

UNIT

2

William Shakespeare (1564–1616)

威廉·莎士比亚

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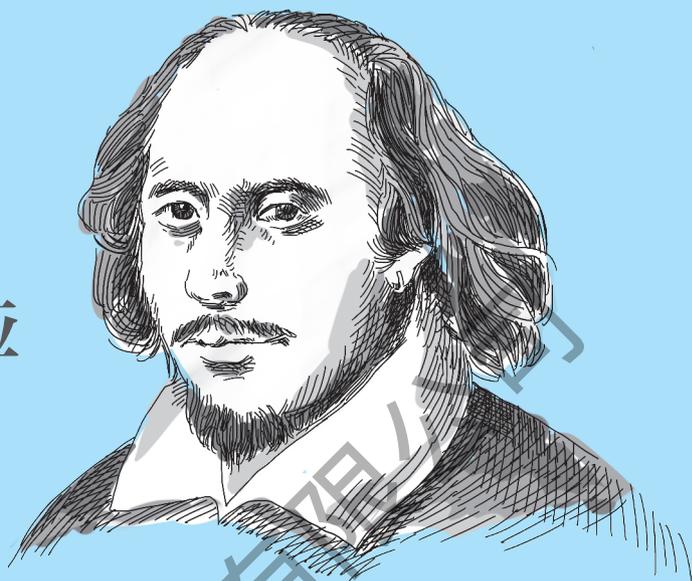




William Shakespeare

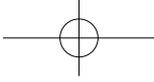
(1564–1616)

威廉·莎士比亚



作者简介

威廉·莎士比亚 (William Shakespeare, 1564—1616)，剧作家，诗人。生于英格兰埃文河畔的斯特拉福德镇 (Stratford-upon-Avon)，并在那里度过童年和青少年时期。1586 年前后离开故乡，前往伦敦，在剧场做过一段时间杂活，后来开始参与出演一些不太重要的角色。从 1590 年起至 1613 年，他一共创作了 38 部（另一说 39 部）戏剧，包括喜剧、编年史剧、悲剧、传奇剧等，最著名的戏剧包括《罗密欧与朱丽叶》(Romeo and Juliet, 1595)、《威尼斯商人》(The Merchant of Venice, 1596)、《亨利四世 (上篇)》(Henry IV, Part I, 1597)、《第十二夜》(Twelfth Night, 1601)、《哈姆雷特》(Hamlet, 1601)、《奥赛罗》(Othello, 1604)、《李尔王》(King Lear, 1605)、《麦克白》(Macbeth, 1606)、《冬天的故事》(Winter's Tale, 1610)、《暴风雨》(The Tempest, 1611) 等。莎士比亚还创作了 154 首十四行诗和 2 首长诗。1613 年，莎士比亚返回故乡，3 年后病逝。莎士比亚的同时代戏剧家本·琼森 (Ben Jonson, 1572—1637) 的“他不属于一个时代，而是属于永远”的赞词，多少表达了数百年来莎士比亚在世界文明和文学中的地位。



Hamlet

《哈姆雷特》

■ 内容提要

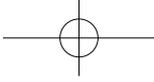
丹麦国王刚刚去世，在国外求学的王子哈姆雷特回国奔丧，参加的却是母后与叔父克劳迪斯（Claudius）的婚礼。模样似先王的鬼魂在夜间出现，告诉哈姆雷特是克劳迪斯阴谋杀害了他。哈姆雷特立志为父复仇。他开始装疯，有意疏远恋人奥菲莉娅（Ophelia）；他请来戏班，按他所写的剧本演出王后与情夫合谋杀害国王的故事，以刺探克劳迪斯的反应。后者有所警觉，便派人将哈姆雷特送往英国，并指使差人带信，让英王处决哈姆雷特。但阴谋败露，哈姆雷特回国，得知奥菲莉娅因失恋精神失常溺水而亡。奥菲莉娅的哥哥雷厄提斯（Laertes）愤怒地提出与哈姆雷特决斗，而克劳迪斯则为两人安排了一场击剑比赛，设计让雷厄提斯用沾了毒药的剑将哈姆雷特刺死。比赛中，哈姆雷特被毒剑刺中，雷厄提斯也受了致命伤，王后误喝了克劳迪斯为哈姆雷特准备的毒酒身亡。雷厄提斯临死前说出真相，哈姆雷特杀死了克劳迪斯后也最终死去。

■ 赏析

《哈姆雷特》大约完成于1601年。它首先是一出情节跌宕起伏的复仇悲剧，其中最引人入胜的就是哈姆雷特的“犹豫”：他一再拖延复仇的行动，直到剧情发展的最后关头。戏剧一开始，就有鬼魂出现，把克劳迪斯谋害先王的事告诉哈姆雷特，一场复仇如箭在弦上。然而，哈姆雷特担心这是“魔鬼”作怪，或是因自己丧父引起的忧郁所致，所以没有轻信鬼魂之言，而是试图通过观察克劳迪斯对一出“戏中戏”的反应来确定他是否就是元凶。他本可以乘克劳迪斯忏悔时将他杀死，却又出于宗教考虑，不愿在此时下手，把对方送入天堂。直到他和雷厄提斯比剑，母后误喝了克劳迪斯原为他准备的毒酒死去，他才奋力劈出复仇的一剑，自己也最终在这场血腥的复仇中倒下。

莎士比亚在《哈姆雷特》中，塑造了许多栩栩如生、令人难忘的人物形象：深邃、忧郁、爱憎分明的哈姆雷特，忠于友情、真诚正直的贺拉修（Horatio），痴情柔弱的奥菲莉娅，自信可笑却又不乏世俗智慧的波洛涅斯（Polonius），阴险狡诈的克劳迪斯，甚至包括那两个在别人的坟头插科打诨的掘墓人，都是世界文学宝库中形象分明的人物角色。

不过，真正构成《哈姆雷特》精华部分的，是剧中哈姆雷特十余段或长或短的“独白”（soliloquy）。它们全面而完整地勾画了悲剧主人公的心路历程，反映了当时人们对社会、人生、自我、正义与腐败、美好与丑恶等的思考，也正是这些独白，使《哈姆雷特》具备了深刻的人文主义精神和深邃的思想，超越了同时代一般意义上的复仇悲剧。



选篇出自第3幕第1场，是数百年来《哈姆雷特》中最为脍炙人口的独白之一。哈姆雷特听到父亲的死讯、得知母亲与克劳迪斯迅速成婚的消息之后万分震惊，又无法采取任何手段为父亲复仇，便立刻想到以自杀来了却一切烦恼和痛苦。可一想到人死虽如同睡眠，进入的却是一个有去无回的未知境界，哈姆雷特便开始犹豫不决，不知到底该怎么办了。选段反映了西方传统中人对“死亡”的好奇沉思和对未知世界的恐惧，这种好奇和恐惧也构成了哈姆雷特“犹豫”的一个重要原因。

Hamlet

(Act 3, Scene 1, lines 55–87)

Hamlet: To be, or not to be¹ — that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune
 Or to take arms against a sea of troubles,
 And by opposing end them². To die — to sleep —
 No more; and by a sleep to say we end
 The heartache, and the thousand natural shocks
 That flesh is heir to³. 'Tis a consummation⁴
 Devoutly to be wish'd. To die — to sleep.
 To sleep — perchance⁵ to dream: ay, there's the rub⁶!
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil⁷,

¹ To be or not to be: 对这句话的理解众说纷纭。主要包括：“生还是死”“生存还是死亡”（认为哈姆雷特此时在考虑是否要自杀的问题）和“是反抗还是屈从”（认为哈姆雷特此时在考虑要不要奋起反抗杀兄篡位的克劳迪斯的问题）。

² 这句话的大意是：是耐心地忍受这样的痛苦和折磨更显得高尚，还是奋起反抗，去终结给人带来痛苦和折磨的原因？

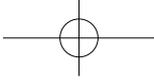
³ That flesh is heir to: 人类注定要承受的（苦难）。

⁴ consummation: （事件、生命的）完成，终结。

⁵ perchance: 即 perhaps, “也许”的意思。

⁶ rub: 这里是 obstacle（阻拦、麻烦）的意思。

⁷ When we have shuffled off this mortal coil: 当我们摈弃了这一切的人生烦恼。



Must give us pause. There's the respect⁸
 That makes calamity of so long life.
 For who would bear the whips and scorns of time,
 Th' oppressor's wrong, the proud man's contumely,
 The pangs of despis'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of th' unworthy takes,
 When he himself might his quietus make
 With a bare bodkin⁹? Who would these fardels¹⁰ bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death —
 The undiscover'd country, from whose bourn
 No traveller returns — puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of¹¹?
 Thus conscience does make cowards of us all,
 And thus the native hue of resolution¹²
 Is sicklied¹³ o'er with the pale cast of thought,
 And enterprises of great pitch¹⁴ and moment
 With this regard their currents turn awry
 And lose the name of action¹⁵.

(1601)

⁸ respect: 这里是“考虑”的意思。

⁹ bare bodkin: 出了鞘的匕首。暗示要用匕首结果自己的性命。

¹⁰ fardels: 重负。

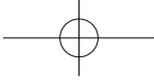
¹¹ fly to others that we know not of: 进入我们所不知晓的地域(暗指死亡)。

¹² native hue of resolution: (人脸上)表示决心的天然色晕(西方通常认为脸色泛红表示人的坚强决心)。

¹³ sicklied: 受到损害; 露出病态(指失去了表示决心的红晕)。

¹⁴ enterprises of great pitch: (对)崇高事业(的追求)。

¹⁵ lose the name of action: 失去了行动的名分; 失去了采取行动的心思。



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Questions

1. Why sleep is so frightening, according to Hamlet, since it can “end” “the heartache and the thousand natural shocks”?
2. Why would people rather bear all the sufferings of the world instead of choosing death to get rid of them, according to Hamlet?
3. What, after all, makes people lose their determination to take action? Please explain in relation to the so-called hesitation of Hamlet.

Romeo and Juliet

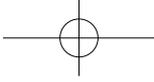
《罗密欧与朱丽叶》

■ 内容提要

《罗密欧与朱丽叶》是莎士比亚创作于 1595 年的一出著名的爱情悲剧。一对出生于两个势不两立的家族的男女青年——罗密欧与朱丽叶——热烈地、不顾一切地相爱了。然而，家族之间的流血仇恨使他们无法将恋情公开。在朱丽叶的乳母的帮助下，两人得以见面，倾诉衷肠；好心的神父又为他们举行了秘密婚礼。可是，罗密欧因失手杀了对方家族中的人而被驱逐出城，朱丽叶的父母又执意要将她嫁给另一贵族青年。在神父的帮助下，朱丽叶喝下药酒，佯装死去，以便被送进家族墓穴后与罗密欧见面。然而，这个消息未能及时报知罗密欧。他进入墓室，以为朱丽叶真已死去，便服毒自杀。朱丽叶醒来，发现罗密欧已死，悲痛中用匕首自杀身亡。年轻恋人的死亡使双方家庭悲痛欲绝，但也使两个家族的仇恨最终化解。

■ 赏析

虽然《罗密欧与朱丽叶》属于莎士比亚的早期作品，但在情节建构、人物刻画和戏剧语言上已显示出较高的技巧。剧情从两人相爱到双双殉情，安排紧凑，跌宕起伏，悬念重重。莎士比亚不但成功刻画了男女主人公的纯真、冲动、痴情、坚定，使罗密欧与朱丽叶的名字和形象成为纯真热烈爱情的代名词，同时也以栩栩如生的笔触，刻画了多嘴而善良的乳母，性情暴烈的提伯尔特（Tybalt），有些老派但善解人意的神父，以及两大家族的家长蒙太古（Montague）与凯普列特



(Capulet) 等性格特征鲜明、令人难忘的人物形象。戏剧中的许多台词片段，文字优美，情感真挚，意象鲜明，成为咏唱爱情的名篇，如第 1 幕第 5 场中罗密欧向朱丽叶表示爱情、试探反应的一段（93 至 106 行），就是一首以求爱为主题的美妙的内嵌十四行诗。

本篇“阳台诉情”选段取自第 2 幕第 2 场。此时，罗密欧来到朱丽叶家的花园，看见了朱丽叶在窗边的剪影，不禁连声感叹。朱丽叶听见窗下有人说话，发现正是自己也已经爱上了的罗密欧，一方面难以抑制对他的爱恋，另一方面又为罗密欧来自敌对家族而感到十分无奈。但是，爱情的力量终于冲破世俗仇恨的阻拦，喷薄而出。这一片段向来被认为是剧中最为脍炙人口的片段之一。

Romeo and Juliet

(Act 2, Scene 2, Lines 1-78)

[Capulet's orchard.]

[Enter Romeo.]

Romeo: He jests at scars that never felt a wound.

[Enter Juliet above at a window.]

But **soft**¹! What light through **yonder**² window breaks?

It is the East, and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou her maid **art**³ far more fair than she.

Be not her maid, since she is envious.

Her **vestal livery**⁴ is but sick and green,

And none but fools do wear it. Cast it off.

It is my lady; O, it is my love!

O that she knew she were!

She speaks, yet she says nothing. What of that?

Her eye discourses⁵; I will answer it.

¹ soft: 这里是“轻声”“轻一点”“别作声”的意思。

² yonder: 远处。

³ art: 相当于现代英语中的“are”。

⁴ vestal livery: 贞女的道服。

⁵ Her eye discourses: 她的眼睛在说话。



I am too bold; 'tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars
As daylight doth⁶ a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand!
O that I were a glove upon that hand,
That I might touch that cheek!

Juliet: Ay me!

Romeo: She speaks.

O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wond'ring eyes
Of mortals⁷ that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

Juliet: O Romeo, Romeo! wherefore art thou Romeo⁸?

Deny thy father and refuse thy name!
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

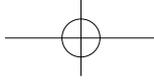
Romeo: [*aside*] Shall I hear more, or shall I speak at this?

Juliet: 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.

⁶ doth: 相当于现代英语中的“does”。

⁷ the white-upturned wond'ring eyes / Of mortals: 凡人充满神奇而仰天注视的目光（仰视时大部分眼白都显露在外面）。

⁸ Wherefore are thou Romeo: 你为什么是（或名叫）罗密欧？



What's Montague? it is nor hand, nor foot,
 Nor arm, nor face, nor any other part
 Belonging to a man. O, be some other name!
 What's in a name? That which we call a rose
 By any other name would smell as sweet.
 So Romeo would, were he not Romeo call'd,
 Retain that dear perfection which he owes
 Without that title. Romeo, doff⁹ thy name;
 And for that name, which is no part of thee,
 Take all myself.

Romeo: I take thee at thy word.

Call me but love, and I'll be new baptiz'd;
 Henceforth I never will be Romeo.

Juliet: What man art thou that thus bescreen'd¹⁰ in night,
 So stumblest on my counsel?

Romeo: By a name

I know not how to tell thee who I am.
 My name, dear saint, is hateful to myself,
 Because it is an enemy to thee.
 Had I it written, I would tear the word.

Juliet: My ears have yet not drunk a hundred words
 Of that tongue's utterance, yet I know the sound.
 Art thou not Romeo, and a Montague?

Romeo: Neither, fair saint, if either thee dislike.

Juliet: How cam'st thou hither, tell me, and wherefore?
 The orchard walls are high and hard to climb,
 And the place death¹¹, considering who thou art,
 If any of my kinsmen find thee here.

⁹ doff: 脱去(衣服等)。

¹⁰ bescreen'd: 被遮蔽了; 被遮掩了。

¹¹ And the place death: 这地方对你就意味着死亡; 你到这里来必死无疑。



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Romeo: With love's light wings did I o'erperch¹² these walls;
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.

Juliet: If they do see thee, they will murther¹³ thee.

Romeo: Alack, there lies more peril in thine eye
Than twenty of their swords! Look thou but sweet,
And I am proof against their enmity.

Juliet: I would not for the world they saw thee here.

Romeo: I have night's cloak to hide me from their sight;
And but thou love me, let them find me here.

My life were better ended by their hate
Than death prorogued, wanting of thy love¹⁴.

(1595)

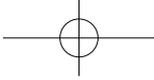
Questions

1. What does Romeo compare Juliet to in the beginning lines of the selection?
2. What is Romeo and Juliet's attitude towards being a Montague or a Capulet?
3. What does Romeo mean when he says "Look thou but sweet, / And I am proof against their enmity"?

¹² o'erperch: 爬过去; 飞过去。

¹³ murther: 即“谋杀”(murder)。

¹⁴ My life were better ended by their hate / Than death prorogued, wanting of thy love: 宁愿让他们的仇恨来结束我的生命, 也不愿(在)没有你的爱(的情况下)而在死亡中延续下去。



Sonnet 18

《十四行诗之 18》

■ 内容提要

1589 至 1598 年间，莎士比亚创作了 154 首十四行诗，其主题多为感叹人生、歌颂友谊、宣示爱情，也有一些批评当时的社会现象。第 15、16 首集中表达了他希望战胜时间这一“血淋淋的魔王”，要为了友情和爱情“和时光争持”，并认为美的诗歌就是战胜时间、战胜死亡的武器；在他歌颂友情和爱情的诗篇中，友情和爱情时常难以明确区分，而且还时有对友情的珍惜超过对爱情的追求的意味（如第 40、41、42 首等）；而第 66 首诗则明确地表达了莎士比亚对社会上黑暗和腐败现象的愤怒和批判。下面的选篇是十四行诗第 18 首，是莎士比亚十四行诗中广泛传诵的一首。

■ 赏析

十四行诗第 18 首是莎士比亚的名篇之一。对于诗的对象“你（thee/thou）”，到底是诗人的友人还是情人，历来众说纷纭。诗的开头，诗人问要不要把“你”比作英格兰美丽的夏天，但立即自己回答，这样的比喻远不够描绘“你”的美好。接着，诗人讲述了夏天不如“你”的原因：夏天时有大风（不够温和），为时太短（不能延续），阳光时时被乌云遮掩（不能常见），等等。随后，诗人笔锋一转，认为“你”之所以胜过夏天，是因为你之不朽，而这不朽，恰好来自“我”美丽的诗篇。因此从一定意义上说，诗中的“你”可以是女性（爱情使美丽永存），也可以是男性（友情使美好永存），甚至可以是抽象意义上的“爱”或“美”。无论“你”是谁，是指什么，都在诗人的诗章中得以永存。

Sonnet 18

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate¹:
 Rough winds do shake the darling buds of May,

¹ temperate: 温和，柔和。



- And summer's lease² hath all too short a date.
- 5 Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines³,
By chance or nature's changing course untrimmed;
But thy eternal summer shall not fade,
- 10 Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade⁴,
When in eternal lines to time thou grow'st⁵:
So long as men can breathe or eyes can see,
So long lives this⁶, and this gives life to thee.

(1609)

Questions

1. How does the poet answer the question he puts forth in the first line?
2. What makes the poet think that "thou" can be more beautiful (fair) than summer and immortal?

■ 比较视野

1. 我国明代剧作家汤显祖（1550—1616）和莎士比亚是 16 世纪与 17 世纪之交东西方剧坛上的两颗巨星，巧合的是他们都在 1616 年去世。恩格斯 1859 年在《致斐·拉萨尔》中提出要“注意莎士比亚在戏剧发展史上的意义”。汤显祖创作的“临川四梦”（《牡丹亭》《南柯记》

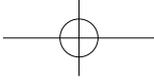
² lease: 租赁期。此处指夏天延续的时间。

³ every fair from fair sometime declines: 前一个“fair”指“美貌之人”，后一个“fair”指“美貌”或“美丽”。decline: 衰败，衰落；变得不那么美丽。全句的意思是：再美的美人其美貌也要褪色。

⁴ Nor shall death brag thou wander'st in his shade: 死亡也无法夸口说把你笼罩在自己的阴影之下。

⁵ When in eternal lines to time thou grow'st: 当你使自己融入了永恒的时间。lines 指诗人的诗行，全句有“美在永恒的诗行中永生”之意。

⁶ this: “这”，指“诗歌”。



- 《邯郸记》《紫钗记》)对同时代中国的剧作家和后代剧人产生了深广影响。请分析比较两位戏剧大师的戏剧艺术成就,思考他们作出的泽惠人类的卓越贡献。
2. 《梁山伯与祝英台》是中国古代民间四大爱情故事之一。梁山伯与祝英台常被比作中国版的罗密欧与朱丽叶。请分析思考这两个中外爱情悲剧故事所蕴含的人文主义精神和不同文化传统型塑的悲剧观。



拓展阅读

“*What a piece of work is a man! How noble in reason, how infinite in faculty, in form and moving how express and admirable, in action how like an angle, in apprehension how like a god! The beauty of the world, the paragon of animals — and yet, to me, what is this quintessence of dust?*

— William Shakespeare

