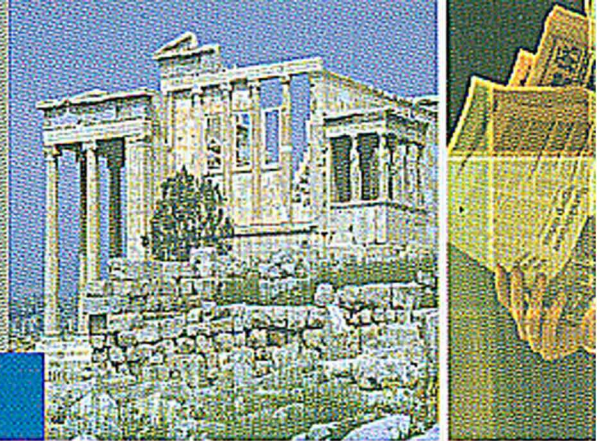


丛书主编 / 刘 岩

中国大学生必读书

新视角英语文学与文化系列教材



# 20 世纪英美戏剧选读

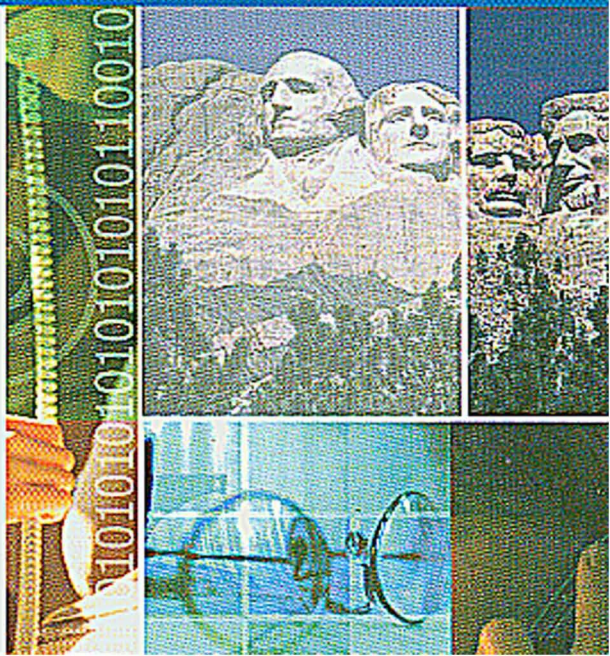
## READINGS FROM 20TH CENTURY BRITISH AND AMERICAN DRAMA

■ 金李俐 / 主编



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**American Drama**

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## Preface

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Towards the end of the tragedy *Macbeth* ( Scene 5, Act V) , *Macbeth* has this to say:

Life's but a walking shadow; a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing. —

Life is indeed full of sound and fury but does signify one thing or another, even in this so-called “Postmodern Age of Surfaces”. A few months ago, when I was approached by Jin Lili for the writing of a “Preface” for her much expected book *Readings from 20th Century British and American Drama*, it immediately brought back to me some fondest memories of my “close encounters of the theatrical kind” — my studying under the late Professor Wang Duo-en for the MA course *Modern British and American Drama* and the late Professor Gu Shouchang for *Selected Readings of Shakespeare* course at then the Guangzhou Institute of Foreign Languages ( GIFL) in 1985, my further theatre study under Professor Richard Dutton for my project *A Postmodern Reading of Ortonesque Farce* at Lancaster University in 1990, my subsequent teaching of the MA course *Contemporary British and American Drama* and also supervising Jin Lili for her MA thesis on Tennessee Williams in 1992 at GIFL that won the praises of her examiners, later my tutorials from 1994 to



1995 under Professor Anthony Tatlow for the Modern European Drama course at the Department of Comparative Literature, Hong Kong University and finally my teaching of Comparative Cultural Studies in the Faculty of English Language and Culture and at the same time starting the Drama Contest “tradition” in 1998 at Guangdong University of Foreign Studies ( new name for GIFL after merging with Guangzhou Institute of Foreign Trade in 1996) . Besides cinema, music and ice-cream, theatre has always been so close to my heart. Therefore, writing this Preface for Jin Lili’s book is a great pleasure and privilege for me. I wish to share with readers, users and critics of this book some of my thoughts on drama.

As we all know, drama is a literary form written mainly for actors to perform on the stage although it is sometimes for reading, too. The term “drama” is a Greek word meaning “action”, drawn from the Classical Greek “dran”, “to do, to act”. This is why Aristotle, after studying the plays of Sophocles, held the view that drama is the representation of “man in action”. In the ancient city of Athens, there were three types of drama — tragedy, comedy, and satyrs. For many many centuries, literary critics and cultural historians have been arguing over the origins of Athenian tragedy and comedy but they generally agree that Greek tragedy and comedy began as a part of religious ritual. But over the centuries numerous types of drama have developed which Aristotle had never envisioned as drama today can be performed in a variety of media: live performance in theatre, or recorded performance ( through editing) in cinema or on television. Here we are mainly talking about theatre where drama is seen as a performing art form concerned with acting out stories in front of an audience while using combinations of speech, gesture, mime, music, dance, sound and spectacle. In addition to the standard narrative dialogue style or what we Chinese call “Huaju” — “Spoken Drama”, theatre takes such forms as western opera ( such as Italian op-



era Madame Butterfly and Turandot) , ballet ( such as The Swan Lake and Romeo and Juliet) , Japanese Noh and kabuki ( such as The Love Suicides at Sonezaki) , Indian Natya ( the sacred Hindu musical theatre styles such as Kathak, Kuchipudi and Odissi) , traditional Chinese opera ( such as the highly stylized Peking Opera, Kun Opera, Cantonese Opera, Sichuan Opera) , mummings' plays ( such as Christian Mystery plays) , modern musicals ( such as Miss Saigon and Chicago on Broadway in New York and Cats and Phantom of the Opera at the West End in London) and pantomimes ( such as Jack and the Beanstalk) .

In this book, Jin Lili has selected altogether 11 major British and American playwrights from the 20th century and their “representative” works which are roughly divided into four categories: 1) Realistic Plays; 2) Experimental Theatre; 3) Theatre of the Absurd; 4) Feminist Drama. Regarded as great modern classics, some of these plays have certainly deconstructed the boundaries between tragedy and comedy, between what is “realistic” and “experimental” since all plays mix realistic and artificial elements in various degrees and some attempt to resemble everyday life more than others. Reading and fully appreciating these plays does not only require the reader to have a sound knowledge of theatre history, theatre architecture and dramatic conventions but also his/ her capacity to understand and imaginatively envision what is conveyed through the written word. Here I would like to suggest that, apart from attending classes and participating in discussions with the teacher and fellow students, the reader/ student should proceed at his/ her own pace, stop and start, turn back or look ahead and imaginatively recreate a theatrical space where he/she plays many roles — the director for the overall conception of the play; the player for the actions of the characters, their physical appearances and sounds of their voices; the stage designer for the setting, music, and lighting; and the critic for the plot, characterization and thought. Through such role-playing, the reader/



student would undoubtedly move closer to the heart of theatre and the soul of the playwright.

Drama is one of the oldest forms of artistic expression in human history. Since it became a distinct art form in ancient Greece during the sixth century BC and reached an unrivalled stage a century later with the awesome tragedies of Aeschylus, Sophocles, and Euripides, drama has made great contributions to all great cultures as most important expressions of the social, political, and cultural values of the age or nation. Some of the most creative minds of both Eastern and Western civilizations — Guan Hanqing, Wang Shipu, Christopher Marlow, Shakespeare, Ben Jonson, Moliere, Goethe, Oscar Wilde, Ibsen, Shaw, Brecht, O'Neill, Beckett, Cao Yu, Miller, Pinter, Caryl Churchill, among others — all used the theatrical stage as a powerful medium to communicate their ideas about human existence — dreams, fears, pleasures and pains.

Drama is extraordinary and can be deeply shocking when King Oedipus realises the horror of patricide and incest that he unconsciously committed and blinds himself. Drama is ordinary but equally “tragic” when Arthur Miller’s salesman Willy Lowman arranges his own “accidental” death to secure insurance money for his sons. We feel helplessly painful seeing Blanche DuBoise crushed by the brutality of “modern” life symbolically represented by Stanley Kowalski but philosophically “amused” when we see Estragon and Vladimir trying to survive by deriving pleasure from momentary activity, fragmented memory, mechanical daily routine and gibberish language even though life has lost its savour. Drama is everyday life. Drama is everywhere. William Shakespeare once said that “All the world is a stage and all men and women merely players”. Indeed, as socio-economic and cultural animals, we human beings are constantly caught between different kinds of conflicts and desires, some of which being hopelessly tragic or leading to tragedy. In the article “Tragedy after Aristotle”, Larry A. Brown points out, the great



19th century German philosopher Hegel regarded the tragic situation as the collision of mutually exclusive but equally legitimate causes: both Antigone and Creon stand and also fight for different sets of principles — love for one's family and loyalty to the state. These principles are morally justifiable but when these ethical positions conflict, tragedy falls on both sides. Friedrich Nietzsche found the origins of tragedy symbolically represented in the confrontation of Apollo and Dionysus, the Greek gods of order, restraint, and form on the one hand and impulse, instinct, and ecstatic frenzy on the other. By capturing the dynamic energy of life in a rational form, tragedy coaxes order out of chaos to create art.

Theatre is a place full of magic and surprises. Let me end the Preface by quoting the Chorus ( of Oriental women, devotees of Dionysus) from *The Bacchae* by Euripides,

Gods manifest themselves in many forms,  
Bring many matters to surprising ends;  
The things we thought would happen do not happen;  
The unexpected God makes possible:  
And that is what has happened here today.

If it has not happened yet, search between the pages of the book.  
Have a great time in the vineyard of drama.

**Mao Sihui ( PhD)**

Professor of English and Cultural Studies  
Macao Polytechnic Institute



## 总 序

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我们所处的时代是一个多元共生的时代。国际政治的多极化走向、经济的全球化趋势、社会的信息化局面以及文化的多元化态势正快速改变着我们的生活。科学技术的高速发展以及新兴学科的不断涌现加剧了世界各国文化的交流、碰撞和合作。如何培养适应新时代发展和需要的人才，这是我们这一代教育工作者面临的新的课题和挑战。

高等学校外语专业教学指导委员会英语组于 2000 年 3 月修订的《高等学校英语专业英语教学大纲》明确规定了高等学校英语专业的培养目标：“高等学校英语专业培养具有扎实的英语语言基础和广博的文化知识并能熟练地运用英语在外事、教育、经贸、文化、科技、军事等部门从事翻译、教学、管理、研究等工作的复合型英语人才。”这样的描述为我们编写英语专业教材和组织英语专业教学提供了重要依据。我校在长期的外语教学和研究实践中践行“明德尚行，学贯中西”的校训，着力推进外语与专业的融合，致力于培养一专多能、“双高”（思想素质高、专业水平高）、“两强”（外语实践能力强、信息技术运用能力强）、具有国际视野和创新意识的国际通用型人才。这要求全面提高学生的综合素质，包括拓宽人文学科知识，加强人文素质，培养创新精神，提高独立分析问题和解决问题的能力。

正是在这样的环境和背景下，我院精心策划并组织骨干教师编写了这套《新视角英语文学与文化系列教材》。这套教材可以用于英语专业高年级文学、文化、翻译等专业课和选修课的教学，也可





以为其他专业的学生提供必要的相关专业知识。我们期待这套教材能够以培养学生人文素质为根本原则，以加强学生人文修养、增强学生创新能力为目标，帮助学生批判地吸收世界文化精髓并弘扬中国优秀文化传统。

这套教材的策划和出版得到武汉大学出版社的积极推动和热情支持，没有他们的努力就不会有这套教材的问世。我院教师把多年教学经验积淀成书，每一本教材都凝结着他们的智慧和心血。还有我院一批渴求知识的学生，是他们的勤学好问让我们看到了工作的价值，也正是在教学相长的过程中我们的教材得到了不断的完善。在这套教材即将面世之际，让我们对所有参与教材编写和出版的人士表示衷心的感谢和敬意！也请同行专家对教材的缺憾不吝赐教。

广东外语外贸大学英语语言文化学院 刘岩博士

2006 年 4 月于白云山校区



## 编者的话

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20 世纪在人类历史上是一个充满戏剧性变化的时代。两次世界大战对人类社会和人们心灵的重创，战后全球政治和经济格局的剧烈变化，科学和信息技术的迅猛发展，以及多元文化的强劲势头都给这一时代烙上了特有的印记。20 世纪英美戏剧在创作风格和内容上都生动体现了这一时代的特性。

但是迄今为止，国内就这一时期的英美戏剧尚没有适合大学本科教育的专门教材。鉴于此，我们在十多年的教学基础上，编撰了这一教材，使读者对 20 世纪英美戏剧的发展和有关的戏剧知识有一较为系统和全面的认识。

本书分为四大单元：现实主义戏剧、实验派戏剧、荒诞派戏剧以及女性主义戏剧。所涉及的作家有十一位，包括：萧伯纳、奥斯特本、奥尼尔、米勒、威廉姆斯、贝克特、品特、艾尔比、斯托帕特、丘吉尔以及诺曼。每一单元均对相应的流派进行概述，并提供作者生平和创作风格的简介，以及剧情的介绍。在此基础上，选择具有代表性的文本，并附有注释和思考题，旨在帮助读者更好地理解 and 欣赏作品，提高阅读和分析能力。

本书适用于高等院校英语专业学生，或具有中高级英语阅读能力并对英美戏剧感兴趣的广大读者。

本书的出版凝聚了众多人的心血。首先我要感谢我的导师，现任澳门理工学院贝尔英语中心主任的毛思慧教授，是他引导我走入戏剧文学的研究领域，并赋予我一贯的支持和信任。其次，广东外语外贸大学英文学院数十届学生在本书试用期间所给予的积极配合



和热情反馈，使我看到正式出版该书的意义。最后，广东外语外贸大学英文学院以及武汉大学出版社的精诚合作使该书最终呈现在读者面前。

金李俐

2006 年 8 月



## 作者简介

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**金李俐** 副教授、硕士生导师、香港中文大学在读博士。1968年5月出生于浙江省杭州市。现任教于广东外语外贸大学英语语言文化学院。1993年毕业于广州外国语学院英语系，获英美文学硕士学位。曾于1997年和2004年先后赴英国里丁大学（Reading University）和兰开斯特大学（Lancaster University）进行研修。现从事的研究方向主要为：20世纪西方戏剧和大众文化。近年来，多次在全国性学术刊物上发表论文。



# Contents

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Introduction .....	1
<b>Unit One Realistic Plays .....</b>	<b>8</b>
1. George Bernard Shaw (1856—1950) .....	9
Pygmalion (1914) .....	10
2. John Osborne (1929—1994) .....	61
Look Back in Anger (1956) .....	62
<b>Unit Two Experimental Theatre .....</b>	<b>98</b>
1. Eugene O'Neill (1888—1953) .....	98
Desire under the Elms (1924) .....	100
2. Arthur Miller (1915—2005) .....	146
Death of a Salesman (1949) .....	148
3. Tennessee Williams (1911—1983) .....	202
A Streetcar Named Desire (1947) .....	203
<b>Unit Three Absurd Theatre .....</b>	<b>257</b>
1. Samuel Beckett (1906—1989) .....	258
Waiting for Godot (1952) .....	259
2. Harold Pinter (1930— ) .....	304
The Birthday Party (1958) .....	305
3. Edward Albee (1928— ) .....	368



The Zoo Story ( 1958) .....	369
4. Tom Stoppard ( 1937— ) .....	400
Rosencrantz and Guildenstern Are Dead ( 1966)	
.....	401
<b>Unit Four Feminist Drama .....</b>	<b>442</b>
1. Caryl Churchill ( 1938— ) .....	443
Top Girls ( 1982) .....	444
2. Marsha Norman ( 1947— ) .....	476
Night, Mother ( 1982) .....	477
 <b>Selected Bibliography .....</b>	 <b>535</b>



# Introduction

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## On Drama

Like poetry and novels, drama is one of the most important literary genres. However, unlike poetry and novels, drama is generally intended for theatrical performances. It is the art designed for presentation by actors on the stage. The term “drama” comes from the Greek word “dran” which means “to do” or “to perform”. Therefore, the uniqueness of drama lies in its two forms of texts: the dramatic text and the theatrical text. In studying drama, we should relate the two texts in a productive way.

The dramatic text is printed words on the page, and is meant to be read. It is mainly composed of dialogues and stage directions. The dialogue is the verbal exchanges between characters. In dramas, dramatists do not address the reader directly, instead, they rely on the dialogue to tell the story, portray the character and reveal the theme. We can never understand the story told in the play without careful reading of the dialogue.

However, if we simply indulge ourselves in the busy verbal exchanges between characters, ignoring the stage directions, which are usually in italics, we will not arrive at a full interpretation of the dramatic text. The stage directions are as important as the dialogue in building up meanings to the story. Sometimes the stage directions not only provide



readers with information concerning time and space, or the position and movement of actors, but also help to reveal the inner world of characters, or the dramatic conflicts between characters. Plays with such stage directions are written for reading as well as for staging. Readers can read them as if they are reading novels. In this textbook, the selected plays written by Shaw, Osborne, O'Neill, Miller and Williams usually invite readers to explore the messages carried by the detailed stage directions. For example, in the play *Pygmalion*, Shaw has a detailed description of Professor Higgins' laboratory:

... *The double doors are in the middle of the back wall; and persons entering find in the corner to their right two tall file cabinets at right angles to one another against the walls. In this corner stands a flat writing-table, on which are a phonograph, a laryngoscope, a row of tiny organ pipes with a bellows, a set of lamp chimneys for singing flames with burners attached to a gas plug in the wall by an indiarubber tube, several tuning-forks of different sizes, a life-size image of half a human head, shewing in section the vocal organs, and box containing a supply of wax cylinders for the phonograph.*

... *The corner beyond, and most of the side wall, is occupied by a grand piano, with the keyboard at the end furthest from the door, and a bench for the player extending the full length of the keyboard. On the piano is dessert dish heaped with fruit and sweets, mostly chocolates. (20; Act 2)*

Here, no words are devoted directly to the portrait of Professor Higgins, but the image of Professor Higgins is painted thick by the meticulous description of the furniture and the props in his laboratory. Readers can infer immediately from the minute depiction of his research equipment that Professor Higgins must be an exact person who is very concerned about the accuracy of his scientific experiments. Moreover, the "two tall file cabinets" leave readers the impression that Professor Higgins is a





knowledgeable person with domineering authoritative power over others, for the term “tall” creates the sense of power. However, the abundant and various desserts on the piano betray the other side of Professor Higgins’ personality: perhaps he is like a spoiled child who is very self-centered and emotionally immature. In this way, the stage directions not only provide the information concerning the layout of the laboratory, but also the disposition of the character.

The theatrical text is the actual performance on the stage, and is aimed to be read by the audience in the theatre. Plays are ultimately written for staging and only become completed as finished works of art when they are performed. Without considering the theatrical elements, the value of plays may remain hidden. The major elements of the theatrical text are the character, the dialogue, the space and the action. The theatrical text is achieved by a complex mixture of various art forms, including the work of directors, stage designers, actors, makeup men and many others.

When we read the dramatic text, we should try to visualize the dramatic text and imagine how the dramatic text can be converted into the theatrical text with the help of dialogues and stage directions. We can take a scene from Churchill’s *Top Girls* to illustrate the point. In Act II Scene I, Marlene, the managing director of “top girls employment agency”, is interviewing Jeanine, a job-hunter:

*Employment Agency.* MARLENE and JEANINE.

MARLENE: Right Jeanine, you are Jeanine, aren’t you? Let’s have a look. Os and As. / No As, all those Os you probably.

JEANINE: Six Os.

MARLENE: Could have got an A. / Speeds, not brilliant, not too bad.

JEANINE: I wanted to go to work.

MARLENE: Well, Jeanine, what’s your present job like?

JEANINE: I’m a secretary.