (*confidante* if female) to whom a major character confides his or her most private thoughts and feelings. A *foil* is a minor figure whose contrasting personality in some way clarifies that of a major character. A *caricature* is a character with a habit or trait that is carried to a ridiculous extreme. A play presents its details of characterization in many ways: the *name and physical appearance* of each character (although this information is often unreliable), a character's *pattern of action* over the course of the play, and *dialogue*. The audience gets these characterizing details in fragmentary glimpses during the normal ebb and flow of the movement of a play and then synthesizes them into a general statement of knowledge of a character or a possible theme of the play.

The roles in the scrip of drama are played by real people, with real idiosyncrasies in personality and appearance. The audience sees for itself what the character looks like and listens to what he or she says; therefore, there is no need to describe any character's external appearance. The absence of description gives free rein to the director to present the lines put down by the playwright, and for the same reason actors also contribute creatively to an interpretation of the theme and character traits. As readers of drama, we

may attempt to be our own director, moving characters about on an imaginary stage and endowing them with gestures and expressions suitable to their dialogue. Enjoyment of drama lies in the process of using our imagination to understand the personalities and motives of the major characters presented through what they say and what they do.

Types of Drama

Drama is conventionally divided into two categories: tragedy and comedy. A *tragedy*, according to Aristotle, is the imitation of an action that is serious and complete, with incidents arousing pity and fear wherewith it effects a catharsis of such emotions. The language in a tragedy is pleasurable and throughout appropriate to the situation in which it is used. The chief characters are noble personages, and the actions they perform are noble actions. The plot involves a change in the protagonist's fortune, in which he falls from happiness to misery. The protagonist is not a perfectly good man nor yet a bad man; his misfortune is brought upon him not by vice and depravity but by some errors of judgment. A good tragic plot has organic unity: the events follow not just *after* one another but *because* of one another. The best tragic plots involve a reversal (a change from one state of things within the play to its opposite) or a discovery (a change from ignorance to knowledge) or both. *Melodrama*, like tragedy, attempts to arouse feelings of pity and fear, but it does so ordinarily through cruder means. The conflict is an oversimplified one between good and evil depicted in terms of black and white. Plot is emphasized at the expense of characterization. Sensational incidents provide the staple of the plot. Most important, good finally triumphs over evil, and the ending is happy. Melodrama does not provide the complex insights of tragedy. It is typically escapist rather than interpretive.

Comedy lies between satire and romance. Historically, there have been two chief kinds of comedy: *scornful comedy* (laughing comedy) and *romantic comedy* (smiling comedy). Of the two, scornful and satiric comedy is the oldest and probably still the most dominant. The most essential difference between tragedy and comedy, particularly scornful comedy, is in their depiction of human nature. Where tragedy emphasizes human greatness, comedy delineates human weakness. Tragedy celebrates human freedom; comedy points up human limitation. Wherever men fail to measure up to their own resolutions or to their own self-conceptions, wherever they are guilty of hypocrisy, vanity,

or folly, wherever they fly in the face of good sense and rational behavior, comedy exhibits their absurdity and invites us to laugh at them. Because comedy exposes human folly, its function is partly critical and corrective. Where tragedy challenges us with a vision of human possibility, comedy reveals to us a spectacle of human ridiculousness that makes us want to avoid. Romantic or smiling comedy puts its emphasis upon sympathetic rather than ridiculous character. *Farce*, more consistently with comedy, is aimed at arousing explosive laughter. But again the means are cruder. The conflicts are violent and usually at the physical level. Plot is emphasized at the expense of characterization, improbable situation and coincidence at the expense of articulated plot. Absurdity replaces plausibility. Coarse wit, practical jokes, and physical action are staples. In content, however, farce is escapist rather than interpretive.

The term *tragicomedy* was first used by the Roman playwright Plautus (254-181 B. C.). The action of a tragicomedy, serious in theme and subject matter and sometimes in tone also, seems to be leading to a tragic catastrophe until an unexpected turn in events, often in the form of *deus ex machina*, brings about the happy *dénouement*. In the ancient Greek theater when gods appeared in plays they were lowered to the stage from the "machine" or stage structure above. The abrupt but timely appearance of a god in this fashion, when used to extricate the mortal characters from a situation so perplexing that the solution seemed beyond mortal powers, was referred to in Latin as the *deus ex machina*, meaning "god from the machine."

A number of sixteenth-and seventeenth-century playwrights (including Shakespeare) rewrote many of the ancient plays, but the new Renaissance drama was by no means a copy of ancient forms. The plays of Renaissance England and later the plays of the United States, offer a mixture of the forms of tragedy and comedy. Shakespeare's tragedies include witty and humorous scenes, and his comedies deal with serious problems.

Greek and Roman Drama

Drama made its first appearance in about the sixth century B. C. when ancient Athenians put on choral performances of poetry during the three annual festivals dedicated to Dionysus, the god of fertility and wine. Those choral members impersonated the heroes and other important figures in an open theater called amphitheater. The word *tragedy* seems

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to mean a “goat song,” and it probably refers to Dionysian death and resurrection ceremonies in which the goat is the sacrificial animal. The heroes were of course noteworthy for their achievements, but they were not immortals and they suffered death and experienced grief and sorrow. It was this pattern of drama that during the fifth century B. C. evolved into the powerful tragedies of Aeschylus (525-456 B. C.), Sophocles (496-406 B. C.), and Euripides (480-406 B. C.). While Greek tragedy developed from those phases of the Dionysian rites that dealt with life and death, Greek *comedy* came from those phases of the Dionysian rites that dealt with the theme of fertility. The term *comedy* comes from *komos*, Greek for “revelry.” Phallic ceremonies were also found in Greek comedies and the term *satyr*, a character in goatskin in Greek tragedy, also suggests the ancient Athenians’ interest in sex. The writers of *Old Comedy* created a boisterous, lewd, and freely critical type of comedy because the ancient Athenians tolerated great freedom of speech.

The two Greek forms of drama, *tragedy* and *comedy*, were adopted by the Romans during the Republic (before 29 B. C.) and the Empire (after 29 B. C.). The only significant playwright during the days of the Empire was the tragedian Seneca (4 B. C. -65 A. D.). After the breakup of the Roman Empire in the west (Fifth century A. D.), drama was all but forgotten. When it reemerged, it was endowed with religious elements and performed in churches. During most part of the Middle Ages, dramatizations, short and long, were part of religious services and celebrations. Those dramatizations, known as *Mystery Plays*, or *Corpus Christie Plays*, were cycles dramatizing Biblical stories such as Adam and Eve, Cain and Abel, Noah, Abraham and Isaac, the Trial of Jesus, and the Resurrection. Later, another type of play, called *Morality Play*, developed, the objective of which was to teach audience how to live a Christian life. By the sixteenth century when Renaissance spirit prevailed, drama became liberated from those religious foundations and began rendering the twists and turns of purely human conditions. It was at this time that a revival of the drama of the ancient Greece and Rome began.

English and American Drama

The conventions of the Greek and Roman tragedy and comedy came to England through Italian scholars during 15th century. In England the performing tradition growing

out of the medieval church was combined with the surviving classical tragedies and comedies to create an entirely new drama that quickly reached its height in the plays of Shakespeare. The magnitude and splendour of Shakespeare's plays have exceeded any of his predecessors. But on September 2, 1642, English theatre was closed for the strong Puritan hostility, and the greatest era of the world drama was thus ended. With the effort of Ben Jonson, and later the added influence of French drama and theory in Restoration times, English drama was officially revived under court auspices. Neoclassic tendencies took dominance, and *heroic plays* and the new *comedy of manners* flourished, followed in the eighteenth century first by *sentimental comedy* and *domestic tragedy* and in the latter part of the century by a chastened *comedy of manners* under Goldsmith and Sheridan. *Melodrama* and *spectacle plays* reigned through the early nineteenth century. The late nineteenth century witnessed an important revival of serious drama, with a tendency away from the established traditions of poetic tragedy and comedy in favour of shorter plays stressing ideas or problems or situations and depending much upon dialogue.

The twentieth century drama has experienced and is still experiencing a healthy rebirth of dramatic interest and experimentation in both Great Britain and the United States of America. In the Irish Theatre, under the leadership of such playwrights as Lady Gregory and Douglas Hyde, a vital drama has emerged, with original and powerful plays from dramatists like W. B. Yeats, J. M. Synge, and Sean O'Casey. In England, Ibsen's influence made itself strongly felt in problem plays and domestic tragedies of Henry Arthur Jones and Arthur Wing Pinero, in the witty and highly intellectual drama of G. B. Shaw, and in the realism of W. S. Houghton and John Galsworthy. T. S. Eliot and Christopher Fry revived and enriched verse drama. John Osborne, Samuel Beckett, Harold Pinter, leading figures of the Theatre of the Absurd, have joined to make the dramatic scene of the contemporary English theatre.

The American plays in the first decade of independence can be seen as brave attempts to speak for an un-European democracy. The central theme is usually the unimportance of inherited rank or wealth. In those plays, Europeans with titles were given comical accents and portrayed as fops or villains. However, theatre in the United States in the nineteenth century was still fundamentally imitative and dependent upon European, especially English, originals or models. American theatre had to wait till Eugene O'Neill came onto the scene to give a fully American expression with craftsmanship and imagination.

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American drama in the first two decades of the twentieth century was the assimilation of the European influences and the struggle to bring forth an indigenous and characteristically American drama. The following decade from 1920 to 1930 may be justifiably termed America's dramatic Renaissance. It was an era of intense experimentation. The old forms were being shattered; the decade was dominated by a spirit of iconoclasm. This was the era in which Eugene O'Neill came to the forefront as the leading American dramatist, and in which Elmer Rice, Robert Sherwood, Clifford Odets, Sidney Howard, and Philip Barry were trying, each in his own way, to create a new and native American drama. The period, which began around 1930 and continued through the Forties and Fifties, was an era of assimilation and refinement, a period in which the radical new techniques of the Twenties were popularized and perfected by a new generation of dramatists. Some of the works by the post-1945 dramatists such as Arthur Miller's *Death of a Salesman* and Tennessee Williams' *A Streetcar Named Desire* far surpass, in their subtlety and maturity, the awkward experiments of the earlier era. With Eugene O'Neill, Susan Glaspell, Tennessee Williams, Arthur Miller, and many others, America has got a serious drama of its own for the first time in its history. Miller and Williams were joined in the late 1950s by Edward Albee, with terse, stylized, half surrealist short plays *The Zoo Story* (1958) and *The Sandbox* (1959) and long but tightly written *Who's Afraid of Virginia Woolf?* Albee is regarded as a representative of the School of the Absurd in America.

By the later half of the twentieth century, English and American theatres seem to be declining as the number of theatre-goers dwindled despite the efforts by playwrights of international stature such as Harold Pinter. Among many causes responsible for the decline is drama itself: a play was, as critics claimed in the nineteenth century, subordinate to the techniques of acting and directing, of design and lighting, and sound effects. Playwrights' experimentations with those dramatic techniques were the only imaginative part of the theatre after the late 1950s. "So many bright debuts fade into albums of newspaper clippings. So many techniques, professedly revolutionary, turn out to be essentially the same as before." Much blame has been attached to the prescribed formula "for generating the mannered stars" and "grandiosely fuzzy stuff" ultimately designed for film and TV industry.

English Drama

❧ Christopher Marlowe ❧

(1564-1593)

His Life

Marlowe was born in Canterbury and schooled at the King's School there. He then attended Corpus Christi College, Cambridge. He received a B. A. from Cambridge in 1584 and an M. A. in 1587, and later that year his first play *Tamburlaine the Great* (in two parts) was produced. In the course of the next six years, Marlowe wrote several important plays including *The Tragical History of the Life and Death of Doctor Faustus* (1589). Marlowe is a much romanticized figure for his heretical, atheistic, iconoclastic view, his association with occultists, and his service as one of Elizabeth's spies in Europe. Marlowe was arrested on several occasions for fighting. He was killed in a tavern brawl in 1593. Marlowe was twenty-nine years old when he died. There is a speculation that Marlowe faked his death and assumed a new identity as William Shakespeare.

His Works

Marlowe made his way into popular favour with *Tamburlaine the Great*, a play in two parts, first produced in 1587 when the author was still in his early twenties. In this flamboyant story, Marlowe turned a fourteenth-century Mongolian warrior into the dramatic archetype of the superhero, the aspiring man, of lowly birth who, by force of will and mind and strength, seeks to dominate the entire world. With colourful images of power and violence, the play is presented in mighty lines of blank verse, which quickly became the dominant medium of Elizabethan drama. In *The Jew of Malta*, Marlowe created a "Machiavellian" man, full of greed and cunning, who regards the wealth he has amassed