

# 莎士比亚 戏剧启蒙



*Starting*  
**SHAKESPEARE**

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## 莎士比亚戏剧启蒙

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## 前 言

本书精选了莎士比亚的《第十二夜》、《裘力斯·凯撒》、《罗密欧与朱丽叶》、《麦克白》、《仲夏夜之梦》、《威尼斯商人》六部戏剧的精彩片段。简介了莎剧的问世,并将我们可读到的三十七部戏剧按喜剧、悲剧、历史剧进行了分类。

此书还对莎士比亚的诗歌体裁、散文体裁、比喻手法等作了简洁讲解;对如何使用引语、独白、演讲等言语技巧进而达到语言的最高境界作了举例说明。

此书使我们走出了已有的英语学习的固有模式,将我们带入了英语学习的较高境界:文学欣赏。

为使读者更好地阅读、理解莎剧,为使此书能够真正发挥其效用,我们对如何使用此书提出一些参考意见。

此书的练习活动在给读者提供广阔的思维、想像空间的同时,还给予了充分地组织语言进行说、写的练习机会,如第 76-81 页的 Activities。这一部分练习可以独立思考,个体活动。

第 142 页开始的 Issues for discussion 则可进行小组讨论,这些可供讨论的题材涉及范围广泛,为论时大家可扬长避短,互相学习。

语言的魅力何在,如何运用语言刻划人物,如何通过语言了解人物的心理活动、内在情感、不同群体及不同场合的语言应用等等,对这些问题 Who said what? Dramatic effects 从不同角度作了探讨,并给我们设计了训练记忆、认知的练习活动。

21 世纪英语教学大纲提出,中学生对英语文学要有一

定的欣赏水平,因此我们把这本书推荐给广大中学生读者及英语学习爱好者。

本书的全部注释工作得到了孟雁君老师的热情指导,首师大杨传纬教授对注释的主要部分进行了审阅、修改和补充,在此表示衷心地感谢。

本书的注释参考了人民文学出版社《莎士比亚全集》朱生豪的中译本(经方重和方平重新校过),在此表示感谢。

编 者

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# ● Introduction<sup>1</sup>

.....

Early morning at low tide on the River Thames . . . a waterman calls through the mist across the water; do you want a boat? It is barely dawn, and you can see candlelight moving about in a house close by as the day begins. Behind you is the town, still dark; ahead the newly opened Globe Theatre stands ready on the south bank – for it is 1599 and a play by William Shakespeare will open there today.

If you could make such a journey through time, on such a day, what a different world you'd see: sixteenth-century London waking up to its narrow bustling<sup>2</sup> streets filled with pedlars<sup>3</sup> and children darting<sup>4</sup> between stalls.<sup>5</sup> You might glimpse and hurry past a dank<sup>6</sup> and smelly alley<sup>7</sup> filled with dirt and sewage,<sup>8</sup> a run for deadly rats, carrying the plague.<sup>9</sup> You'd be hustled<sup>10</sup> and pressed by courtiers, merchants, adventurers and vagabonds,<sup>11</sup> journeymen and water-carriers, craftsmen<sup>12</sup> and beggars, some on their way to the gallows,<sup>13</sup> or the bear-pit<sup>14</sup> – or the Globe.<sup>15</sup>

Tudor London had much that someone from medieval<sup>16</sup> times would have recognised, but the Globe Theatre was built in the new world of the Renaissance<sup>17</sup> – the time of a 'new birth'. Vagabonds from another parish<sup>18</sup> would still be crying in the streets, branded with a 'V' and cruelly flogged<sup>19</sup> back to where they came from. But apothecaries<sup>20</sup> were creating new medicines to make the sick better, experimenting with curious substances come all the way from America and the mysterious East. All over Europe, discoveries in medicine and science, new thinking in politics and religion, and unimaginable journeys to new worlds were making people rethink their lives; and new

writing by scholars, poets and playwrights found words for these experiences.

If Shakespeare had never lived, we could still be astonished at the outpouring<sup>1</sup> of wonderful works by Sidney, Spenser, Marlowe, Kyd, Raleigh, Bacon, Donne, Jonson and many more. It was a golden age for writing, and you can read – and watch – today such stories as that of Dr Faustus<sup>2</sup>, the man who sold his soul to the devil, and Abigail<sup>3</sup> in *The Jew of Malta* (both of these by Christopher Marlowe<sup>4</sup>) who had to face the terrible rage of her father. The writers of the Renaissance took some familiar characters and many new ones, in age-old predicaments<sup>5</sup>, and through the magic of their verse<sup>6</sup> lifted them above their own lives to speak to us about our own, centuries afterwards, powerfully and clearly.

But Shakespeare did live, and he towered like a giant above them all. His stories are great ones, the range<sup>7</sup> of his thinking is vast and his verse is matchless<sup>8</sup>. This book invites you to get to know six of his plays. And if you could have hailed a boat that day in 1599, and were rowed towards the south bank where the new crop of theatres nestled<sup>9</sup> alongside the dirty river, you would have seen the flag waving from the small hut of the Globe's roof; and perhaps Shakespeare himself, looking with satisfaction at this new home for his own company, the King's Men. To be there, at the two o'clock performance on that first day, would have been witnessing<sup>10</sup> a moment in history!

## P1. Introduction

### 介绍

1. introduction/ˌɪntrəˈdʌkʃən/n. 引言、序言；导论
2. bustling/ˈbʌslɪŋ/adj. 喧嚣的；忙乱的；奔忙的
3. pedlar/ˈpedlə/n. 沿街叫卖的小贩，货郎
4. dart vi. 飞奔，猛冲，突然行进
5. stall/stɔːl/n. 〈主英〉(商场或集市上的)货摊，摊位
6. dank/dæŋk/adj. 阴湿的，潮湿的
7. alley/ˈæli/n. (建筑群中间的)小巷，小街
8. sewage/ˈsjuːɪdʒ/n. 污水，阴沟水
9. plague/pleɪɡ/n. 瘟疫；鼠疫
10. hustle/ˈhʌsl/vt. 猛推；挤
11. vagabond/ˈvæɡəbɒnd/n. 流浪者；游民
12. craftsman/krɑːftsmən/n. 工匠；手艺人
13. the gallows/ˈɡæləʊz/n. 绞刑架，绞台(伦敦当时的刑场)
14. the bear-pit 伦敦当时的一个娱乐场所
15. the Globe 指第一段中提到的 Globe Theatre, 即上演莎士比亚戏剧的剧院。
16. medieval/ˌmediˈɪvəl/adj. 中世纪的
17. renaissance/riˈneɪsəns/n. [the R-](欧洲 14 至 16 世纪的)文艺复兴；文艺复兴时期
18. parish/ˈpærɪʃ/n. (基督教)教区
19. flog vt. 鞭打(此处指用鞭驱赶)
20. apothecary/əˈpɒθəkəri/n. 药剂师

## P2.

1. outpouring/ˈaʊt.pɔːrɪŋ/n. 倒出；泻出；涌出  
the outpouring of wonderful works 大量优秀的作品
2. Faustus/ˈfɑːstəs/n. = Faust/faʊst/n. 浮士德(德国中世纪传说中一术

士,为获得青春、知识和力量,将灵魂出卖给魔鬼;德国作家歌德曾创作同名诗剧)

3. Abigail/'æbigail/n. 亚比该(基督教《圣经》故事人物,拿巴之妻,拿巴死后,为大卫妻)
4. Marlowe/'mɑ:ləu/, Christopher 马洛(1564 - 1593,英国戏剧作家、诗人,发展无韵诗体,革新中世纪戏剧,为莎士比亚和詹姆士王朝剧作家开辟了道路,主要剧作有《贴木儿》、《爱德华二世》等)
5. predicament/'pri:dikəmənt/n. 处境;境况,情况
6. verse/vɜ:s/n. 诗句,诗行;诗节
7. range/reindʒ/n. (听觉、视觉、活动、影响等的)范围;知识面,能力范围
8. matchless/'mætʃlis/adj. 无比的
9. nestle/'nesl/vi. 半隐半现
10. witness/'witnis/vt. 目击,注意到

## ● Shakespeare's theatre

.....

What do you expect if you go to the theatre or the cinema today? A roof over your head! Warmth; nice, comfortable seats; drinks and food in the interval; peace and quiet to get on with watching . . .

What if you had gone to a performance of one of Shakespeare's plays? If you weren't well-off, you'd get wet on a rainy day. You'd be standing, jostled<sup>2</sup> by nut- and apple-sellers; you could weave<sup>3</sup> your way, mid-performance, to buy ale or relieve<sup>4</sup> yourself into a bucket<sup>5</sup> at the back; you might chat to your neighbours and stop to hiss or cheer the actors. You could look up at those better-off with the benefit of a small roof arching<sup>6</sup> over their seats, dry and a bit more comfortable than you – though still crammed<sup>7</sup> and staring enviously<sup>8</sup> at the noblemen and women who sat luxuriously<sup>9</sup> above the stage in splendid isolation.<sup>10</sup>

In many ways,<sup>11</sup> the theatre was very different. Imagine: no lights to dim<sup>11</sup> the stage, getting you ready for the play to begin. No silence settling as the curtain rose on wonderful scenery. Odd costumes<sup>12</sup> as actors reached for whatever was to hand in the 'tiring house', their dressing-room; and no women at all! Boy actors took the parts of young girls and older men played the women, for not until long after Shakespeare's death was it thought proper for women to appear on stage.

You might have gone to see a play in a private house, or in the courtyard of an inn, but Shakespeare wrote most of his plays for public theatres. By 1642, London had nine theatres, all open to the sky and built rather like small

Roman amphitheatres,<sup>1</sup> holding about 2,000 people. Nothing quite like them had been known since the days of the Roman Empire, and more than 200 years would have to pass before another city would have so many again in one time. You would go along at about two o'clock in the afternoon, and there was certain to be a performance unless it was a time for worship<sup>2</sup> or a time when there was an outbreak<sup>3</sup> of the plague and everyone was too frightened to come out. The popular theatres such as The Curtain, The Rose and The Swan had to be built in the London suburbs, outside the strict supervision<sup>4</sup> of the London government authorities,<sup>5</sup> because too many people were causing trouble by fighting.

In 1599, Shakespeare and his actors raised the money to build the Globe Theatre, quite near to the others, and this became the home to Shakespeare's theatre company.  
 'Someone at the time said that he had heard 'much' speech of this new playhouse, which is said to be the fairest that ever was in England'. Many of Shakespeare's plays began here, then in 1613 it was set on fire by a spark from a cannon<sup>6</sup> during a performance of Shakespeare's play *Henry VIII*, and it was burnt to the ground. The actors, including Shakespeare himself, paid for it to be rebuilt. The new theatre lasted until 1642, when it was closed again, and it was pulled down in 1644. (And that is part of another story . . . you could try finding out about the Civil War and what the Puritans<sup>7</sup> thought about entertainment; how the Hope Theatre went back to bear-baiting.<sup>8</sup> You can still find Bear Gardens and Rose Alley today.)

There are only a few drawings of the theatres that survive from those times, and we can only guess at some of the details. Sometimes, however, there are tantalising<sup>9</sup> clues.<sup>10</sup> The contract for the Fortune Theatre of 1600 says that it should be a copy of the Globe; the writer even refers to a

diagram that he is including. The diagram has never been found! But in 1989, something very exciting happened: the remains of both the Globe and Rose Theatres were discovered, though the Rose Theatre is now buried under a new office block. A new Globe Theatre has been built, 200 metres from the site of Shakespeare's Globe, by people who love Shakespeare's work and who were determined that you should see for yourself what his theatre may have looked like. Using green oak,<sup>1</sup> lime<sup>2</sup> and plaster,<sup>3</sup> and bricks moulded<sup>4</sup> to the same size as Shakespeare's day, it is the first thatched<sup>5</sup> building in central London since the Great Fire of 1666.

We know that in Shakespeare's Globe the main stage jutted<sup>6</sup> out like a big platform into the unroofed 'yard' where many of the audience stood, and there was a trap-door through which actors playing ghosts<sup>7</sup> and spirits rose and disappeared. There were no 'wings' (the sides of a modern stage from which actors come on today), but doors at the back. Most theatres had two or three levels for the actors to use, and one might be an 'inner stage' on top of a curtained 'discovery' space at the back of the main stage. Characters could hide there, or 'eavesdrop'<sup>8</sup> on conversations taking place up front on the main stage. Musicians often played at the very top. A hut on the roof contained machinery for sound effects and various special effects such as the lowering and raising of a character playing a god. Three tiers<sup>9</sup> of galleries<sup>10</sup> enclosed<sup>11</sup> the yard, and the Globe was probably round or hexagonal (six-sided).

So it was all very different from today. If you were taken back in a time machine, it would seem almost frighteningly different. The press of the crowd; the noise; the lack of safety regulations – what if you had been at the Globe on the night of the fire? Do you think you might have got out alive? But for Shakespeare's audiences,

this was the theatre. They got by without complicated<sup>1</sup> scenery and magical lighting, and his language gave the people their clues as to time and place. For example, when the Fairy King, Oberon, meets Queen Titania in *A Midsummer Night's Dream*, he says, 'Ill met by moonlight, proud Titania!' and he asks her, 'How long within this wood intend<sup>2</sup> you stay?' Perhaps torches<sup>3</sup> might be used to suggest the dark, and a table or a bed might be carried on if needed, but Shakespeare's words brought on the night, and painted the backdrops of castles and forests and wild heathland.<sup>4</sup> When he wanted to menace<sup>5</sup> you with the magic power of someone like Oberon, Titania could cry that the winds in revenge<sup>6</sup> for his anger have 'sucked up<sup>7</sup> from the sea contagious<sup>8</sup> fogs' and the moon, 'the governess<sup>9</sup> of floods,<sup>10</sup> pale in her anger, washes all the air, that rheumatic<sup>11</sup> diseases do abound<sup>12</sup>'. The audience's imagination could get to work with such a description. In this important way, nothing has changed.



## P5. Shakespeare's theatre

### 莎士比亚剧院简介

1. interval/'intəvəl/n. (主英)幕间休息
2. jostle/'dʒɔsl/vt. 挤;推
3. weave/wi:v/vt. (尤指为避让障碍物而)使迂回行进
4. relieve/'ri:li:v/vt. 缓解,减轻;解除;使得到解脱  
relieve oneself 排泄,方便
5. bucket/'bʌkɪt/n. (美俚)便桶
6. arch/ɑ:tʃ/vi. 拱起,成弓形
7. cram vt. 把……挤满
8. enviously/'enviəslɪ/adv. 嫉忌地;羡慕地
9. luxuriously/lʌg'zjuəriəsli/adv. 十分舒适地
10. isolation/'aɪsə'leɪʃən/n. 隔离;分离
11. dim vt. 使暗淡
12. costume/'kɒstjʊ:m/n. 戏装

## P6.

1. amphitheatre/'æmfɪθiətrə/n. 圆形(露天)剧场
2. worship/'wɔ:ʃɪp/n. 敬神;敬神活动
3. outbreak/'aʊtbreɪk/n. (疾病、虫害等的)突然发生
4. supervision/'sju:pə'vɪʒən/n. 监督;管理;指导
5. authority/ɔ:'θɒrəti/n. [authorities]当局,官方
6. cannon/'kænən/n. 大炮,火炮
7. Puritan/'pjʊərɪtən/n. 【宗】清教徒(基督教新教徒中的一派,16世纪中叶起源于英国,主张简化宗教礼仪,提倡勤俭清洁的生活)
8. bear-baiting/'beɪə'beɪtɪŋ/n. 纵狗斗熊(昔时一种取乐方式,熊由链条拴住)
9. tantalising(主英)  
= tantalizing/'tæntəlaɪzɪŋ/ adj. 引起好奇心的