

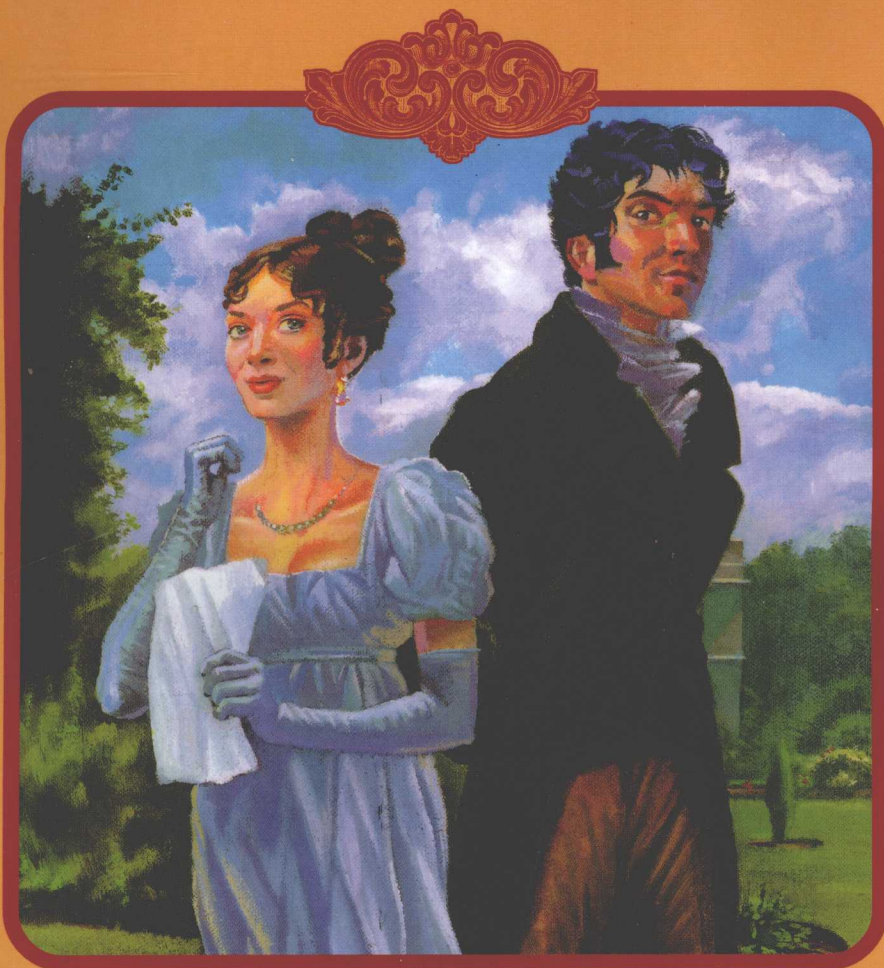
英语戏剧系列丛书

傲慢与偏见

Pride and Prejudice

(中国) 课程教材研究所 英语课程教材研究开发中心

(英国) Nelson Thornes



人民教育出版社



英语戏剧系列丛书

傲慢与偏见

Pride and Prejudice

(中国) 课程教材研究所 英语课程教材研究开发中心

(英国) Nelson Thornes

人民教育出版社

丛 书 策 划: 刘道义
改 编: 安·汉纳福德
注 释: 杨芳林
部分练习参考答案: 杜梦溪 (Dodie Brooks)
责 任 编 辑: 马晓蕾
封 面 设 计: 李宏庆
版 式 设 计: 李 悦

Dramascripts — Pride and Prejudice
Jane Austen; Dramatised by Anne Hannaford

Published in the UK by:
Nelson Thornes Limited
Delta Place
27 Bath Road
Cheltenham GL53 7TH

图书在版编目 (CIP) 数据

傲慢与偏见 / 课程教材研究所, 英语课程教材研究开发中心,
英国尼尔森·索涅斯出版公司编著
—北京: 人民教育出版社, 2006
(英语戏剧系列丛书)
ISBN 978-7-107-19504-4

I. 傲 ...
II. ①课 ... ②英 ... ③英 ...
III. ①英语—语言读物②戏剧文学—剧本—英国—现代
IV. H319.4:I

中国版本图书馆 CIP 数据核字 (2006) 第 037123 号

人民教育出版社 出版发行

网址: <http://www.pep.com.cn>

北京汇林印务有限公司印装 全国新华书店经销

开本: 787 毫米×1 092 毫米 1/16 印张: 7.75 字数: 95 000

2007年5月第1版 2007年5月第1次印刷

印数: 0 001~3 000 册

ISBN 978-7-107-19504-4 定价: 11.10元
G·12594

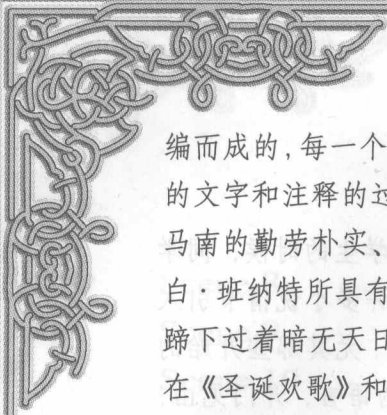
如发现印、装质量问题, 影响阅读, 请与本社出版科联系调换。
(联系地址: 北京市海淀区中关村南大街17号院1号楼 邮编: 100081)

序

回想上个世纪50年代我在北京外语学院当学生的时候，同学们都非常爱看英语话剧，甚至还演话剧。诚然，许多小说情节引人入胜，但原著小说语言难度较大，读起来不轻松，尤其那些开始的章节往往令人生畏。然而剧本就不同，口语化的语言，开门见山，读者立刻可以入境。一部好剧本第一幕就会像磁铁般将你吸住，使你不忍放下，非得一口气读下去，直至结束。在大学学习的那几年，学校常举办英语晚会，每场演出必有几出话剧作为压轴戏。参加演话剧的学生会有终身难忘的印象。因为演员要首先理解和熟背台词，语音语调要纯正、语言充满感情；而且要有丰富的表情、动作，加上道具、布景、服装、化妆，走上舞台犹如置身于英语国家的情景之中。成功地演出话剧的确会让学习者体验到运用外语的成就感和乐趣。即使观看一场精彩的话剧也能使人激动不已。

我在北外附校教书期间，曾与同校英语教师组织过几次较大规模的英语晚会。学生参与表演的热情极高。为了提高语音质量，许多学生利用一切课余时间听录音。他们不仅有很强的模仿力，还发挥了惊人的创造力。近年来，我也常有机会观看各地中小学生的英语表演，演出的高潮多为话剧。有一次居然三个学校都演了莎士比亚的《威尼斯商人》。为了有所区别，有的学生甚至别出心裁地改写剧本，剧情令观众忍俊不禁。小学生的短剧也脱离不了“拔萝卜”、“小蝌蚪找妈妈”、“小红帽”等范围。剧本的匮乏使我这个老英语教材编辑感到惭愧。我们为孩子们提供的剧本太少啦！当我发现Nelson Thornes出版公司的书目中有一套戏剧丛书时不禁喜出望外，立即选择其中八个剧本，组织力量做编注工作。

本套系列丛书的八个剧本均是以古典或当代文学名著为蓝本改



编而成的，每一个剧本都保留了原著的人文精神。在审读这些剧本的文字和注释的过程中，我深深为剧中的人物和情节所打动：织工马南的勤劳朴实、心地善良；简·爱和《傲慢与偏见》中的伊丽莎白·班纳特所具有的女性的自强、自尊、自立；安妮在德国纳粹铁蹄下过着暗无天日的生活却仍对未来满怀希望的乐观精神；狄更斯在《圣诞欢歌》和《远大前程》中揭露社会的不公，抒发了嫉恶如仇和除恶扬善的情感；《月亮宝石》和《金银岛》则以其扑朔迷离的惊险情节赋予读者以智慧和勇气。可以说，每一个剧本都会感染年轻读者的心灵。

在为本套丛书选剧目时，我们除了考虑人文性和趣味性，还考虑到了教育性和知识性。

首先，这些剧本与中学英语教材中的文学题材密切联系，是优秀的课程资源，可以体现教学的拓展性，为学生提供了自主学习空间。

第二，这些剧本文化内涵丰富、语言文字优美且真实（因为有不同阶层人士所说的语言，如方言、俚语等），有助于扩大读者的视野，增加他们的英语词汇量。如果能完成书中的各项练习和活动，读者定能提高听说读写技能。尤其是演话剧，对于改进英语语音水平、运用体态语有着特殊的功效。

第三，从朗诵剧本到上台成功的演出需要多种才艺——英语、演技、审美、组织、管理、合作等能力，因此对人的综合素质的提高很有益处。

总之，如若读剧本、演话剧，通过“眼观、口诵、体动”达到“心感、情动、理通”的效果，那么，这套丛书的目的就实现了。

刘道义

2005年11月10日

说明

丛书编者的话

此套戏剧丛书包括八个饶有趣味的剧本，专门根据中学生的需要选编而成。剧目既有现代作品中的佳作，也有古典精品的改编版本，如《远大前程》、《傲慢与偏见》等等。

读剧本、演话剧可以纯粹为了娱乐，激发阅读或表演热情。然而，丛书中每一个剧本也可为学生的课堂学习内容提供所需的全方位的补充：

- 说明——这部分提供了重要的背景知识，并说明剧本的写作手法。
- 剧本——这部分的设计编排主要为了便于课堂内外使用。
- 注释——解释学生可能尚未了解的相关内容以及有难度的语言现象。
- 活动——在每一场，每一幕，或每一个部分的结尾为学生提供进一步深化对剧本理解的机会。这些活动包括讨论，写作，难题问答，即席表演，采访，造型猜想，电影分镜头描述和图表说明。
- 剧情回顾——这部分针对整个剧本提供一些拓展性的活动，并以人物，剧情，主题内容与语言为重点。
- 部分练习参考答案——这部分提供了“活动”与“剧情回顾”中一些练习的答案，目的是启发和帮助读者更好地参与和完成书中的活动。



小说《傲慢与偏见》的改编

《傲慢与偏见》描写的是十八世纪英国中产阶级的人际关系和礼仪。此书有着强烈的幽默感。小说中的人物诸如华而不实的柯林斯先生、愚蠢的班纳特太太和有胆有识的伊丽莎白等被作者描绘得栩栩如生。由此可见简·奥斯汀风趣幽默、细致敏锐的写作作风。

简·奥斯汀于1796年21岁时开始写这部小说，1813年小说出版。她的生活根植于社会的一个小范围内；她住在汉普郡和巴斯，在这里她得以了解社会，并在著作中很好地加以描写。她感兴趣的是人及其行为，而不是充满动作的情节。她写中产阶级——他们不必工作，而是费时耗日相互拜访，休闲散步权当轻松的体育活动，他们跳舞，他们高谈阔论。“那个世界是游手好闲的男人们和无所事事的女人们的世界。”（《剑桥英国文学史》）

就是这些游手好闲的和无所事事的人物使人难忘。简·奥斯汀把伊丽莎白·班纳特这个角色描写成一位见诸文字的可爱的女人，而你也许会好奇地猜想：伊丽莎白表现出的聪明智慧是否就是简·奥斯汀本人的某种写照：敏锐、机智，能够很容易地戳穿伪善和自负。

简·奥斯汀形容这部小说是“太轻松、太欢快、太活泼”，但是这种说法并不公正。这部小说还使我们知道当时社会中一小部分人所表现的傲慢、自负和势利，向我们显示了那个时代妇女的地位，以及人们对待婚姻的种种态度，这些使这部小说成为经久不衰、引人入胜的经典。

PRIDE AND PREJUDICE
剧中人物表

第五个一泊近情思的萌

(LIAH) (HALL) (WETHERFIELD HALL) (国主爵办菲日星)

来等的主夫西太

入辞手就费亦需非

SCENE

主夫陈宾 MR BINGLEY

秋林的主夫陈宾

最小序英 MISS BINGLEY

朗伯恩 (LONGBOURN)

汉普郡的乡村住宅

MR BENNET 班纳特先生

班纳特家的男主人

MRS BENNET 班纳特太太

班纳特家的女主人

ELIZABETH 伊丽莎白

班纳特家的二女儿

JANE 简

班纳特家的大女儿

MARY 玛丽

班纳特家的三女儿

KITTY 基蒂

班纳特家的四女儿

LYDIA 丽迪雅

班纳特家的小女儿

麦里顿 (MERYTON)

汉普郡的市集小镇

SIR WILLIAM LUCAS 威廉·卢卡斯先生

班纳特家的邻居

LADY LUCAS 卢卡斯太太

CHARLOTTE LUCAS 夏洛蒂·卢卡斯

卢卡斯家的女儿，为人现实、本分

CAPTAIN FORSTER 福斯特上尉

驻扎在镇上的军团军官

DENNY 丹尼

驻扎在镇上的军团军官

WICKHAM 威克姆

驻扎在镇上的军团军官，相貌英俊，人品较差

基本的主人公

班纳特家的男主人

班纳特家的女主人

班纳特家的二女儿

班纳特家的大女儿

班纳特家的三女儿

班纳特家的四女儿

尼日菲尔德庄园 (*NETHERFIELD HALL*)

郎伯恩附近的一个庄园

MR BINGLEY 宾利先生

非常有钱的年轻人，达西先生的挚友

MISS BINGLEY 宾利小姐

宾利先生的妹妹

MRS HURST 赫斯特夫人

宾利先生的姐姐

MRS HURST 赫斯特先生

宾利先生的姐夫

彭伯利 (*PEMBERLEY*)

德比郡的一个大庄园

MR DARCY 达西先生

一位富有的年轻人，宾利先生的挚友

GEORGIANA 乔治亚娜

达西先生的妹妹

MRS REYNOLDS 雷诺兹夫人

达西先生的管家

德比郡的假日 (*ON HOLIDAY IN BERBYSHIRE*)

MR GARDINER 加德纳先生

伊丽莎白的舅舅

MRS GARDINER 加德纳太太

伊丽莎白的舅妈

班纳特太太的弟弟和弟媳，有理性，乐于助人

罗辛斯庄园和洪斯福德 (*ROSINGS PARK & HUNSFORD*)

邻近肯特的韦斯特勒姆

LADY CATHERINE DE BOURGH 凯瑟琳·德·包尔夫人

达西的姨妈，富有而专横，等级观念极强，柯林斯的女资助人

ANNE 安

包尔夫人的女儿

MR COLLINS 柯林斯先生

年轻牧师，班纳特家的亲戚

COLONEL FITZWILLIAM 费茨威廉上校

达西先生的表兄

目 录

序	I
说明	III
丛书编者的话	
小说《傲慢与偏见》的改编	
剧中人物表	V

傲慢与偏见

Act 1 Scene 1	1
Scene 2	7
Scene 3	14
Scene 4	18
Scene 5	29
Scene 6	34
Scene 7	45
Act 2 Scene 1	52
Scene 2	56
Scene 3	60
Scene 4	65
Scene 5	69
Scene 6	75
Scene 7	82

目 录

Scene 8 ----- 84

Scene 9 ----- 88

Scene 10 ----- 91

Looking back at the play ----- 95

部分练习参考答案 ----- 101

PRIDE AND PREJUDICE

ACT I ❖ SCENE 1

The Bennets' house in the village of Longbourn, Hertfordshire. A comfortable library, with leather high-backed chairs, sofa, a cracking fire and grandfather clock. The furniture is a little shabby, but of good quality, and the sole occupant of the room is a middle-aged man sitting reading in front of the fire with his legs stretched out on a footstool. The silence is broken only by the ticking of the clock, and the chime of the half hour.

A door bangs loudly offstage and suddenly there are sounds of women's voices growing louder and louder as they approach the library door. Rising above the general chatter is a piercing call of 'MR BENNET! . . . MR BENNET!' – increasing in urgency. At the first sound, the man heaves a deep sigh, carefully marks his place in the book, and lays it aside. He moves to a small writing table, and has just sat down with his back to the door as it is flung open and a middle-aged woman, closely followed by two teenage girls, rushes into the room. They are followed at a slower pace by two young women, arm in arm, and another studiously reading.

MRS BENNET

Mr Bennet, Mr Bennet, have you heard the news? Netherfield Hall is let at last. (*Not pausing to allow a reply she continues.*) Mrs Long says that it is taken by a young man of large fortune from the north of England, a Mr Bingley. He came down on Monday and was so delighted with the property that he will be in possession before Michaelmas. And what do you think? He is a single man of large fortune – at least

Longbourn 朗伯恩。(简·奥斯汀杜撰的村名，邻近的 Meryton——麦里顿也是她杜撰的小镇的名字。但 Hertfordshire——汉普郡倒是一个真实的地名。) ❶ sole adj. 唯一的。❷ a piercing call 尖叫声。❸ heaves deep sigh (费力地) 发出深深的叹息声。❹ studiously adv. 用功的，勤学的。❺ Netherfield 尼日菲尔德。❻ 是邻近的庄园名称，被年轻而富有的单身汉 Bingley 先生所租用。)

four, or five thousand a year! What a fine thing for our girls!

MR BENNET How so, my dear?

MRS BENNET Why, how can you be so tiresome! You must know that I am thinking of his marrying one of them.

MR BENNET Is that his design in settling here? I confess to a certain surprise. While it is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife, it seems a little forward of him to engage a house in the neighbourhood expressly for that purpose. However, I will send him a few lines to assure him of my hearty consent to his marrying whichever one he chooses, though I must throw in a good word for my little Lizzie.

(ELIZABETH BENNET shakes her head at her father and suppressing a smile, puts her finger to her lips.)

MRS BENNET *(Throwing up her hands.)* I desire you will do no such thing! Lizzie is not a bit better than the others; not half so handsome as Jane, nor so good humoured as Lydia. But it is very likely that he will fall in love with one of them, and therefore you must visit him as soon as he comes.

MR BENNET I see no occasion for that.

MRS BENNET But, my dear, you must indeed go and see Mr Bingley. It will be impossible for us to visit him if you do not. Oh, you take delight in vexing me! You have no compassion for my poor nerves.

MR BENNET You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these 20 years at least.

① four, or five thousand 这在当时就算是一笔巨款了。② tiresome adj. 令人讨厌的。③ confess v. 承认。
④ a truth universally acknowledged 举世公认的真理。⑤ forward adj. 唐突的,放肆的。⑥ vex v. 使恼火。

MRS BENNET Ah, you do not know what I suffer!

MR BENNET But I hope you will get over it and live to see many young men of four thousand a year come into the neighbourhood.

MRS BENNET (*Resentfully.*) It will be no use to us if 20 such should come, since you will not visit them.

MR BENNET Depend upon it, my dear, when there are 20, I will visit them all.

(*MRS BENNET appears to be temporarily lost for words and ELIZABETH tries to mediate.*)

ELIZABETH But you forget Mama, that we shall meet him at the Assembly in Meryton. Mrs Long has promised to introduce us.

MRS BENNET I do not believe Mrs Long will do any such thing. She has two nieces of her own, and is a selfish, hypocritical woman. I have no opinion of her.

(*LYDIA, who has been listening impatiently, pulls her sister KITTY towards the door.*)

LYDIA Enough! Mama, Kitty and I are for walking into Meryton. Aunt Phillips says that the officers are arriving today and if we hurry we may sight them as



① resentfully adv. 愤慨地。 ② mediate v. 调解。 ③ Assembly n. 集合, 集会。这里是指舞会。
④ hypocritical adj. 虚伪的。 ⑤ I have no opinion of her. 我认为她不怎么样。 ⑥ The officers are arriving
军官们就要来了。(这是拿破仑战争时期的事。可能有军队驻扎在麦里顿附近, 不过 Lydia 只对军官们感兴趣。)

they march into town. What fun if the band are playing as they come!

MR BENNET

You must be two of the silliest girls in the country. I have suspected it for some time but now I am convinced.

(LYDIA and KITTY stop at the door, looking sulkily at their father.)

MRS BENNET

How can you abuse your children in that way? How can you be so vexing as to refuse to make Mr Bingley's acquaintance? And how will he meet our girls if you will not make the introduction?

MR BENNET

My dear, why did you not say? I thought you were requesting me to visit Mr Bingley at Netherfield, not asking for an introduction to him.

MRS BENNET

(Vexed.) All nonsense, nonsense.

MR BENNET

What do you mean by that? Do you consider the forms and courtesies of introduction as nonsense? I cannot quite agree with you there. What say you, Mary? For you are a young lady of deep reflection, I know, and read great books.

MARY

(Rather alarmed.) Ah...

MR BENNET

While Mary is considering the subject, let us return to Mr Bingley.

MRS BENNET

I am sick of speaking of Mr Bingley.

MR BENNET

I am sorry to hear that. If I had known as much, I would certainly not have made his acquaintance when he was in the locality last week. It is very unlucky, but I

- ① sulkily adv. 不高兴地。② the forms and courtesies of introduction 介绍某人见面时必须遵守的礼仪习俗。
③ of deep reflection 考虑事情非常多的。④ I am sick of speaking of Mr Bingley. 我讨厌提到Bingley先生。
⑤ If I had known as much, I would certainly not have made ... last week. 早知如此, 上周他来这里我肯定不会去结识他啰。这是一个谈过去情况的虚拟语气的句子。所谈事情不是事实, 带有后悔或抱怨的意思。

do not think we can escape the connection now. Particularly since I understand he will attend the next Assembly with a party of friends from London.

MRS BENNET Mr Bennet! (*For once, lost for words.*) How you – ! How can you – ! Oh, how pleased I am! It was such a good joke too! Girls, you have an excellent father! At our time of life, you know, it is not pleasant to be making new acquaintances, but for your sakes we would do anything.

MR BENNET (*Clearly reaching the extent of his tolerance.*) Excuse me, my dear, (*Indicating the desk.*) but there are certain pressing matters...

MRS BENNET (*All smiles.*) Oh you excellent hardworking man! See, girls, how your father never spares himself on your behalf? Ah! If I can but see one of my daughters happily married and settled at Netherfield, and all the others equally well married, I shall have nothing to wish for. Come, girls. We must see to your wardrobes for the Assembly. Lydia, Kitty, you shall not go to Meryton today. Mary, stop reading. Jane, Elizabeth, let us leave your father in peace. Goodbye, my dear. (*She moves to his side and kisses his forehead, a mark of affection which MR BENNET does not acknowledge.*) Come, girls. (*(MRS BENNET, LYDIA, KITTY and MARY leave the room. JANE and ELIZABETH walk more slowly towards the door. JANE pulls ELIZABETH back.)*)

JANE Oh, my dear Lizzie, is there nothing we can do to prevent Mama from entering into this acquaintance with quite such ... determination?

ELIZABETH (*Shaking her head and looking at her father who affects not to see the exchange.*) Jane – I very much fear there is nothing

❶ with quite such ... determination 抱着这么大的决心。(Jane担心她的母亲要和Bingley先生见面并要他同她的一个女儿结婚的迫切心情会使人难堪。) ❷ affect not to do something 假装没做某件事。

at all within our power. Mr Bingley must look to himself.

(She pauses, looking again towards her father, but receiving no response, links her arm around JANE's waist and they exit.)

(MR BENNET waits until the door has closed, then returns to his seat by the fire. He picks up his book and starts to read. But, as the clock chimes again, he lets the book slide from his hand, and puts his hand to his forehead, slowly shaking his head.)

❶ Mr Bingley must look to himself. Bingley 先生必须自己留心了。



STORYBOARDING There have been several screen versions of this story.

Imagine that you are filming your own. Storyboard the actions described in the opening stage directions, drawing four or five key frames. The first frame might look like this:

You could also write a note here on what the viewer will hear, e.g. the crackling of the fire, a ticking clock.



What would the camera do? E.g. pan in on the character's face.

WRITING Start a glossary of unusual words used in Jane Austen's time, or words and phrases used in a different sense from nowadays. You might begin with *vexing* and *tiresome*.

HOT-SEATING In groups of four, hot-seat Mr Bennet, asking him about his life at Longbourn and his attitude towards his wife and each of his daughters.

WRITING Start profiles on each of the Bennet daughters. As you read the play, jot down after each scene what you have learned about them from the way they behave and the things they say.

ACTING In groups of six, discuss what you have learned about the individual personalities and mannerisms of each character in Scene 1.

Then rehearse and act out the scene, bringing out those characteristics.