

<<二十世纪英国戏剧>>

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### 前言

北京大学出版社自2005年以来已出版《语言与应用语言学知识系列读本》多种,为了配合第十一个五年计划,现又策划陆续出版《21世纪英语专业系列教材》。

这个重大举措势必受到英语专业广大教师和学生的欢迎。

作为英语教师。

最让人揪心的莫过于听人说英语不是一个专业,只是一个工具。

说这些话的领导和教师的用心是好的。

为英语专业的毕业生将来找工作着想.因此要为英语专业的学生多多开设诸如新闻、法律、国际商务、经济、旅游等其他专业的课程。

但事与愿违,英语专业的教师们很快发现,学生投入英语学习的时间少了,掌握英语专业课程知识甚微,即使对四个技能的掌握也并不比大学英语学生高明多少,而那个所谓的第二专业在有关专家的眼中只是学到些皮毛而已。

英语专业的路在何方?

有没有其他路可走?

这是需要我们英语专业教师思索的问题。

中央领导关于创新是一个民族的灵魂和要培养创新人才等的指示精神。

让我们在层层迷雾中找到了航向。

显然,培养学生具有自主学习能力和能进行创造性思维是我们更为重要的战略目标,使英语专业的人才更能适应21世纪的需要.迎接21世纪的挑战。

如今,北京大学出版社外语部的领导和编辑同志们,也从教材出版的视角探索英语专业的教材问题,从而为贯彻英语专业教学大纲做些有益的工作,为教师们开设大纲中所规定的必修、选修课程提供各种教材。

“21世纪英语专业系列教材”是普通高等教育“十一五”国家级规划教材和国家“十一五”重点出版规划项目《面向新世纪的立体化网络化英语学科建设丛书》的重要组成部分。

这套系列教材要体现新世纪英语教学的自主化、协作化、模块化和超文本化,结合外语教材的具体情况,既要解决语言、教学内容、教学方法和教育技术的时代化,也要坚持弘扬以爱国主义为核心的民族精神。

因此,今天北京大学出版社在大力提倡专业英语教学改革的基础上。

编辑出版各种英语专业技能、英语专业知识和相关专业课程知识的教材,以培养具有创新性思维的和具有实际工作能力学生,充分体现了时代精神。

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### 内容概要

本书作者力图描摹那发生在昨天英戏丹青上的跌宕起伏，和读者一起坐观云卷云舒，共仰那高过云端的一片灿烂。

二十世纪英国文学之大事莫过于英戏的繁荣，先是爱尔兰戏剧的复兴和萧伯纳经典的诞生，之后便是约翰·奥斯本的《愤怒的回顾》谱写了戏剧史上的神话，也由此揭开了英国戏剧连绵半个世纪波澜壮阔的画卷——阿诺德·威斯克、爱德华·邦德、哈罗德·品特、霍华德·布伦顿、大卫·埃德伽、大卫·海尔和汤姆·斯托帕特、卡里尔·丘吉尔——由莎氏代表的文艺复兴仿佛看到了可与自己对峙的群峰。

透过对四个阶段十二位剧作家及作品的介绍和评述，本书作者力图描摹那发生在昨天英戏丹青上的跌宕起伏，和读者一起坐观云卷去舒，共仰那高过云端的一片灿烂。

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书籍目录

Pre-War British Drama Chapter 1 Pre-War British Drama Chapter 2 George Bernard Shaw: Pygmalion  
Chapter 3 John Millington Synge: The Tinker's Wedding "New Drama" and the First Wave Chapter 4  
Post-1956 "New Drama" and the First Wave Chapter 5 John Osborne: Look Back in Anger Chapter 6 Arnold  
Wesker: Chicken Soup with Barley Chapter 7 Edward Bond: Lear Chapter 8 Harold Pinter: The Dumb  
Waiter The Second Wave Chapter 9 The Second Wave of Post-war British Drama Chapter 10 Tom Stoppard:  
Rosencrantz and Guildenstern Are Dead Chapter 11 Howard Brenten: The Romans in Britain Chapter 12  
David Hare: Skylight Women Dramatists Chapter 13 Women Dramatists after 1970s and Alternative theatres  
Chapter 14 Caryl Churchill: Vinegar Tom Chapter 15 Sarah Kane: Blasted Selective Bibliography

## 章节摘录

The play is built on the title character Christy Mahon, a hapless but likeable young man, who thinks he has killed his father in a fight and escapes to a remote part of north Mayo. The local publican, Micheal James, allows him to remain as a potboy to safeguard his daughter, Pegeen Mike, while he attends a wake. Pegeen Mike, an attractive, strong-willed, and quick-tempered young woman, falls in love with Christy, much to the indignation of her cousin and would-be suitor Shawn Keogh. Like Michael Dara in *The Shadow of the Glen*, Keoghs character, weak, cowardly and in thrall to the Catholic church in the form of the local priest, forms a sharp contrast to Christy as Synge's embodiment of the "rampant, double-chinned vulgarity" that he observed on his travels in the west of Ireland. Pegeen Mike draws from Christy the confession that he has killed his father with the blow of "a loy." This news spreads like wildfire among the tightly policed community of the peninsula. Christy's romantic tale of parricide makes him a hero among the local women, being pursued not only by Pegeen but also Widow Quin who remains loyal to him to the end. Christy's valor at the local sports in winning the horse race on the strand confirms his role as a hero and makes him truly "the playboy of western world." But then, Old Mahon, Christy's father, shows up with a bandaged head and exposes him. The villagers give up their embrace of Christy, and turn upon their hero despite his offer to "slay his da" a second time. Pegeen leads them in the effort to bring him to due process of the law. Appalled by seeing Pegeen turn on him, Christy escapes from their clutches and tames his bullying father. Then the father and son wander off together from the stage, leaving Pegeen disappointed and protesting in an agony of "Oh my grief, I've lost him surely. I've lost the only Playboy of the Western World." Even when the play was in rehearsal, Lady Gregory had written to Synge, "I feel we are beginning the fight for our lives." Lady Gregory's anxiety proved to be right. On the night of the play's premiere, at first the audience was receptive, but as the play ran on, they became increasingly uncertain how they should respond to this strange tale of a young man who wandered into a remote Mayo community claiming to have killed his father. And when Christy chased his father outside to kill him again, the darkened air in the theatre suddenly burst: there was bedlam of hisses and yells in the auditorium. Even though police were called, the riot continued until the house and stage lights were put out, silencing the protestors with darkness.

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