



ENGLISH AND AMERICAN
DRAMA AND FILM
英美戏剧与电影

张桂珍 张红波 / 编



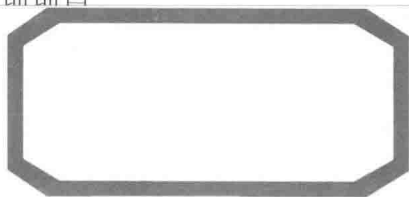
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前言

《英美戏剧与电影》是“英语名著与电影”系列教材中的第二部，是为以非英语专业学生为教学对象的“英美戏剧与电影”方面的课程编写的。编者在多年的教学实践中了解到，非英语专业的学生虽然有着十多年的英语学习经历，但他们中绝大多数人从未读过英美文学经典的原著，而他们中有相当多的人希望在学完了大学基础英语之后，能有相关的课程指导他们读些原汁原味的文学作品，尤其是那些他们渴望了解却又望而却步的英美文学经典作品。但是他们的专业课业较重，没有很多时间用于英语学习，因此如何为他们开设这样的课程就一度成了我反复思考的问题。后来我为他们开出的专题课“英美小说与电影”，终于使这个难题在一定程度上得到了解决。这门课的基本思路就是借助电影介绍名著，结合原著讲解电影，使名著的主要内容和成就在与电影的这种双重结合中得到生动、有效的呈现。在讲授“英美小说与电影”时，我又了解到学生们对英美经典戏剧知之甚少，就又为学生们开设了“英美戏剧与电影”。这两门课都受到学生们的热情欢迎和支持。学生们感到通过此课的学习，无论在文学素养、语言水平还是在为人处世等方面，都有很大的收获。我退休后，请我教研室有着多年英美文学教学经验的青年教师张红波接任了这门课。这里我和张红波老师把我们的讲义和经验整理成教材，希望能进一步推进此课的教学。

本教材由上下篇六个单元组成，可用于一个学期的教学，也可根据具体情况灵活掌握。上篇介绍三位英国剧作家及其代表作品；下篇介绍三位美国剧作家及其代表作品。每个单元包括作家作品介绍、剧本选读以及多种练习。本教材所选的对象都是英美文学史上影响广泛而非英语专业的许多学生却所知甚少的作家作品。当然，之所以最后选定这六位剧作家的六部作品，还由于它们都有着观赏性较强的相应电影。选读包括剧本中与电影重要场景相关的段落（Excerpts）和可以在讲解电影时作为参考的重要段落。选读中超过大学英语四级词汇的生词较多，非常影响阅读速度，因此本书对选读中的这些词汇提供了解释。在练习的设计上，本书力求难度适中，既有一般性的问题，也有启发思考的问题，希望能在帮助学生拓展知识的同时，增强英

语归纳和表述的能力以及自主学习的能力。

教材中所选的经典戏剧基本上都有不止一个版本的电影，我们在课上使用的多是较忠实于原著的版本。但我们也会介绍不同的版本，鼓励学生课下观看其他版本，互为补充，增进对电影和原著的理解。这些异同以及相关信息可以进一步激发学生观赏电影、阅读原著的兴趣，提高他们对作品的理解和欣赏水平。

在教学和教材的编写过程中，很多老师、朋友和学生给予了宝贵的鼓励和支持，在此表示真挚的谢意。感谢英国米德尔塞克斯大学的图书馆、音像馆、英美文学课、英美文化课为此课选材打下的基础；感谢美国伊利诺伊大学和内布拉斯加大学的图书馆和音像馆为我确定教学内容提供的帮助；感谢内布拉斯加大学英语系主任里奇（Joy S. Ritchie）教授为我的研究所提供的方便；感谢张红波老师的积极合作和为本书的编写所付出的努力；感谢北京大学出版社的支持；感谢李娜编辑为此书所付出的辛勤劳动；我还想感谢我的丈夫和女儿的理解、鼓励和支持。由于我们的精力和水平有限，本书难免有这样那样的不足，这里真诚希望使用它的教师和学生提出宝贵意见，使它更加完善，更适合非英语专业学生的使用。

张桂珍

2018年7月

于北京大学

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Volume One

English Drama and Film



Unit 1



William Shakespeare and *Romeo and Juliet*

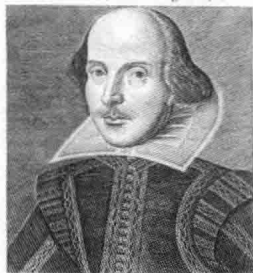
1.1 William Shakespeare: Life and Works

1.1.1 About the Playwright



MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Printed according to the True Originall Copies.



LEON. WOOD
Printed by Isaac Iaggard, and Ed. Blount. 1616.

William Shakespeare (1564—1616) was an English poet and playwright widely regarded as the greatest writer of the English language, and the world's preeminent dramatist. He wrote approximately 37 plays and 154 sonnets, as well as a variety of other poems. His plays are categorized into comedies, tragedies, and histories.

Shakespeare's works have been translated into every major living language, and his plays are continually performed all around the world. In addition, Shakespeare is the most quoted writer in the literature and history of the English-speaking world, and many of his quotations and

neologisms have passed into everyday usage in English and other languages.

William Shakespeare was born in April 1564 to a successful middle-class glove-maker in Stratford-upon-Avon, England. Shakespeare attended grammar school, but his formal education proceeded no further. In 1582 he married Anne Hathaway, when he was eighteen and she twenty-six, and had a daughter Susanna and twins, Judith and Hamnet. Hamnet, his only son, died at age eleven. He has no direct descendants today.

Around 1590 he left his family behind and traveled to London to work as an actor and playwright. Public and critical success quickly followed, and Shakespeare

eventually became the most popular playwright in England and part-owner of the Globe Theater. His career bridged the reigns of Elizabeth I (ruled 1558—1603) and James I (ruled 1603—1625), and he was a favorite of both monarchs.

Wealthy and renowned, Shakespeare retired to Stratford and died in April 1616 at the age of fifty-two, and was buried inside the chancel of Holy Trinity Church in Stratford. At the time of Shakespeare's death, literary luminaries such as Ben Jonson hailed his works as timeless.

Throughout his plays, Shakespeare regularly demonstrated and celebrated the ideas and ideals of Renaissance humanism, and often presented characters who embodied humanistic principles. His style varied in accord with the status and personality of the characters and suited different tastes of his audiences. He was skilled in many poetic forms, varied rhetorical devices, and diverse moods.

Shakespeare created hundreds of living, believable "round characters" of complicated personalities, all of the different individuals showing the rich diversity of humanity. His plays were often set in other countries or in the past, but they represented people and life in England of his own time.

1.1.2 William Shakespeare's Major Plays

(1) Histories:

Henry IV, part 1 《亨利四世上篇》

Henry IV, part 2 《亨利四世下篇》

Henry V 《亨利五世》

Henry VI, part 1 《亨利六世上篇》

Henry VI, part 2 《亨利六世中篇》

Henry VI, part 3 《亨利六世下篇》

Henry VIII 《亨利八世》

King John 《约翰王》

Richard II 《理查二世》

Richard III 《理查三世》

(2) Comedies:

All's Well That Ends Well 《终成眷属》

As You Like It 《皆大欢喜》

The Comedy of Errors 《错误的喜剧》

Cymbeline 《辛白林》

Love's Labours Lost 《爱的徒劳》

Measure for Measure 《一报还一报》

The Merry Wives of Windsor 《温莎的风流娘儿们》

The Merchant of Venice 《威尼斯商人》

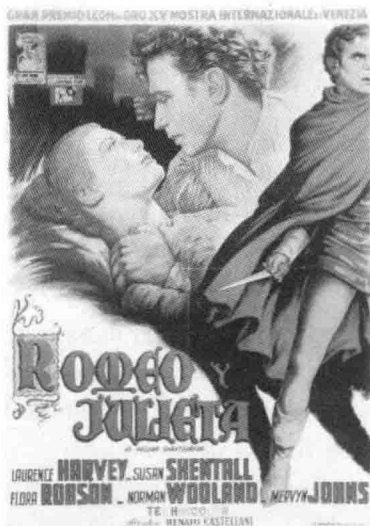
A Midsummer Night's Dream 《仲夏夜之梦》
Much Ado About Nothing 《无事生非》
Pericles, Prince of Tyre 《泰尔亲王配力克里斯》
Taming of the Shrew 《驯悍记》
The Tempest 《暴风雨》
Troilus and Cressida 《特洛伊罗斯与克瑞西达》
Twelfth Night 《第十二夜》
Two Gentlemen of Verona 《维洛那二绅士》
Winter's Tale 《冬天的故事》

(3) Tragedies:

Antony and Cleopatra 《安东尼与克莉奥佩特拉》
Coriolanus 《科利奥兰纳斯》
Hamlet 《哈姆雷特》
Julius Caesar 《裘力斯·恺撒》
King Lear 《李尔王》
Macbeth 《麦克白》
Othello 《奥赛罗》
Romeo and Juliet 《罗密欧与朱丽叶》
Timon of Athens 《雅典的泰门》
Titus Andronicus 《泰特斯·安德洛尼克斯》

1.2 *Romeo and Juliet*

1.2.1 About the Play



Romeo and Juliet, Shakespeare's first romantic tragedy, is one of the best known and best loved of Shakespeare's plays though it is not among the most perfect in its poetry nor among the most complex in its characterization or dramatic structure. Called a "tragedy," it cannot be classed with *Macbeth*, *Hamlet*, *Othello*, and *King Lear*, the great works of Shakespeare's maturity as a playwright. *Romeo and Juliet* conforms rather to the simplest, most basic definition of the term "tragedy"—"a play or other literary work of a serious or sorrowful character, with a fatal or disastrous conclusion." Ballet, opera, and countless stage productions have demonstrated

the constant appeal of its story of love, separation, and death, and to call a young man a “Romeo” is to make him recognizable throughout the western world as a romantic young lover.

The play was probably written in 1594 or 1595 and was first published in 1597, entitled *An Excellent Conceited Tragedie of Romeo and Juliet*. The story of *Romeo and Juliet* was already familiar when Shakespeare gave it the form by which our world knows it. There is little doubt that he was influenced in the writing of his play by Arthur Brooke’s long blank-verse poem of a generation earlier, *The Tragicall Historie of Romeus and Juliet* (1562). Brooke’s poem is over three thousand lines long, and it covers some nine months in time. The background of warring families is similar as, in general, is the course of the action and the names and functions of the characters, notably excepting Mercutio, who is Shakespeare’s own, unique creation.

Romeo and Juliet begins with a sonnet spoken by the chorus and in its poetry, language, and plot reflects the sonnet craze of the 1590s, from which Shakespeare’s own sequence dates. The play is set in Renaissance Verona, where a long-standing feud between two houses, the Capulets and the Montagues, provides the violent milieu in which the ill-fated lovers are destroyed.

Shakespeare was evidently quite sympathetic toward Romeo and Juliet, and in attributing their tragedy to fate, rather than to a flaw in their characters, he raised them to heights near perfection. They are both sincere, kind, brave, loyal, virtuous, and desperately in love, and their tragedy is greater because of their innocence. The feud between the lovers’ families represents the fate which Romeo and Juliet are powerless to overcome. The lines capture in poetry the youthful and simple passion which characterizes the play.

1.2.2 Characters



(1) The ruling house of Verona

Escalus, Prince of Verona. He provides for law and order.

Paris, a young nobleman, kinsman to the Prince; a suitor of Juliet.

Mercutio, kinsman to the Prince, and friend to Romeo. He is moody and witty.

(2) The house of Montague

Romeo, son to Montague. He is romantic and a bit rash.

Montague, father of Romeo.

Lady Montague, mother of Romeo.

Benvolio, nephew to Montague, cousin and friend to Romeo. He is a calm, peaceful man.

Abraham, servant to Montague.

Balthasar, servant to Romeo.

(3) The house of Capulet

Juliet, daughter to Capulet. She is about fourteen years old.

Capulet, father of Juliet. He is usually a pleasant man, but can be domineering when his authority is challenged.

Lady Capulet, mother of Juliet.

Tybalt, cousin to Juliet. He is aggressive and revengeful.

Nurse, servant to Juliet. She is a comic figure, being talkative and telling vulgar jokes.

Samson, servant to Capulet.

Gregory, servant to Capulet.

Peter, servant to Juliet's nurse.

(4) Other characters

Friar Lawrence, a Franciscan monk, Romeo's friend and confessor. He is wise and knowledgeable about herbal medicines.

Friar John, a Franciscan monk, sent by Friar Lawrence to tell Romeo of his sleeping potion plan for Juliet.

Apothecary, a poverty-stricken chemist, who illegally sells poison to Romeo.

1.2.3 Selected Readings from the Play

Notes on Shakespeare's English

Shakespeare's English belongs to a form of early Modern English (since 1500) with holdovers from Middle English (1066—1500). Here are a few rules.

1. Some personal pronouns were different. For example:

thou=you (subject), *thee*=you (object), *ye*=you (plural), *thy*=your, *thysself*=yourself, *thine*=yours

2. The conjugation of verbs was also different. Usually, the second person singular verbs ended with “-(e)st”, and the third person singular verbs ended with “-(e)th”. For example:

thou givest=you give, *thou hearest*=you hear

she giveth=she gives, *he speaketh*=he speaks

But there were some exceptions. For example:

thou art=you are, *thou hast*=you have, *thou wilt*=you will, *thou shalt*=you shall, *thou canst*=you can, *thou dost*=you do, *thou wert*=you were, *he hath*=he has, *he doth*=he does

3. Some words had special meanings or are considered obsolete today. For example:

soft=wait, *still*=always, *want*=lack

anon=soon, *ere*=before, *ay(e)*=yes, *nay*=no, *wherefore*=why

4. Contractions and inversions were frequently used. For example:

wi' = with, o' = of/on, 'tis = it is, e'en = even, speak'st = speakest

To strike him dead I hold it not a sin. = I hold it not a sin to strike him dead.

5. Shakespeare's plays were written in poetry. Usually each line had ten syllables with the stress falling on every other syllable. This pattern is called iambic pentameter. For example:

But 'soft! What 'light through 'yonder 'window 'breaks?

✂ Excerpt 1 (from Act 1, Scene 1)

Another street fight has broken out between servants from the Montagues and the Capulets, two feuding families in Verona. While attempting to stop the fight, Benvolio, a Montague relative, is drawn into the fray by Tybalt, kinsman of the Capulets. The fight rapidly escalates as more citizens become involved and soon the heads of both households appear on the scene. At last, Prince Escalus arrives and angrily stops the riot.

Enter Prince Escalus with his train (随行人员).

PRINCE

Rebellious subjects (臣民), enemies to peace,
Profaners (滥用者) of this neighbor-stained (沾染邻居鲜血的) steel—
 Will they not hear?—What ho! You men, you beasts,
 That quench (熄灭) the fire of your pernicious (恶毒的) rage
 With purple fountains issuing from your veins (静脉, 血管):
On pain of (违则以……处罚) torture, from those bloody hands
 Throw your mistemper'd (凶险的) weapons to the ground,
 And hear the sentence (判决) of your mov'd (震怒的) prince.
 Three civil brawls (争斗) bred of (由……酿成) an airy (轻率的) word
 By thee, old Capulet, and Montague,
 Have thrice disturbed the quiet of our streets
 And made Verona's ancient citizens
 Cast by their grave-beseeming ornaments^①
 To wield (挥舞) old partisans (戟) in hands as old,
Cankered (锈蚀的) with peace, to part your cankered (恶毒的) hate.
 If ever you disturb our streets again,
 Your lives shall pay the forfeit (罚金) of the peace.
 For this time all the rest depart away.

① Cast ... ornaments: throw aside appurtenances (like staffs) suitable for grave old age.

You, Capulet, shall go along with me,
And, Montague, come you this afternoon
To know our farther pleasure (意见) in this case,
To old Free-town, our common judgment-place.
Once more, on pain of death, all men depart.

*All but Montague, Lady Montague,
and Benvolio exit.*

MONTAGUE, to Benvolio

Who set this ancient quarrel new abroach (开口的)?
Speak, nephew, were you by when it began?

BENVOLIO

Here were the servants of your adversary (对手),
And yours, close fighting ere (在……之前) I did approach.
I drew to part them. In the instant came
The fiery (暴躁的) Tybalt with his sword prepared,
Which, as he breathed defiance (藐视, 挑战) to my ears,
He swung about his head and cut the winds,
Who, nothing hurt withal, hissed (发嘘声) him in scorn.
While we were interchanging thrusts and blows
Came more and more and fought on part and part (各为一方),
Till the Prince came, who parted either part.

LADY MONTAGUE

O, where is Romeo? Saw you him today?
Right glad I am he was not at this fray (争斗).

BENVOLIO

Madam, an hour before the worshiped sun
Peered (隐现) forth the golden window of the east,
A troubled mind drove me to walk abroad (在室外),
Where underneath the grove (小树林) of sycamore
That westward rooteth (生根) from this city side,
So early walking did I see your son.
Towards him I made, but he was 'ware of me
And stole into the covert (隐秘处) of the wood.
I, measuring his affections (意向) by my own
(Which then most sought where most might not be found,
Being one too many (多余的一个) by my weary self),
Pursued my humor (心情), not pursuing his,
And gladly shunned (回避) who gladly fled from me.

MONTAGUE

Many a morning hath he there been seen,

With tears augmenting (增加) the fresh morning's dew,
 Adding to clouds more clouds with his deep sighs.
 But all so soon as the all-cheering sun
 Should in the farthest east begin to draw
 The shady curtains from Aurora^①'s bed,
 Away from light steals home my heavy son
 And private in his chamber pens (囚禁) himself,
 Shuts up his windows, locks fair daylight out,
 And makes himself an artificial (人造的) night.
 Black and portentous (不详的) must this humor prove,
 Unless good counsel may the cause remove.

BENVOLIO

My noble uncle, do you know the cause?

MONTAGUE

I neither know it nor can learn of him.

BENVOLIO

Have you importuned (强求, 追问) him by any means?

MONTAGUE

Both by myself and many other friends.
 But he, his own affections' counselor (顾问),
 Is to himself—I will not say how true,
 But to himself so secret and so close (保密的, 沉默的),
 So far from sounding (试探) and discovery,
 As is the bud bit with an envious worm
 Ere he can spread his sweet leaves to the air
 Or dedicate his beauty to the sun.
 Could we but learn from whence his sorrows grow,
 We would as willingly give cure as know.

Enter Romeo.

BENVOLIO

See where he comes. So please you, step aside.
 I'll know his grievance (苦衷) or be much denied.

MONTAGUE

I would thou wert so happy (幸运的) by thy stay
 To hear true shrift (坦白).—Come, madam, let's away.

Montague and Lady Montague exit.

BENVOLIO

Good morrow (早上), cousin.

① Aurora: the ancient Roman goddess of the dawn.

ROMEO Is the day so young?

BENVOLIO

But new struck nine.

ROMEO Ay me, sad hours seem long.

Was that my father that went hence so fast?

BENVOLIO

It was. What sadness lengthens Romeo's hours?

ROMEO

Not having that which, having, makes them short.

BENVOLIO

In love?

ROMEO

Out—

BENVOLIO

Of love?

ROMEO

Out of her favor where I am in love.

BENVOLIO

Alas that love, so gentle in his view (外表)^①,
Should be so tyrannous and rough in proof (实际)!

ROMEO

Alas that love, whose view (视线) is muffled (蒙住) still (总是),
Should without eyes see pathways to his will (目的)!

Where shall we dine?—O me! What fray (争斗) was here?

Yet tell me not, for I have heard it all.

Here's much to do with hate, but more with love.

Why then, O brawling (爱争吵的) love, O loving hate,

O anything of nothing first create!

O heavy lightness, serious vanity,

Misshapen chaos of well-seeming forms,

Feather of lead, bright smoke, cold fire, sick health,

Still-waking sleep that is not what it is!

This love feel I, that feel no love in this.

Dost thou not laugh?

BENVOLIO

No, coz (=cousin), I rather weep.

① gentle ... view: Love is often personified as Cupid, a cute boy, who is sometimes blindfolded to signify the idea that love is blind.