

莎士比亚 戏剧欣赏



Appreciating
Shakespearean Plays

王磊 ©编著



北京大学出版社
PEKING UNIVERSITY PRESS

21 世纪英语专业系列教材

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举报电话: 010-62752024 电子信箱: fd@pup.pku.edu.cn

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Preface

2014年——威廉·莎士比亚诞生450周年,世界各地纷纷通过举办“莎士比亚周”、排演或重新诠释莎剧、召开学术研讨会和书友会等丰富多彩的活动,向这位跨越时空和国界的伟大剧作家致敬。以举办热点问题辩论著称的组织 Intelligence Squared 也不甘落后顺势推出了 Shakespeare vs Milton: The Kings of English Literature Debate 辩论。^① 中国北京的国家大剧院也隆重推出长达数月的“致敬! 莎士比亚”系列演出,不同国家、不同语言、不同表现形式的几台大戏竞相登场,展现了莎士比亚戏剧的独特魅力。

莎士比亚这个名字可谓妇孺皆知,其人其事都已成为人们经久不息的谈论话题。英语中有句谚语: Many talk of Robin Hood who never shot with his bow, 翻译成汉语大致为: 人人侈谈罗宾汉, 几人试过其弯弓? 同样, 又有多少人曾读过莎翁的原作, 并体会到其爬罗剔抉的戏剧构思、精妙绝伦的语言魅力以及鞭辟入里的人生哲思呢? 毕竟, 莎士比亚的那个时代离我们已很遥远, 讲述的方式也因语言和文化的变迁显得晦涩难懂。然而, 你可曾知道这样一些事实: 众多莎剧仍在世界各地上演, 且被反复地改编成电影、电视剧; 人们在英语中仍大量地使用着莎翁所创造的语汇, 尽管自己浑然不知; 无处不在、无时不有的媒体、广告也在时不时地“糟蹋”(murder)着大文豪的名言警句, 如 Two beer or not two beer 之类。作为英语学习者和使用者、立志做世界人的我们是否应该进一步了解莎士比亚, 并原汁原味地阅读他的一些作品呢?

莎士比亚于1564年4月26日出生于英国南部的一个小镇——埃文河畔的斯特拉特福(Stratford-upon-Avon)。他的童年是在镇上的文法学校(grammar school)度过的。18岁时, 他与大自己八岁的安妮·哈瑟维(Anne Hathway)^②结为夫妻, 可谓奉子成婚(shotgun marriage)的先行者。在生下两男一女之后, 莎士比亚的人生中出现了长达十年(1585—1592)的空白期(“lost years”), 其行踪令坊间莎翁学者颇费周章。其中一种推测认为莎士比亚为躲避因偷猎当地乡绅 Thomas Lucy 庄园的鹿而可能招致的牢狱之灾逃往伦敦, 从此开始了演艺和戏剧创作生涯, 至1592年已成为令人瞩目的剧作家。^③ 他一生创作了大量的作品, 包括

① <http://www.intelligencesquared.com/events/shakespeare-vs-milton>.

② 英国文人兼音乐家 Charles Dibdin (1748—1814) 巧用姓氏写就的诗歌对这桩当时罕见的姐弟婚恋做出了比较合理的解释: But were it to my fancy given/To rate her charms, I'd call them heaven;/For though a mortal made of clay,/Angels must love Anne Hathaway;/She hath a way so to control,/To rapture the imprisoned soul,/And sweetest heaven on earth display,/That to be heaven Anne hath a way;/She hath a way,/Anne Hathaway, - /To be heaven's self Anne hath a way.

③ 同城对手 Robert Greene (1558—1592) 在其忏悔录 *Groats-Worth of Wit* 中对声誉日隆的莎士比亚的攻讦成了无心之佐证: ... there is an upstart Crow, beautified with our feathers, that with his Tigers heart wrapped in a Players hide, supposes he is as well able to bombast out a blank verse as the best of you; and being an absolute *Johannes factotum*, is in his own conceit the only Shake-scene in a country.

37 个剧本、6 首长诗、154 首十四行诗(sonnets)。莎士比亚的戏剧创作大致可以分为三个时期。1594 年之前为第一时期。其间的作品多为喜剧,如《错误的喜剧》《驯悍记》《爱的徒劳》等,另外还有几部历史剧,如《亨利六世》《理查三世》等。喜剧多以有情人历经磨难终成眷属为主题。历史剧则着力刻画你死我活的权利斗争中人物的性格。17 世纪最初几年为莎士比亚第二个创作时期,也即他的艺术生涯的巅峰期。在这一时期,他写出了最著名的四大悲剧《哈姆雷特》《奥赛罗》《李尔王》和《麦克白》。这些悲剧都以细致的笔触剖析了人性弱点是如何导致了戏剧人物的毁灭,可谓研究人类心理学的百科全书,也是引用率极高的剧本,其中尤以《哈姆雷特》为最。1608 年之后为莎士比亚最后的创作时期,作品多为实验性质,融合了喜剧、悲剧等多种元素,被后人称为“传奇剧”(the romances),如《辛白林》《冬天的故事》《暴风雨》等。这些“传奇剧”与莎翁早期的戏剧有所不同,戏剧冲突都是通过悔罪、宽恕来解决的,弥漫着浓重的宗教色彩。1610 年左右,如《暴风雨》中普洛斯彼罗所暗示的那样^①,莎士比亚告别了伦敦的舞台回归故乡小镇,与妻儿老小过起了恬静的乡村生活。1616 年 4 月 26 日(一说 4 月 23 日),这位“不属于某个时期,而属于所有时代”(He was not of an age, but for all time. — Ben Jonson: 1572—1637)的大文豪在家人的关爱中安然辞世,身后留下颇具争议的馈赠妻子“次好卧榻”(second best bed)的遗嘱以及令盗墓贼望而却步的墓志铭。^②

莎士比亚离世至今已逾 400 年。其间,各种阴谋论(conspiracy theory)甚嚣尘上,认为就其平庸的教育背景、文学修养和有限的人生阅历而言,莎士比亚是创作不出如此朗朗上口的散文和诗歌,多样而丰满的人物以及引人入胜的情节的,更加够格的应另有其人,如哲学家兼散文家弗朗西斯·培根、剧作家克里斯托弗·马洛、笃爱戏剧创作的贵族爱德华·德·维^③等,或者那些旷世之作的作者并非一个人。更有甚者,有些人(甚至包括世界文坛巨擘)对莎士比亚所享受的尊荣不以为然,认为他是个“被英人包装成神牛似圣物的浮夸、自大的大家伙”(亨利·米勒),其作品“每六行就有一处败笔”(塞缪尔·约翰逊)、“虽被世人奉为天才之作,但我从中得不到愉悦,反而心生厌恶之感”(列夫·托尔斯泰)。^④尽管如此,莎士比亚作为西方经典核心的地位业已确立,^⑤那些伟大的作品便是其高贵遗骨的纪念碑。^⑥

① ... I'll break my staff,/Bury it certain fathoms in the earth,/And deeper than did ever plummet sound/I'll drown my book. (*The Tempest*, 5.1:59—62. 注:本书引用莎剧原文所使用的行数标记均依 *The RSC Shakespeare: William Shakespeare Complete Works*, 2007.)

② Good friend for Jesus sake forbear/To dig the dust enclosed here! /Blest be the man that spares these stones,/And curst be he that moves my bones.

③ 于 2011 年公映的德英两国合拍的 *Anonymous* 便是以该牛津伯爵为原型、颠覆莎翁形象的历史题材政治惊悚电影。

④ Epstein, 1990: 250—251.

⑤ Bloom, 1994: 45—75.

⑥ 参见约翰·弥尔顿的诗作“论莎士比亚”(On Shakespeare. 1630): What needs my Shakespeare for his honour'd Bones,/The labour of an age in piled Stones,/Or that his hallow'd reliques should be hid/Under a Star-pointing Pyramid? /Dear son of memory, great heir of Fame,/What need'st thou such weak witness of thy name? /Thou in our wonder and astonishment/Hast built thy self a live-long Monument./For whilst to th' shame of slow-endavouring art,/Thy easie numbers flow; and that each heart/Hath from the leaves of thy unvalu'd Book,/Those Delphick lines with deep impression took,/Then thou our fancy of it self bereaving,/Dost make us Marble with too much conceiving;/And so Sepulcher'd in such pomp dost lie,/That Kings for such a Tomb would wish to die.

现代读者初次接触莎翁的剧作自然有佶屈聱牙之感,因为莎士比亚时代的英语正处在变动不居的状态中,其文法、词汇乃至拼写均与当今英语有很大的不同。再加上莎士比亚自己的创造性的恣意运用,词汇的原有之意也悄然发生了奇特的变化。了解这些可大大有助于莎剧的理解和欣赏。首先,同现代英语的S(主)V(谓)O(宾)语序不同,莎士比亚多采用SOV、甚至完全倒装的语序,它反映了英语所受到的日耳曼语言语序以及意大利和法语押韵诗歌的影响。同时,莎士比亚通过倒装语序的运用可灵活处理韵律重音,使得语句间的过渡更为自然、顺畅;在韵律诗中使用异于口语中SVO语序的倒装语序可使主语得到突显,从而增加语言的诗歌韵味。实际上,莎士比亚戏剧作品约有四分之三的篇幅使用的是诗歌或韵律体裁,也即所谓的“五步抑扬格”(iambic pentameter)。该体裁的诗行多由含有十个音节单词,即五对轻重读交替出现的音步组成。由于“五步抑扬格”比较接近人们正常说话的节奏,可以表现说话者悠然自得、从容不迫的态度,如:Care **keeps** his **watch** in **every** **old** man's **eye**,/And **where** care **lodges**, **sleep** will **never** **lie**. (*Romeo and Juliet*, 2. 2. 36-37)^①。它也用来突显紧张、躁动的心绪,如:Tomorrow, **and** tomorrow, **and** tomorrow,/Creeps **in** this **petty** **pace** from **day** to **day** ... (*Macbeth*, 5. 5. 19-20)“五步抑扬格”不仅能够反映戏剧人物的性情和心态的变化,它还常常通过与无韵散文的交替使用体现戏剧人物不同的社会地位以及场景的切换。比如,《亨利五世》中的哈里王子随着活动场所在王宫和依斯特溪泊野猪头酒店之间的转换及交往对象的改变,他也便在两种语体之间进行着自如的“语码转换”,折射出该王子八面玲珑的性格特点。

本·琼生谓莎士比亚“拉丁语稀松、希腊语更是了了”(“small Latin and less Greek”)^②,一方面证实了诗人所受的相当初级的教育,但另一方面也佐证了荷马(Homer)、奥维德(Ovid)、维吉尔(Virgil)、塞内加(Seneca)、普鲁塔克(Plutarch)^③等希腊、罗马作家的神话故事对莎翁剧作的影响,而其中影响最巨者当属奥维德的神话。但莎士比亚在运用源自这些作家作品的典故时是有分别的:在需用优雅词藻来描写美妙意象时多使用神话典故,而在对人生的种种不解之谜苦思冥想时则用的很少。^④例如,《仲夏夜之梦》戏中戏为出自奥维德的《变形记》中“皮拉摩斯与提斯柏”(Pyramus and Thisbe)的神话故事,大大渲染了该剧的喜剧色彩。又如,尽管《威尼斯商人》神话典故俯拾皆是,但在第四幕那场肃穆、紧张的法庭较量戏中却难觅踪影。对莎士比亚戏剧创作产生巨大影响还有英文《圣经》。据统计,他在剧中共引用和提及了《圣经》中的42卷。^⑤不管莎翁的《圣经》知识是经由日常生活中的耳濡目染轻易获得而显得只鳞片爪,还是通过苦心研读修炼而成令人啧啧称奇,他对该典籍的利用大大丰富了戏剧语言,也使人物更为丰满、多样。鉴于以上两者对莎翁戏剧的影响,读者也应有希腊罗马神话及《圣经》方面的知识储备,以更好地读懂和鉴赏这些作品。

英语文学爱好者大多怀揣着赏读莎士比亚戏剧原作的宏愿,但面对陌生的五步抑扬格

① 本书莎剧原文引用标号(幕·场·行)均根据 Bate, J., etc. (eds.) (2008). *William Shakespeare Complete Works*. Beijing: Foreign Language Teaching and Research Press.

② “To the memory of my beloved, The AUTHOR Mr. WILLIAM SHAKESPEARE, and what he hath left us”, 1623.

③ 这些作家对莎士比亚戏剧创作产生影响的作品包括:《荷马史诗》、奥维德的《变形记》(*Metamorphosis*)、维吉尔的《埃涅阿斯纪》(*Aeneid*)、塞内加的悲剧、普鲁塔克的《希腊罗马名人传》(*the Lives of the Noble Greeks and Romans*)。

④ Root, 1965:8.

⑤ Noble, 1935:20.

韵律,暗设机巧的一语双关,与现代英语迥异的文法等障碍时常常望而却步,即便踌躇满志一心向读,但也多半途而废、掩卷叹息。故阅读莎剧应循序渐进,幻想着一日、一月或一年便可轻松赏读都是不现实的。笔者认为对莎剧先行做一概览,了解各个剧情,并对其中最为精粹片段进行研读,不失为一项很好的入门功课。然后,随着对莎剧了解的逐渐加深,阅读信心的不断增强,便可选择自己最感兴趣者细细把玩体味直至卒读。这样,再拿起第二部、第三部剧本时便有举一反三、茅塞顿开之感。另外,在阅读莎剧原文时,了解莎剧特征和与主题相关的背景知识,并结合莎剧题材的艺术、音乐和影视、广播剧等直观素材,可对莎剧有立体和深刻的理解和欣赏。与此同时,了解莎剧在英语文学和现代英语中的灵活运用可大大地提高我们的鉴赏水平和文化敏感度。

以上便是编写《莎剧欣赏》的出发点和目标。本书围绕莎士比亚戏剧中最具代表性的17个剧作,设计 I. Introduction(导读:介绍剧作的背景、主题及相关的话题), II. Plot Summary(剧情梗概:以流畅的现代英语并适当嵌入剧中精彩语句介绍剧作的主要情节), III. Selected Readings(剧作选读:提供剧中最著名的选段或完整场景,并结合详细的注解和理解思考问题,帮助读者体味莎剧的魅力), IV. Shakespearean Relevance(莎剧关联:设计“日常英语中的莎剧”“文学中的莎剧”“音乐、艺术和银幕中的莎剧”三个栏目,帮助读者了解莎剧的影响), V. Shakespeare Quotes(莎剧名言:选取剧作中妙语和警句以供赏读和引用)。本教材还配有与莎剧相关的艺术作品图片以直观呈现莎剧情节并提高审美志趣。每章还设计了一个剧作相关知识的 Beyond the Play(莎剧之外)链接。为了帮助读者更好地了解和阅读莎剧,书后还编辑了附录 A Partial List of Phrases and Sayings Attributed to William Shakespeare(莎士比亚所创造的部分英语词汇、警句及例释)。

本书行将付梓之际,追忆、怀旧情绪不免涌上心头。上个世纪八十年代末,作者的岳丈李国云先生从羞涩的工资中挤出可观的款项为我购置了一套人民文学出版社1978年版、朱生豪主译的《莎士比亚全集》,从此为我打开了一扇通向五彩斑斓的莎翁世界的大门。该版本我珍藏至今,成为与原著比照阅读的案头书。在不时地惊叹于莎翁的天才创作和朱生豪的精妙译笔的同时,我也常常感念于父辈对后生的殷殷期待。嗣后,随着人生际遇的不断变化,我经历了上个世纪九十年代在九省通衢武汉的华中师范大学英语专业课上与学生们品味莎剧片段,本世纪元年在即将完成研究生学业之际于申城勾勒出该书的雏形,以及五年前在上海外国语大学英语学院人文教育春风的吹拂下开设了同名课程,再到如今承蒙享誉海内外的北京大学出版社的提携而出版该书。可以说,正是那些写尽世间百态、洞察人生堂奥的莎翁戏剧才让我能在纷纷扰扰的喧嚣中保持一份平静和执着。衷心希望读者也能经由此书体味到赏读莎剧的乐趣并有所启迪。囿于学识,书中舛误颇多,故恳请不吝赐教,以便适时更正。

王磊

上海外国语大学英语学院

2014年12月

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1. A Midsummer Night's Dream

仲夏夜之梦

I INTRODUCTION

在希腊神话英雄 Theseus 公爵治下的雅典城,各色人等出于各自的原因于仲夏之夜齐聚郊外森林,他们有追求婚姻自由的贵族千金小姐 Hermia 和青年 Lysander,痴情不移的 Helena 和移情别恋的 Demetrius,为公爵大婚赶排节目的粗鲁手艺人(rude mechanicals)。此时的森林为仙王 Oberon 和仙后 Titania 及其他仙人和精灵出没之地。于是便上演了一出城市与森林、上流与下层、黑夜、现实与梦幻、俗语与雅言盘根错节、交相呼应的喜剧。复杂的恋爱关系、仙王仙后的争强好胜、令人捧腹的戏中戏以及诗歌语言和抒情告白使得该剧成为最受欢迎的莎剧之一。由刚刚辞世的美国巨星罗宾·威廉姆斯主演的励志电影《死亡诗社》(Dead Poets Society, 1989)中预科生 Neil 不顾父母的反对坚持参演该剧便是其明证。它更是文人雅士乐于赏读的案头之作,无怪乎被英国著名莎剧学者 William Hazlitt (1778—1830)称为适合阅读的“书斋剧”(closet drama)。在原作选读部分,第一个选段为 Helena 对负心郎 Demetrius 的抱怨,其中冰雹的比喻生动有趣;第二个选段是以上那对欢喜冤家的对话,奥维德《变形记》中“阿波罗和达芙妮”故事的引用表达两性在追求爱情方面的不平等,对当下的婚恋仍具现实意义;在第三个选段中,公爵夫妇对疯子、情人和诗人纷乱思想和幻觉进行了一番有趣的探讨。

II PLOT SUMMARY

In a mythical Athens, **Theseus**,¹ the reigning Duke, has conquered **the Amazons**² and fallen in love with their beautiful queen, **Hippolyta**.³ As the play opens, he observes to the Amazon queen that “I wooed thee **with my sword**,⁴ / And won thy love doing thee **injuries**”⁵ (1.1.17-18) and proclaims that their wedding is to take place in five days.

At this point, **Egeus**,⁶ a wealthy Athenian, brings his daughter **Hermia**⁷ before the Duke. Having fallen in love with **Lysander**,⁸ a young man of whom her father disapproves, Hermia has refused to marry **Demetrius**,⁹ who is her father's choice. Demetrius had been in love with Hermia's friend, **Helena**,¹⁰ but had abandoned her for Hermia.

Angered by Hermia's disobedience to his will, Egeus demands judgment on his daughter.

1 **Theseus** (/ˈθiːsiəs, ˈθisjuːs/ 忒修斯), a mythical character noted for his six labours accomplished during his land journey as well as the slaughter of Minotaur in the Cretan labyrinth and conquest over the Amazons 2 **the Amazons** A race of female warriors in Greek mythology 3 **Hippolyta** /hiˈpɒlɪtə/ 希波吕忒 4 **with my sword** Hippolyta was captured during Theseus' campaign against the Amazons 5 **injuries** wrongs 6 **Egeus** /iˈdʒiəs/ 伊吉斯 7 **Hermia** /ˈhɜːmjə/ 赫米娅 8 **Lysander** /laiˈsændə/ 拉山德 9 **Demetrius** /diˈmiːtriəs/ 狄米特律斯 10 **Helena** /ˈhelɪnə/ 海丽娜

Regretfully, the Duke tells Hermia that according to Athenian law, she must yield to her father's choice by marrying Demetrius. Otherwise, she will have to “Either to **die the death**¹¹ or to **abjure**/¹²Forever the **society**¹³ of men” (1.1.67-68) by living a life of chastity as a virgin priestess. She has until the Duke's wedding day to decide.

After the others leave, Hermia and Lysander stay behind to fret about their predicament. Lysander reassures Hermia that “The course of true love never did run smooth” (1.1.136) and both determine to meet in a wood near the city the following night. Then they plan to leave the city and go to a place where the harsh Athenian law cannot pursue them. Helena promises to help the lovers, and they leave. When Demetrius returns, Helena, who is hopelessly in love with him, tries to win his favor by telling him of Hermia's plan to elope. She is bitterly disappointed when Demetrius hurries away to stop the elopement, but she follows him.



The Quarrel of Oberon and Titania,
1850, Joseph Noel Paton

In another part of Athens, a group of common laboring men, led by Peter Quince, a carpenter, are preparing a play to be given at the wedding feast of Theseus and Hippolyta. The “star” of the group, Nick Bottom, a weaver, struts and boasts of his ability to play any and all parts and is finally cast as the hero in a “most lamentable comedy and most cruel death of **Pyramus and Thisby**.”¹⁴ All the parts are assigned and the rehearsal is set to take place the next night in the wood outside of Athens—the same wood in which Hermia and Lysander are to meet.

The night in question is Midsummer's Eve, a time of great rejoicing and mischief among the fairies who live in the wood. **Oberon**,¹⁵ their King, and **Titania**,¹⁶ their Queen, have quarreled over possession of “A lovely boy, stolen from an Indian king;/She never had so sweet a **changeling**.”¹⁷ (2.1.22-23) To resolve the quarrel, humble his proud Queen, and gain the boy for his own group of followers, Oberon enlists the aid of Puck (Robin Goodfellow) to use a herb on the Queen and “The juice of it on sleeping eyelids laid/Will make or man or woman madly dote/Upon the next live creature that it sees.” (2.1.173-175) But when Oberon orders him to sprinkle “love juice” in the eyes of an Athenian man, he mistakes Lysander for Demetrius, the intended recipient. As a result, Lysander, once passionate about Hermia, is now deeply in love with Helena, retorting that “Who will not change a raven for a dove? /The **will**¹⁸ of man is by his reason swayed,/And reason says you are the worthier maid.” (2.2.114-116) Into this confusion come Bottom and his amateurish acting troupe. Puck turns Bottom's head into the head of an ass, and at the first sight of the “translated” Bottom, all his friends run away. Bottom then comes upon Titania, the Queen of the Fairies, and awakens her from her sleep. Her eyes, like those of Lysander, have been anointed with the magic nectar, and she falls in love with the first creature she sees—the ass-headed Bottom, tickling him with “Thou art as wise as thou art beautiful.” (3.1.108)

11 **die the death** be executed 12 **abjure** /əb' dʒʊə/ renounce upon oath 13 **society** company 14 **Pyramus and Thisby** (/ˈpɪrəməs/皮拉摩斯, /ˈθɪzbi/提斯柏), a story told by Ovid in his *Metamorphoses* (变形记). Pyramus and Thisby are next-door neighbours in Babylon who are in love with each other but whose parents forbid them to marry. They are able to talk to each other through a hole in the wall that divides their houses. Eventually they arrange to meet outside the city. Thisby, arriving first, sees a lion fresh from the kill and flees, dropping her cloak. When Pyramus arrives and sees the cloak, now blood-stained by the lion, he assumes that Thisby has been killed by the lion and stabs himself to death. Thisby returns as he is dying and also kills herself. 15 **Oberon** /ˈəʊbərən/ 奥布朗 16 **Titania** /tai'teɪniə/ 提泰妮娅 17 **changeling** child taken by the fairies (usually exchanged for a fairy child) 18 **will** inclination (plays on the sense of ‘sexual desire/penis’)



Titania and Bottom,
1793—1794, Johann Heinrich Füssli

Puck reports to Oberon on Titania's new lover and that a group of "rude mechanicals" are rehearsing in the wood. After all the pranks, Oberon now relents and has Puck set things right again. Lysander and Hermia are reunited, and Demetrius, with the aid of the magic juice, rediscovers his love for Helena. Titania and Bottom are released from their enchantments, and she agrees to give Oberon the little boy about whom they had quarrelled. Unsure whether what occurred was fact or nightmare, the lovers come upon the Duke and his party hunting in the woods that morning. After hearing their stories, he proclaims that to his wedding will be added those of the four young lovers. Bottom awakens, is confused, but returns to Athens and, with his friends, prepares to give their play at the Duke's wedding.

The last scene begins with Theseus and Hippolyta marveling at the story of the lovers and conclude that "The lunatic, the lover and the poet/Are of imagination all compact." (5.1.7-8) After the triple wedding, the play, "Pyramus and Thisby," is presented as part of the entertainment. It is performed so earnestly and so badly that the assembled guests are weak from laughter. After the performance, the newlyweds adjourn to bed, and the fairies appear to confer a final blessing on the happy couples.

Beyond the Play: Mendelssohn's "Wedding March"

A Midsummer Night's Dream has inspired many literary, movie, musical as well as dramatic works. Among the German Romantic composer Felix Mendelssohn's best-known works, the overture and incidental music for *A Midsummer Night's Dream*, especially the Wedding March from the latter, remain popular at marriage ceremonies, and together with many other musical compositions, have contributed to the play's reputation for inspiring leading composers.



III SELECTED READINGS

Act I, scene 1

HELENA How happy some o'er other some can be!

230 Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so;
He will not know what all but he doth know.
And as he errs, doting on Hermia's eyes.
So I, admiring of his qualities.

235 Things base and vile, folding no quantity,

1.1 229 **other some** some others 230 **Through** Throughout 232 **all** everyone else 235 **quantity** value/substance/proportion

Love can transpose to form and dignity.
 Love looks not with the eyes, but with the mind,
 And therefore is winged Cupid painted blind.
 Nor hath Love's mind of any judgement taste,
 240 Wings and no eyes figure unheedy haste.
 And therefore is Love said to be a child,
 Because in choice he is so oft beguiled.
 As waggish boys in game themselves forswear,
 So the boy Love is perjured every where.
 245 For ere Demetrius look'd on Hermia's eyne,
 He hail'd down oaths that he was only mine.
 And when this hail some heat from Hermia felt,
 So he dissolved, and showers of oaths did melt.
 I will go tell him of fair Hermia's flight:
 250 Then to the wood will he to-morrow night
 Pursue her; and for this intelligence
 If I have thanks, it is a dear expense.
 But herein mean I to enrich my pain,
 To have his sight thither and back again.

Act II, scene 1

Enter DEMETRIUS, HELENA, following him

DEMETRIUS I love thee not, therefore pursue me not.

Where is Lysander and fair Hermia?

The one I'll slay, the other slayeth me.

195 Thou told'st me they were stolen unto this wood;

And here am I, and wood within this wood,

Because I cannot meet my Hermia.

Hence, get thee gone, and follow me no more.

HELENA You draw me, you hard-hearted adamant;

200 But yet you draw not iron, for my heart

Is true as steel: leave you your power to draw,

And I shall have no power to follow you.

DEMETRIUS Do I entice you? Do I speak you fair?

Or, rather, do I not in plainest truth

205 Tell you, I do not, nor I cannot love you?

HELENA And even for that do I love you the more.

I am your spaniel; and, Demetrius,

The more you beat me, I will fawn on you.

Use me but as your spaniel, spurn me, strike me,

210 Neglect me, lose me; only give me leave,

Unworthy as I am, to follow you.

236 **form** ordered, attractive appearance/substance 238 **blind** Cupid was often depicted as a blindfolded child 239 **of ... taste** the least bit of reason 240 **figure** symbolize 242 **beguiled** deceived, misguided 243 **waggish** playful, mischievous **game** jest/play **themselves forswear** break their word 245 **eyne** eyes 251 **intelligence** information 252 **dear expense** effort worth making 2.1 195 **were stolen** stole 196 **wood** angry/mad (puns on 'woed') 199 **draw** attract (magnetically) **adamant** hard magnetic substance 201 **leave you** give up 203 **you fair** favourably, kindly to you 205 **nor I cannot** nor I can 209 **but** only 210 **leave** permission

- What worser place can I beg in your love—
 And yet a place of high respect with me—
 Than to be used as you use your dog?
- 215 *DEMETRIUS* Tempt not too much the hatred of my spirit,
 For I am sick when I do look on thee.
- HELENA* And I am sick when I look not on you.
- DEMETRIUS* You do impeach your modesty too much,
 To leave the city and commit yourself
 220 Into the hands of one that loves you not,
 To trust the opportunity of night
 And the ill counsel of a desert place
 With the rich worth of your virginity.
- HELENA* Your virtue is my privilege: for that
 225 It is not night when I do see your face,
 Therefore I think I am not in the night.
 Nor doth this wood lack worlds of company,
 For you in my respect are all the world.
 Then how can it be said I am alone,
 230 When all the world is here to look on me?
- DEMETRIUS* I'll run from thee and hide me in the brakes,
 And leave thee to the mercy of wild beasts.
- HELENA* The wildest hath not such a heart as you.
 Run when you will, the story shall be changed:
 235 Apollo flies, and Daphne holds the chase;
 The dove pursues the griffin, the mild hind
 Makes speed to catch the tiger. Bootless speed,
 When cowardice pursues and valour flies.
- DEMETRIUS* I will not stay thy questions, let me go;
 240 Or, if thou follow me, do not believe
 But I shall do thee mischief in the wood.
- HELENA* Ay, in the temple, in the town, the field,
 You do me mischief. Fie, Demetrius!
 Your wrongs do set a scandal on my sex:
 245 We cannot fight for love, as men may do;
 We should be wooed and were not made to woo.
- Exit DEMETRIUS*
 I'll follow thee and make a heaven of hell,
 To die upon the hand I love so well. *Exit*

Act V, scene 1

*Enter THESEUS, HIPPOLYTA, PHILOSTRATE, Lords and Attendants**HIPPOLYTA*

'Tis strange my Theseus, that these lovers speak of.

218 **impeach** discredit 222 **desert** desolate, isolated 224 **privilege** safeguard **for that** because 231 **brakes** bushes 235 **Apollo ... chase** a reversal of the myth in which Daphne, being chased by Apollo, was spared violation by being turned into a laurel tree 236 **griffin** mythical beast, part lion part eagle **hind** female deer 237 **bootless** pointless 239 **stay** wait for 244 **set ... sex** make me behave in a way that disgraces womankind 248 **upon** by/at 5.1.1 **that** that which

THESEUS More strange than true. I never may believe

These antic fables, nor these fairy toys.

Lovers and madmen have such seething brains,

5 Such shaping fantasies, that apprehend
More than cool reason ever comprehends.

The lunatic, the lover and the poet

Are of imagination all compact.

One sees more devils than vast hell can hold;

10 That is, the madman; the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.

The poet's eye, in fine frenzy rolling,

Doth glance from heaven to earth, from earth to heaven,

And as imagination bodies forth

15 The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.

Such tricks hath strong imagination,

That if it would but apprehend some joy,

20 It comprehends some bringer of that joy.

Or in the night, imagining some fear,

How easy is a bush supposed a bear!

HIPPOLYTA But all the story of the night told over,

And all their minds transfigured so together,

25 More witnesseth than fancy's images

And grows to something of great constancy;

But, howsoever, strange and admirable.

Questions for Comprehension and Reflection

Act I, scene 1

1. What is the property of love?
2. Why is Cupid normally painted blind?
3. What is the metaphor used to show Demetrius' fickleness?

Act II, scene 1

1. What does Helena say about her role in her relation to Demetrius?
2. What message does Helena want to convey with the changed story of Apollo and Daphne?
3. How does Helena comment on men and women where love is concerned?

Act V, scene 1

1. What does "see[ing] Helen's beauty in a brow of Egypt" show about a lover?
2. What can a poet do with things unknown?
3. How can you understand lines 19-20?

3 **antic** bizarre/grotesque, with pun on 'antique' **fairy toys** foolish stories about fairies 5 **shaping** creative **apprehend** grasp (intellectually) 8 **compact** composed 10 **frantic** mad, frenzied 11 **Helen's** Helen of Troy's **brow of Egypt** dark-skinned complexion (thought unattractive) 14 **bodies forth** gives shape to 19 **apprehend** conceive 20 **comprehends** incorporates 24 **transfigured** changed, affected 25 **More witnesseth** more certain testimony 26 **constancy** consistency, truth 27 **admirable** wondrous, extraordinary

IV SHAKESPEAREAN RELEVANCE

A. Shakespeare in Everyday English

Please try to understand the following Shakespearean words and expressions in the contexts designated within parentheses and give their generally used meanings in the space provided.

1. fancy-free (2.1.167): _____
2. bootless speed (2.1.237): _____
3. more strange than true (5.1.2): _____

B. Shakespeare in Literature

Read the following literary excerpts, locate the Shakespearean allusions and explain their meanings according to the contexts where they appear.

1. She couldn't tell if he was smiling, or if his face always wore that puckish grin.
(Doug Beason and Kevin J. Anderson, *Assemblers of Infinity*, 1993)
2. She lay curled up on the sofa in the back drawing-room in Harley Street, looking very lovely in her white muslin and blue ribbons. If Titania had ever been dressed in white muslin and blue ribbons, and had fallen asleep on a crimson damask sofa in a back drawing-room, Edith might have been taken for her. (Elizabeth Gaskell, *North and South*, 1854-1855)
3. Why Pia's brother had volunteered Jono was never clear; Jono had done so because he loved Charles and could not let him go alone. In the end they were parted early on, sent off to different regiments. Charles had fallen distressingly in love with Diana whom he met on his last leave before his departure for France in 1915. She had kissed him and given him a photograph which he carried until his death four weeks later. Jono, too, had kissed her, chastely, as Pyramus had kissed the Wall, which she still represented for him, dividing him from and uniting him with the golden Charles who had ridden off to war like one of Edith's troubadours, carrying Diana's favour in his breast. (Elizabeth Ironside, *Death in the Garden*, 1995)

C. Shakespeare in Music, Art and on Screen

- 1692: *The Fairy-Queen*, a semi-operatic by Henry Purcell.
- 1826, 1842: overture and incidental suite for the play by Felix Mendelssohn.
- 1960: *A Midsummer Night's Dream*, an operatic adaptation with music by Benjamin Britten.
- 1968: *A Midsummer Night's Dream*, a film version directed by Peter Hall with a cast of the Royal Shakespeare Company including such big names as Ian Richardson (King Oberon) and Judi Dench (Queen Titania).
- 1977: *A Midsummer Night's Dream*, a ballet by John Neumeier.
- 1982: *A Midsummer Night's Sex Comedy*, a film written and directed by Woody Allen.
- 1989: *Dead Poets Society*, a film directed by Peter Weir and starring Robin Williams, in which Neil Perry, a senior student of an elite prep school, tries and wins the role of Puck in a school play of *A Midsummer Night's Dream* despite his father's opposition.
- 2005: *ShakespeaRe-Told*, the BBC TV series which presented an adaptation of the play.

V SHAKESPEARE QUOTES



The course of true love never did run smooth. (1.1.136)

*Love looks not with the eyes, but with the mind,
And therefore is winged Cupid painted blind. (1.1.237-238)*

*And yet, to say the truth, reason
and love keep little company together nowadays. (3.1.104-105)*

Lord, what fools these mortals be! (3.2.115)

*And sleep, that sometime shuts up sorrow's eye,
Steal me awhile from mine own company. (3.2.451-452)*

The lunatic, the lover, and the poet, are of imagination all compact. (5.1.7-8)

2. The Merchant of Venice

威尼斯商人

I INTRODUCTION

《威尼斯商人》是一部令读者和观众颇费周章的戏。首先,该剧的作者是反犹太的吗?众所周知,该剧是围绕犹太高利贷者夏洛克与基督教商人安东尼奥之间的冲突展开的。安东尼奥的朋友巴萨尼奥为向富家嗣女鲍西娅求婚,由安东尼奥做担保向夏洛克借了三千块钱。安东尼奥同意,若不能按期还款,夏洛克可取其身上一磅肉。期限至,安东尼奥未能还款,夏洛克遂要求对方履行承诺,最后,经过鲍西娅乔装打扮法庭上智斗夏洛克,使得他放弃了自己的权利,并被迫皈依基督教。根据剧情,该剧常被认为是歌颂基督教慈悲这一美德,同时也是对严苛的《旧约》“以牙还牙”律法的批判。这就是直至19世纪对《威尼斯商人》的标准阐释。今天,特别是在发生了德国纳粹屠杀犹太人(the Holocaust)之后,人们对该剧的看法发生了改变。比如,有人认为剧中的巴萨尼奥、葛莱西安诺和萨莱尼奥这样一些出没于威尼斯市场的犹太人时髦、幼稚、骄纵,而安东尼奥则以金钱将他们牢牢地缚在自己的周围。夏洛克也常被演绎成“过错无多而报应太重”(more sinned against than sinning)的犹太李尔王。所以,不同的时代、异样的视角产生出另类的解读,这也显示出莎翁作品主题所具有的永恒性和开放性。选段为著名的法庭审讯,其中鲍西娅那段有关慈悲的精彩陈述发挥了扭转乾坤的作用,而低头认罪服输的夏洛克的一句“我身子不大舒服”则显示高利贷者富有人性的一面,这或许也或多或少地改变了人们对他的看法。

II PLOT SUMMARY

The play begins with **Antonio**,¹ the merchant of Venice, musing that “In **sooth**² I know not why I am so sad.” (1.1.1) To help his friend get over his moodiness, **Bassanio**,³ a noble but bankrupt Venetian comes to borrow three thousand ducats to woo **Portia**⁴ of **Belmont**,⁵ “a lady richly left” and “fair and, fairer than word”. The lady’s wealth is such that “Renowned suitors, and her sunny locks/Hang on her temples like a golden fleece”. (1.1.171-172) Antonio is only too happy to assist his friend but his own money is invested in foreign ventures, the success or failure of which depends on the safe return of his ships. So he decides to borrow the money from **Shylock**,⁶ a Jewish moneylender. Shylock has suffered at the hands of Antonio who habitually berates him and “lends out money **gratis**⁷ brings down/The rate of **usance**⁸ here with us in Venice”. (1.3.31-32) When he cites the biblical story of how Jacob outwitted his uncle Laban to

1 **Antonio** /æn'təʊniəʊ/ 安东尼奥 2 **sooth** truth 3 **Bassanio** /bə'sæ:niəʊ/ 巴萨尼奥 4 **Portia** /'pɔ:ʃjə/ 鲍西娅 5 **Belmont** /bel'mɒnt/ 贝尔蒙特 6 **Shylock** /'ʃaɪlək/ 夏洛克 7 **gratis** for nothing (i. e. without changing interest) 8 **usance** lending money at interest