

英文名篇鉴赏金库

(戏剧卷)

辜正坤 主编
刘 昊 编著

天津人民出版社

图书在版编目(CIP)数据

英文名篇鉴赏金库·戏剧卷/辜正坤主编;刘昊编著
天津:天津人民出版社,2005.4
ISBN 7-201-04983-6

I.英… II.①辜…②刘… III.英语—语言读物
IV.H319.4

中国版本图书馆CIP数据核字(2005)第012499号

天津人民出版社出版

出版人:刘晓津

(天津市西康路35号 邮政编码:300051)

邮购部电话:(022)23332446

网址: <http://www.tjrm.com.cn>

电子信箱: tjrmchbs@public.tpt.tj.cn

迁安万隆印刷有限责任公司印刷 新华书店经销

*

2005年4月第1版 2005年4月第1次印刷

850×1168毫米 32开本 8.875印张 2插页

字数:250千字 印数:1—3,000

定 价:19.00元

编 前 小 引

刻 昊

戏剧常被用来比拟人生，正如《威尼斯商人》里忧郁的安东尼奥说，“a stage where every man must play a part”。剧中世界异彩纷呈，如生活一样，非悉心体味不能得其妙趣。因而，要充分享受戏剧作品的美感与震撼力，则非细读原文不可。即便在信息图像化、直观化趋势正浓的当代环境中，在案头把玩异国名剧，仍有其不减的魅力。

然而，自从中世纪英国戏剧从教堂的仪式中萌芽，不同时期、不同风格的英语戏剧作品各具特色，难以简单决定取舍。只能撷取情节最富感染力，语言最堪玩味的十余篇片段，以饕读者。它们出自英、美、爱尔兰的戏剧珍品（其中《俄狄浦斯王》为古希腊戏剧的英译版本，因考虑古希腊戏剧的巨大影响，故选入）。这些剧作家多为中国观众所熟知，如莎士比亚在引入中国后的一百年来拥有广大读者，萧伯纳、王尔德等名字也属耳熟能详；有些作品的情节也不陌生，如浮士德把灵魂出卖给魔鬼，卖花女脱胎换骨宛如贵妇人；还有些当代剧作家的作品曾激起中国观众的强烈兴趣，如《等待戈多》与《推销员之死》。但是直接阅读剧本原文仍不十分便利。本书的注释，在参考、对比了国内外多种注释的基础上，力求简明通俗，愿能解决读者在语言和文化背景方面遇到的障碍，同时减轻阅读的负担，更多地欣赏原作的艺术性。

中国读者阅读英文戏剧，虽然缺少语言上的便利，却有

着独特的视角。站在中国的文化背景和审美习惯上品味英文戏剧,感受其间的相通、相似和互异、互补,将得到很多惊喜。对作品的欣赏本来见仁见智,本书每一选段伴有一篇“作品赏析”,不是对欣赏方式的规定和指引,而是把我在选编时重读剧本的感受,提供给读者。在共同欣赏佳作的过程中,我愿与读者对话,而不是请读者听编者独白。

英语戏剧既是我的专业研究方向,也是个人爱好。希望这本选集能给有共同爱好的读者提供方便。准备书稿的过程也是我的一次学习过程,对于书中的错误和不足,盼望读者批评指正。在编写过程中,天津人民出版社特意约请我的博士生导师辜正坤老师对全书提出指导意见。解鸿茹编辑不辞辛苦地多次和我商量稿件问题。王钧先生为我的编注提供了很多帮助。在此向他们表示感谢。

2005年初春于北京大学中关园

目 录

Sophocles 索福克里斯	
.....	(1)
Oedipus Rex 《俄狄蒲斯王》	
.....	(2)
Christopher Marlowe 克里斯托弗·马洛	
.....	(13)
Doctor Faustus 《浮士德》	
.....	(14)
William Shakespeare 威廉·莎士比亚	
.....	(43)
Hamlet 《哈姆雷特》	
.....	(44)
King Lear 《李尔王》	
.....	(73)
The Merchant of Venice 《威尼斯商人》	
.....	(106)
Richard Brinsley Sheridan	
理查德·布林斯利·夏里丹.....	(135)
The School for Scandal 《造谣学校》	
.....	(136)
Oscar Wilde 奥斯卡·王尔德	
.....	(155)
An Ideal Husband 《理想丈夫》	
.....	(156)
The Importance of Being Earnest	
《不可儿戏》.....	(201)

Bernard Shaw 萧伯纳	
.....	(233)
Pygmalion 《卖花女》	
.....	(234)
Eugene O'Neill 尤金·奥尼尔	
.....	(249)
Desire Under the Elms	
《榆树下的欲望》.....	(250)
Samuel Beckett 萨缪尔·贝克特	
.....	(258)
Waiting for Godot 《等待戈多》	
.....	(259)
Arthur Miller 阿瑟·米勒	
.....	(269)
Death of a Salesman 《推销员之死》	
.....	(270)

Sophocles

索福克里斯

(公元前 496 ~ 公元前 406)

古希腊戏剧家，出生于雅典西北部的克罗诺斯，受过良好的教育，多才多艺，自幼嗓音、体态俱佳。索福克里斯一生平静，却用荡气回肠的笔调写尽了人世的悲苦。

公元前六至四世纪是古希腊戏剧的繁盛时期。随着雅典的政治经济权利的增长，它也成了戏剧演出的沃土。当时的雅典卫城建有露天剧场，每年举办戏剧比赛。索福克里斯生活在雅典的鼎盛时期，与埃斯库罗斯、欧里庇德斯并称古希腊三大戏剧家。他是在古希腊的戏剧比赛中获奖次数最多的戏剧家，从 27 岁参加悲剧竞赛开始，共得奖 24 次。他首次参加竞赛就战胜了著名的戏剧家埃斯库罗斯。

索福克里斯既是著名悲剧家，也是有名的政治家。他很受雅典人的尊敬，曾当选雅典十将军之一。其政治立场是温和的民主派。他的戏剧作品带有很浓厚的政治色彩，显示了他对个人与城邦关系有过深入的思考。

据记载索福克里斯的全部戏剧作品数量超过一百二十部。他身后留下七部完整的悲剧，约九十篇戏剧或诗作的片段。他最著名的作品是俄狄浦斯三部曲：《俄狄浦斯》(Oedipus Rex)，《克罗诺斯的俄狄浦斯》(Oedipus at Colonus)和《安蒂格涅》(Antigone)，这三部剧的创作历时 30 年。索福克里斯曾精读《荷

马诗史》，他的很多作品都取材于《伊利亚特》和《奥德赛》。

索福克里斯对当时的悲剧艺术做出了改革。在他之前的戏剧家都是自编自演，然而索福克里斯从未做过演员。他把舞台上的歌队从 50 人裁减到了 15 人，增加了彩色布景、道具，并在悲剧传统的两个演员之外加入了第三个演员。它侧重描写人的个性，使人物的鲜明性格成为戏剧的动力。亚理士多德曾把《俄狄浦斯王》作为悲剧艺术的典范来赞美。

Oedipus Rex 《俄狄浦斯王》

Oedipus Rex Scene 3 《俄狄浦斯王》第 3 场

【作品赏析】

古希腊戏剧是西方戏剧的源头。希腊悲剧起源于祭祀庆典仪式，最初只有一个演员与歌队对话，扮演几个角色，日后埃斯库罗斯和索福克里斯把演员数目增加到两个和三个。亚理士多德给悲剧下的定义是：对一个严肃、完整、有一定长度的行动的模仿；它的媒介是语言，具有各种悦耳之音，分别在剧的各部分使用；模仿方式是借人物的动作表达，而不是采用叙述法，借引起怜悯与恐惧来使这种情感得到净化(catharsis, 另译“宣泄”)。

《俄狄浦斯王》是希腊悲剧的代表作。原剧为希腊文，此处所选的版本由 Dudley Fitts 和 Robert Fitzgerald 译成英语。这是一部荡气回肠的命运悲剧。阿波罗的神谕预言，Oedipus 命中将要杀父娶母。为逃避这滔天大罪，Oedipus 浪迹异邦，偶然杀死 Thebes 的老国王 Laios。他来到 Thebes，猜出了狮身人面的怪兽的密语，解救了 Thebes，于是继承王位，娶原来的王后为妻。几十年后，Thebes 发生瘟疫，神谕告诉众人必须惩办杀死前任国王的凶手，才能消除瘟疫。Oedipus 苦苦查访，终于发现凶手就是自己，多年前为避神谕而逃离的只是自己的养父母，被杀死的前国王 Laios 是自己生父，而妻子就是自己的亲生母亲。Oedipus 刺瞎了自己的双眼，把自己放逐。

这一选段表现了 Oedipus 发现真相的过程。他养父母国度的来使说出 Oedipus 不是养父母的亲生子, Oedipus 接连追问, 最后 Laios 的一位老奴仆证实 Oedipus 过去的母亲, 即现在的妻子曾把一个婴儿交给自己, 那就是今天的 Oedipus。他曾经嘲讽的神谕终于被证实了。

在《俄狄浦斯王》中, 转折点是主人公由不知到知的醒悟, 即“发现”。一旦发现真相, 主人公的命运发生了突变。情节的“突转”和“发现”几乎是同时出现的。亚理士多德认为, 发现如果和突转同时出现, 则是最好的“发现”, 能引起怜悯或恐惧之情。《俄狄浦斯王》的突转和发现表现出了巨大的悲剧效果。

古希腊悲剧常表现一种人和命运的强烈冲突, 而命运是人无法抗拒、不能逃脱的。尽管人不能战胜命运, 悲剧的主人公具有英雄主义精神, 他们与命运的抗争产生一种壮美的效果。

后代心理学以 Oedipus 的名字命名了一个心理学概念 Oedipus complex(俄狄浦斯情结), 即男孩潜意识中的依恋母亲、取代父亲的冲动。

【精彩对白】

Oedipus:

I tell you, I fear the oracle may come true.

Messenger:

And guilt may come upon you through your parents?

Oedipus:

That is the dread that is always in my heart.

Messenger:

Can you not see that all your fears are groundless?

Oedipus:

Groundless? Am I not my parents' son?

Messenger:

Polybos was not your father.

Oedipus:

Not my father?

Messenger:

No more your father than the man speaking to you.

Oedipus:

But you are nothing to me!

Messenger:

Neither was he.

Oedipus:

Then why did he call me son?

Messenger:

I will tell you; Long ago he had you from my hands, as a gift.

Oedipus:

Then how could he love me so, if I was not his?

Messenger:

He had no children, and his heart turned to you.

Oedipus:

What of you? Did you buy me? Did you find me by chance?

Messenger:

I came upon you in the woody vales of Kithairon.

Oedipus:

And what were you doing there?

Messenger:

Tending my flocks.

Oedipus:

A wandering shepherd?

Messenger:

But your savior, son, that day.

Oedipus:

From what did you save me?

Messenger:

Your ankles should tell you that.

Oedipus:

Ah, stranger, why do you speak of that childhood pain?

Messenger:

I pulled the skewer that pinned¹ your feet together.

Oedipus:

I have had the mark as long as I can remember.

Messenger:

That was why you were given the name you bear.

Oedipus:

God! Was it my father or my mother who did it?

Tell me!

Messenger:

I do not know. The man who gave you to me.

Can tell you better than I.

Oedipus:

It was not you that found me, but another?

Messenger:

It was another shepherd gave you to me.

Oedipus:

Who was he? Can you tell me who he was?

Messenger:

I think he was said to be one of Laios' people.

Oedipus:

You mean the Laios² who was king here years ago?

Messenger:

Yes; King Laios; and the man was one of his herdsman.

Oedipus:

Is he still alive? Can I see him?

Messenger:

These men here

Know best about such things.

Oedipus:

Does anyone here

Know this shepherd that he is talking about?

Have you seen him in the fields, or in the town?

If you have, tell me. It is time things were made plain.

Choragos:

I think the man he means is that same shepherd
You have already asked to see. Iokaste perhaps
Could tell you something.

Oedipus:

Do you know anything
About him, Lady? Is he the man we have summoned?
Is that the man this shepherd means?

Iokaste:

Why think of him?
Forget this herdsman. Forget it all.
This talk is a waste of time.

Oedipus:

How can you say that,
When the clues to my true birth are in my hands?

Iokaste:

For God's love, let us have no more questioning!
Is your life nothing to you?
My own is pain enough for me to bear.

Oedipus:

You need not worry. Suppose my mother a slave,
And born of slaves: no baseness can touch you.

Iokaste:

Listen to me, I beg you: do not do this thing!

Oedipus:

I will not listen; the truth must be made known.

Iokaste:

Everything that I say is for your own good!

Oedipus:

My own good

Snaps my patience, then; I want none of it.

Iokaste:

You are fatally wrong! May you never learn who you are!

Oedipus:

Go, one of you, and bring the shepherd here.

Let us leave this woman to brag³ of her royal name.

Iokaste:

Ah, miserable!

That is the only word I have for you now.

That is the only word I can ever have.

(*Exit into the palace.*)

Choragos:

Why has she left us, Oedipus? Why has she gone

In such a passion of sorrow? I fear this silence:

Something dreadful may come of it.

Oedipus:

Let it come!

However base my birth, I must know about it.

The Queen, like a woman, is perhaps ashamed

To think of my low origin. But I

Am a child of Luck; I can not be dishonored.

Luck is my mother; the passing months, my brothers,

Have seen me rich and poor.

If this is so,

How could I wish that I were someone else?

How could I not be glad to know my birth?

.....

Oedipus Rex Scene 4
《俄狄浦斯王》第4場

Oedipus:

Sirs; though I do not know the man,
I think I see him coming, this shepherd we want:
He is old, like our friend here, and the men
Bringing him seem to be servants of my house.
But you can tell, if you have ever seen him.

(*Enter Shepherd escorted by Servants.*)

Choragos:

I know him, he was Laios' man. You can trust him.

Oedipus:

Tell me first, you from Corinth: is this the shepherd
We were discussing?

Messenger:

This is the very man.

Oedipus(*to Shepherd*):

Come here. No, look at me.
You must answer
Everything I ask. — You belonged to Laios?

Shepherd:

Yes; born his slave, brought up in his house.

Oedipus:

Tell me; what kind of work did you do for him?

Shepherd:

I was a shepherd of his, most of my life.

Oedipus:

Where mainly did you go for pasturage⁴?

Shepherd:

Sometimes Kithairon, sometimes the hills near-by.

Oedipus:

Do you remember ever seeing this man out there?

Shepherd:

What would he be doing there? This man?

Oedipus:

This man standing here. Have you ever seen him before?

Shepherd:

No. At least, not to my recollection.

Messenger:

And that is not strange, my lord. But I'll refresh
His memory: he must remember when we two
Spent three whole seasons together, March to September,
On Kithairon or thereabouts. He had two flocks;
I had one. Each autumn I'd drive mine home
And he would go back with his to Laios' sheepfold. —
Is this not true, just as I have described it?

Shepherd:

True, yes; but it was all so long ago.

Messenger:

Well, then: do you remember, back in those days,
That you gave me a baby buy to bring up as my own?

Shepherd:

What if I did? What are you trying to say?

Messenger:

King Oedipus was once that little child.

Shepherd:

Damn you, hold your tongue!

Oedipus:

No more of that!

It is your tongue needs watching, not this man's.

Shepherd:

My king, my master, what is it I have done wrong?

Oedipus:

You have not answered his question about the boy.

Shepherd:

He does not know... He is only making trouble...

Oedipus:

Come, speak plainly, or it will go hard with you.

Shepherd:

In God's name, do not torture an old man!

Oedipus:

Come here, one of you; bind his arms behind him.

Shepherd:

Unhappy king! What more do you wish to learn?

Oedipus:

Did you give this man the child he speaks of?

Shepherd:

I did.

And I would to God I had died that very day.

Oedipus:

You will die now unless you speak the truth.

Shepherd:

Yet if I speak the truth, I am worse than dead.

Oedipus (*to Attendant*):

He intends to draw it out, apparently—

Shepherd:

No! I have told you already that I gave him the boy.

Oedipus:

Where did you get him? From your house?

From somewhere else?

Shepherd:

Not from mine, no. A man gave him to me.

Oedipus:

Is that man here? Whose house did he belong to?

Shepherd:

For God's love, my king, do not ask me any more!

Oedipus:

You are a dead man if I have to ask you again.

Shepherd:

Then... Then the child was from the palace of Laios.

Oedipus:

A slave child? or a child of his own line?

Shepherd:

Ah, I am on the brink of ⁵dreadful speech!

Oedipus:

And I of dreadful hearing. Yet I must hear.

Shepherd:

If you must be told, then...

They said it was Laios' child;

But it is your wife who can tell you about that.

Oedipus:

My wife—Did she give it to you?

Shepherd:

My lord, she did.

Oedipus:

Do you know why?

Shepherd:

I was told to get rid of it.

Oedipus:

Oh heartless mother!

Shepherd:

But in dread of prophecies...

Oedipus: