



西安外国语大学编著

21[★]世纪英语专业

系列教材

英美戏剧选读

Selected Reading in British & American Drama

主编 张小玲

编者 张小玲 张若西 康晓婷 薛 敏



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西安交通大学出版社
XI'AN JIAOTONG UNIVERSITY PRESS



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西安外国语大学“十一五”规划教材

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内容简介

《英美戏剧选读》遴选了英美戏剧史中具有代表性的作品,并按照时间顺序编写而成,是一本适合我国高等院校英语专业高年级学生使用的选修课教材。考虑到实际课时的需要,编者将篇幅限定在 20 部作品内。每部作品由作者简介、作品简介、选文、选文注释、思考题五部分组成。

《英美戏剧选读》提供剧作家及作品的客观介绍,其选文部分具有很强的可读性。它既可用作高校英语专业选修课教材或参考书,也不失为广大英美戏剧爱好者的理想读本。

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新世纪之初,随着英语教育的快速发展,高等学校英语专业学生的入学英语水平在不断提高,这对英语专业教材的时效性和适用性是一种挑战。随着新世纪的到来,中国在文化和经济等领域变化巨大,国际交往越来越多,网络应用不断普及,知识更新周期不断缩短。社会的种种变化也对英语专业的教学与教材建设提出了新的任务。为了顺应时代的进步,满足不断发展的社会对英语人才知识结构的新要求,高等学校英语专业应在继承优秀教材编写传统的前提下,不断创新,推出能够反映新的教学理念、体现新的教学改革成果、富有时代气息和丰富内容、符合英语专业教学实际需要的新教材。基于以上思路,西安外国语大学英文学院将“21世纪英语专业系列教材”列为“十一五”规划教材建设项目,统一策划并组织富有教学经验的教师参与编写。

“21世纪英语专业系列教材”包括英语语音、口语、听力、阅读、写作、翻译、英美文学、语言学、英语国家社会与文化等英语专业必修课程和选修课程使用的教材。本系列教材的编写以高等学校英语专业教学大纲为依据,在全面分析我国中西部地区英语专业学生实际水平和需要的前提下,对每门课程的教材内容进行精心筛选,有针对性地对教材的编排体例进行合理设计。专业基础课程的教材做到有利于学生英语基本功的训练和语言技能的全面发展;相关专业知识课程的教材旨在拓宽学生的知识范围,提高他们的人文素养,培养分析问题、解决问题的能力。

“21世纪英语专业系列教材”在选材方面依据知识性、科学性、时代性的总原则,力图反映该教材涉及学科新的教学与研究成果。专业基础课程的教材选取语言知识丰富、内容生动活泼、能够反映现当代社会特征、启迪思想并能够调动学习自觉性的材料。此类教材在内容安排上体现循序渐进、由浅入深、有利于教学活动组织和学生参与讨论交流的原



则。相关专业知识课程的教材在侧重学科基础知识传授的同时力图体现反映学科发展的新内容,注意专业知识的系统性介绍并体现相近专业课程之间的相互关联。此类教材在编写方面力图做到表述语言简明、信息量大且相对集中,在选材和内容安排方面考虑到有利于现代教育技术的应用。

教材建设是英语专业建设的一项重要工作。编写能够通过教学有效传授系统的专业基础知识和相关专业知识、反映各门课程涉及学科的发展、体现和推广英语专业教学改革成果和成功经验的教材,是高等学校英语专业建设的一项长期任务。西安外国语大学英文学院在英语专业本科教育方面已有 50 年的积淀,在长期的专业建设和发展中形成了自身的英语教育特色,编写了一批反响良好的本科教材。此次推出的“21 世纪英语专业系列教材”有的是在过去出版使用的基础上修订再版的,有的是使用数年的校内教材经编者重新改编修订的,有的是依据教学大纲要求、结合编者的研究成果和教学经验新编的。所有教材编写人员均有多年的专业教学经验和相关研究成果。他们熟悉英语专业本科教学的原理与规律,了解学生的难点所在和实际需要,将各自的课程教学经验积累融入编写的教材之中并体现在教材内容科学合理的编排方面。

“21 世纪英语专业系列教材”的编写出版丰富了英语专业教材的种类,为本科教学提供了更多的教材选择,从而使教学更符合学生需要、更有明确的针对性。限于编写水平,本系列教材不足之处在所难免。我们真诚地希望专家、同行提出宝贵意见,以帮助我们改进教材编写工作。

编 委 会

2008 年 9 月

随着我国高等院校英语专业课程设置不断丰富和完善,以及各高校对英语专业本科生毕业论文要求的不断提高,现有的英美文学史及选读课教学已经无法满足在校大学生的要求,许多划分更为细致、内容更为齐全、设计更为系统的专业选修课应运而生,小说赏析、诗歌赏析、戏剧赏析、散文赏析等课程如雨后春笋,给高校英美文学教学带来了勃勃生机。

《英美戏剧选读》就是为了满足在校大学生学习英美戏剧史及作品而精心编写的一部选修课教材。在剧作家及作品的选择上,编者始终坚持“代表性”原则,即选择有代表性的作家的代表性的作品。考虑到实际授课的需要,编者将整部书稿的篇幅限定在 20 部作品,将每部作品的选文篇幅限定在 20 页以内。这些作品及选文虽然能为英美戏剧学习者提供捷径,但却不能让这些学习者到达英美戏剧学习的终点。如果本书能够使学生通过有限的课内学习,获取无限的课外收获,这将是编者莫大的喜悦和安慰。

参加编写工作的都是西安外国语大学的在职教师,她们是(按姓氏笔画)张小玲、张若西、康晓婷、薛敏,每位老师承担了五部戏剧的介绍及分析。张小玲老师对全书作了内容及格式的修订。

在编写过程中,南京大学何成洲教授对本书提出了许多宝贵意见,并提供了很多珍贵的文献资料,在此深表谢意。同时,编者对所参阅的作品及文献作者也致以由衷的感谢。

限于水平及其它客观原因,本书难免有疏漏之处,恳请各位同行及读者不吝赐教,予以指正。

编者

2008 年 8 月

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The Merchant of Venice (1596—1598)

威尼斯商人



William Shakespeare (威廉·莎士比亚)

ABOUT THE AUTHOR

William Shakespeare (1564—1616), John Shakespeare and Mary's third child, is one of the most remarkable playwrights and poets even known. Not much is known about his childhood, although it is safe to assume that he attended the local grammar school, the King's New School, which was staffed with a faculty that held Oxford degrees, and whose curriculum included mathematics, natural sciences, Latin language and rhetoric, logic, Christian ethics, and classical literature. He did not attend a university, but this was not unusual at the time, since university education was reserved for prospective clergymen and was not considered a particularly mind-opening experience. However, the education he received in grammar school was excellent, as evidenced by the numerous classical and literary references in his plays. His early works especially drew on such Greek and Roman greats as Seneca and Plautus. More impressive than his formal education is the wealth of general knowledge exhibited in his works, from a working knowledge of many professions to a vocabulary far greater than any other English writer. In 1582, at age eighteen, Shakespeare married 26-year-old Anne Hathaway. Sometime between 1582 and 1589 he and his wife moved to London, where he pursued a career as a playwright and actor. In 1594 Shakespeare returned to the theater and became a charter member of the Lord Chamberlain's Men, a group of actors who changed their name to the King's Men when James I ascended the throne. By 1598 he was the "principal comedian" for the troupe, and by 1603 he was "principal tragedian". He remained associated with the organization until his death. William Shakespeare lived until 1616 and was buried in the chancel of his church at Stratford.

Around 1589, Shakespeare wrote his first play, *Henry VI, Part 1*. He was not



an immediate and universal success; the earliest written record of Shakespeare's life in London comes from a statement by rival playwright Robert Greene, who calls Shakespeare an "upstart crow... [who] supposes he is as well able to bombast out a blank verse as the best of you"—hardly high praise. With *Henry VI*, the comedy of *Errors* and *Titus Andronicus* under his belt, Shakespeare was, by 1590, a popular playwright. Next came *The Rape of Lucrece*. Shakespeare had made his mark as a poet, and most scholars agree that the majority of Shakespeare's sonnets were probably written in the 1590s. But 1593 marked a major leap forward in his career. By the end of that year he garnered a prominent patron in the Earl of Southampton, and his *Venus and Adonis* was published. It remains one of the first of his known works to be printed, and was a huge success. The same year he joined the Lord Chamberlain's Men, Shakespeare penned *Romeo and Juliet*, along with *Love's Labour's Lost*, *The Taming of the Shrew*, and several other plays. Two of his greatest tragedies, *Hamlet* and *Julius Caesar*, followed in 1600 (or thereabout), and the opening decade of the seventeenth century witnessed the debut performances of many of his most celebrated works: *Richard III* in 1601, *Othello* in 1604 or 1605, *Antony and Cleopatra* in 1606 or 1607, and *King Lear* in 1608. The last play of his to be performed was probably *King Henry VIII* in either 1612 or 1613.

Shakespeare's writing career can be divided into three periods: the first period (1590—1600) is characterized with historical plays, comedies and poems, the second (1601—1608) is the peak time for his tragedies, and the third period (1609—1613) mainly produces legends. Shakespeare has influenced most, if not all, Western—and possibly worldwide—playwrights. His techniques, themes, characters, and plots are contained in much of what is produced today, from television to Broadway. Critic Harold Bloom, in *Shakespeare: The Invention of the Human*, notes, "Shakespeare teaches us how and what to perceive, and he also instructs us what to sense, and then experience as sensation."

◎ ABOUT THE PLAY

The *Merchant of Venice* was first printed in 1600. The play was written shortly after Christopher Marlow's immensely popular *Jew of Malta* (1589), a play wherein

■ *The Merchant of Venice* 1596–1598

a Jew named Barabas plays a greatly exaggerated villain and a play which is believed to be the main source for *The Merchant of Venice*. This play has been described as a great commentary on the nature of racial and religious interactions. The title itself is misleading, and is often misconstrued as a reference to Shylock, the Jew. However, in reality it describes the merchant Antonio. This ambiguity and misinterpretation has not surprisingly led scholars to continue hotly debating whether Shakespeare meant to be anti-Semitic or critical of anti-Semitism. His depiction of Shylock, the Jewish moneylender, causes the audience to both hate and pity the man, and has left critics wondering what Shakespeare was really trying to achieve. The choice of Venice can hardly have been arbitrary. The Venice of Shakespeare's day was renowned for its wealth and diversity of cultures, for it was a cosmopolitan market where Eastern goods made their way into the West. Since Shakespeare's interactions with Jews in England would have been limited, if at all, Venice provided him with the example of tolerance and heterogeneity that he needed.

Most of Shakespeare's comedies return to the first city in which they are set. However, this type of ending is uniquely absent in *The Merchant of Venice*. The final scene moves away from the abandonment of Shylock in Venice, shifting instead to Belmont. Belmont, however, is not nearly as idyllic as it appears throughout the play. Indeed, it represents wealth derived from inheritance, built on the merchandising of Venice, and is therefore a paradise founded on the despised trade it claims to hate. Ending the play in Belmont serves to remind the audience that the play can be viewed as anything but a comedy, and that in fact it is in many ways a tragedy.

The timelessness of Shakespeare's themes—race, religion, gender, family, marriage, love, and betrayal—makes this play as meaningful today as in the era in which it was written.

SELECTED TEXTS

This play falls into five parts: Antonio signing contract with Shylock, proposals for Portia, Basanio's proposal for Portia, the court, and the happy ending. The following is selected from the beginning of Act III.



ACT III

SCENE I. Venice. A street.

[Enter SALANIO and SALARINO¹]

SALANIO

Now, what news on the Rialto?²

SALARINO

Why, yet it lives there uncheck'd that Antonio hath
a ship of rich lading wrecked on the narrow seas;
the Goodwins³, I think they call the place; a very
dangerous flat and fatal, where the carcasses of many
a tall ship lie buried, as they say, if my gossip
Report be an honest woman of her word.

SALANIO

I would she were as lying a gossip in that as ever
knapped ginger or made her neighbors believe she
wept for the death of a third husband. But it is
true, without any slips of prolixity or crossing the
plain highway of talk, that the good Antonio, the
honest Antonio,—O that I had a title good enough
to keep his name company! —

SALARINO

Come, the full stop.

SALANIO

Ha! What sayest thou? Why, the end is, he hath lost a ship.

SALARINO

I would it might prove the end of his losses.

SALANIO

Let me say 'amen' betimes, lest the devil cross my
prayer, for here he comes in the likeness of a Jew. [Enter SHYLOCK]

How now, Shylock! What news among the merchants?

SHYLOCK

You know, none so well, none so well as you, of my daughter's flight⁴.

SALARINO

That's certain: I, for my part, knew the tailor
that made the wings she flew withal.

SALANIO

And Shylock, for his own part, knew the bird was
fledged; and then it is the complexion of them all
to leave the dam.

SHYLOCK

She is damned for it.

SALANIO

That's certain, if the devil may be her judge.

SHYLOCK

My own flesh and blood to rebel!

SALANIO

Out upon it, old carrion! Rebels it at these years?

SHYLOCK

I say, my daughter is my flesh and blood.

SALARINO

There is more difference between thy flesh and her
sthan between jet and ivory; more between your bloods
than there is between red wine and rhenish. But
tell us, do you hear whether Antonio have had any loss at sea or no?

SHYLOCK

There I have another bad match; a bankrupt, a
prodigal, who dare scarce show his head on the
Rialto; a beggar, that was used to come so smug upon
the mart; let him look to his bond: he was wont to
call me usurer; let him look to his bond: he was
wont to lend money for a Christian courtesy; let him look to his bond.

SALARINO

Why, I am sure, if he forfeit, thou wilt not take
his flesh: what's that good for?

SHYLOCK

To bait fish withal; if it will feed nothing else,

*Selected Readings in British and American Drama*

it will feed my revenge. He hath disgraced me, and
hindered me half a million; laughed at my losses,
mocked at my gains, scorned my nation, thwarted my
bargains, cooled my friends, heated mine
enemies; and what's his reason? I am a Jew. Hath
not a Jew eyes? Hath not a Jew hands, organs,
dimensions, senses, affections, passions? Fed with
the same food, hurt with the same weapons, subject
to the same diseases, healed by the same means,
warmed and cooled by the same winter and summer, as
a Christian is? If you prick us, do we not bleed?
If you tickle us, do we not laugh? If you poison
us, do we not die? And if you wrong us, shall we not
revenge? If we are like you in the rest, we will
resemble you in that. If a Jew wrong a Christian,
what is his humility? Revenge. If a Christian
wrong a Jew, what should his sufferance be by
Christian example? Why, revenge. The villainy you
teach me, I will execute, and it shall go hard but I
will better the instruction. [*Enter a Servant*]

SERVANT
Gentlemen, my master Antonio is at his house and
desires to speak with you both.

SALARINO
We have been up and down to seek him. [*Enter TUBAL⁵*]
SALANIO

Here comes another of the tribe: a third cannot bematched, unless the
devil himself turn Jew.

[*Exeunt SALANIO, SALARINO, and Servant*]

SHYLOCK

How now, Tubal! What news from Genoa? Hast thou found my daughter?

TUBAL

I often came where I did hear of her, but cannot find her.

■ *The Merchant of Venice* 1596-1598

SHYLOCK

Why, there, there, there there! A diamond gone,
cost me two thousand ducats in Frankfort! The curse
never fell upon our nation till now; I never felt it
till now: two thousand ducats in that; and other
precious, precious jewels. I would my daughter
were dead at my foot, and the jewels in her ear!
Would she were hearsed at my foot, and the ducats in
her coffin! No news of them? Why, so—and I know
not what's spent in the search. Why, thou—loss upon
loss! The thief gone with so much, and so much to
find the thief; and no satisfaction, no revenge;
nor no in luck stirring but what lights on my
shoulders; no sighs but of my breathing; no tears
but of my shedding!

TUBAL

Yes, other men have ill luck too: Antonio, as I
heard in Genoa—

SHYLOCK

What, what, what? Ill luck, ill luck?

TUBAL

Hath an argosy cast away, coming from Tripolis.

SHYLOCK

I thank God, I thank God. Is't true, is't true?

TUBAL

I spoke with some of the sailors that escaped the wreck.

SHYLOCK

I thank thee, good Tubal. Good news, good news!

Ha, ha! Where? In Genoa?

TUBAL

Your daughter spent in Genoa, as I heard, in one
night fourscore ducats.

SHYLOCK

*Selected Readings in British and American Drama*

Thou stickest a dagger in me—I shall never see my
gold again. Fourscore ducats at a sitting!

Fourscore ducats!

TUBAL

There came divers of Antonio's creditors in my
company to Venice; that swear he cannot choose but break.

SHYLOCK

I am very glad of it; I'll plague him; I'll torture
him; I am glad of it.

TUBAL

One of them showed me a ring that he had of your
daughter for a monkey.

SHYLOCK

Out upon her! Thou torturest me, Tubal: it was my
turquoise; I had it of Leah when I was a bachelor;
I would not have given it for a wilderness of monkeys.

TUBAL

But Antonio is certainly undone.

SHYLOCK

Nay, that's true; that's very true. Go, Tubal, fee
me an officer; bespeak him a fortnight before. I
will have the heart of him, if he forfeit; for, were
he out of Venice, I can make what merchandise I
will. Go, go, Tubal, and meet me at our synagogue;
go, good Tubal; at our synagogue, Tubal. [*Exeunt*]

SCENE II. Belmont. A room in PORTIA'S house.

[*Enter BASSANIO, PORTIA, GRATIANO, NERISSA, and Attendants*]

PORTIA

I pray you, tarry: pause a day or two
Before you hazard; for, in choosing wrong,
I lose your company: therefore forbear awhile.
There's something tells me, but it is not love,
I would not lose you; and you know yourself,