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关于台词的备注:

请注意这不是广播节目的逐字稿件。本文稿可能没有体现录制、编辑过程中对节目做出的改变。

Shakespeare: Master of Tragedy 悲剧大师

Insert

*Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!*

Yang Li: 那是著名悲剧麦克白中的一段经典台词。

Insert

*Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more.*

Yang Li: 大家可能已经猜到了，我们今天将探讨莎士比亚的悲剧作品。大家好，我是杨莉。

William: Hi I'm William Kremer. Shakespeare wrote 12 tragedies with *Hamlet*, *Othello*, *King Lear* and *Macbeth* being the most performed.

Yang Li: 是在世界各地上演最多的四大悲剧 most performed.

William: We're going to focus on *Macbeth* as it is Shakespeare's shortest tragedy and, many would say, his darkest.

Yang Li: His darkest 最阴暗深沉的一部悲剧。

William: To find out more about *Macbeth*, or *The Scottish Play* as it's sometimes known, we spoke to a Shakespeare expert, Nick Walton.

Nick: With a play like *Macbeth*, a lot of people are interested in *Macbeth's* ambition. It's his ambition to be king which leads him to murder King Duncan. It then leads him to murder Banquo. Life after life is lost in this play, and for what? For *Macbeth's* desire to be the king. This very desire had been put in *Macbeth's* mind by the witches, or the weird sisters. Now that's quite significant, isn't it? *Macbeth* didn't dream this up himself, he had the idea – you might even say, the poison – dripped into his ear, which then set his imagination afire: what could be? I could be the king. And his

wife, Lady Macbeth, sees this as an absolute aspiration; this would be fantastic, together they could rule. And she becomes very controlling of his actions; she starts to tell him what to do. And as a double-act, they then, essentially, walk the path that is going to lead to their own destruction.

- Yang Li: **Macbeth** 这出悲剧讲述了一个将军杀君夺位的故事。苏格兰国王邓肯的表弟麦克白将军为国王抵御入侵立功归来，路上遇到三个女巫。女巫预言他将进爵为王。麦克白在其夫人的怂恿下谋杀邓肯，做了国王。为掩人耳目和防止他人夺位，他一步步害死了邓肯的侍卫，害死了班柯，害死了贵族麦克德夫的妻子和儿子。恐惧和猜疑使麦克白心里越来越有鬼，也越来越冷酷。麦克白夫人神经失常而自杀。在众叛亲离的情况下，麦克白面对邓肯之子和他请来的英格兰援军的围攻，落得被斩首的下场。
- William: Yes, that's the gist of the story but what is most significant, as Nick pointed out, is Macbeth's ambition and desire and how that lead to his destruction.
- Yang Li: 欲望，野心所带来的人性的毁灭。 **Desire** 欲望 **ambition** 野心 **destruction** 毁灭。
- William: Yeah and we have to remember that in the past, and certainly in Shakespeare's time, ambition was regarded as a very bad thing, a negative thing. Whereas, today, people tend to think of it as quite a good thing.
- Yang Li: That's a very good point. 在 16 世纪的英国，野心和欲望被人所鄙视认为那是负面的东西，现在呢，同一个词 **ambition** 经常被视为正面的东西，抱负，雄心壮志。 **What a contrast!**
- William: Yes, you know there was a famous scholar of Shakespeare called A.C. Bradley who wrote about a hundred years ago. And he said that tragedy befalls Shakespeare's heroes because they each have a fatal flaw.
- Yang Li: A fatal flaw 一个致命的瑕疵，一个致命的弱点。 So Macbeth's fatal flaw is his ambition.

Insert

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Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.*

- William: In this famous soliloquy we really feel sense the protagonist's disillusionment.
- Yang Li: **Soliloquy** 独白 **protagonist** 主人公 **disillusionment** 幻想破灭。他自言自语到：“明天，明天，再一个明天，一个接一个地踱步地前进，直到最后一秒钟的时间；我们所有的昨天，不过替傻子们照亮了到死亡的土壤中去。” **It's quite sad, isn't it?**

William: Yes it is. Well, later in this programme British stage director Greg Doran is going to share with us his views on tragedy. But now it's time for S words and today's expression comes from another great tragedy, Othello.

S words

Presenter: 刚刚听到的这些是人世上最原始的声音。在英语里，和汉语一样 **the heart** 心，是人们用来表达情感的一个象征，尤其是在表达爱意的时候。

但是向他人倾诉和表达我们情感的时候也有一些风险，尤其是当这些情感心口不一时，就像莎士比亚悲剧《奥赛罗》里的 **Iago** 埃古一样。这部著作一开始，埃古担心如果他的 **outward action** 外表行动是他展示 **heart** 内心世界的标志，那么他就会非常轻易的流露出了自己的感情。

Insert

*Iago: For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at: I am not what I am.*

Presenter: **I will wear my heart upon my sleeve** 我将会表露出我的情感 **for daws to peck at, daws** 指 **jackdaws** 寒鸦，这句话的意思就是公开流露自己的感情。

Ugh! 难怪。从那句意味深长且美丽的诗句 **I am not what I am** 就可以看出 **Iago** 决定要隐藏自己的真实感情。

Insert

*Iago: 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at: I am not what I am.*

Presenter: 这是一个悲伤剧目的悲伤开始，但是短语 **to wear one's heart on one's sleeve** 现在在英语里的意思是象征一个人非常坦率而且容易流露表达自己的情感。我们一起来听更多的例子。

Examples

Man: You know me, I wear my heart on my sleeve. If I'm not happy about something I'll tell you.

Woman: I worry about him because he really wears his heart on his sleeve. I'm worried that one of these days he's going to get hurt.

Presenter: **Do you wear your heart on your sleeve?** 还是你是一个更谨慎的人？不过如果你也像 **Iago** 一样给强势的将军和他的副手设计了一系列阴谋的话，那你就得好好想想这个问题了。

Insert

*Iago: For when my outward action doth demonstrate
The native act and figure of my heart
In compliment extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at: I am not what I am.*

Yang Li: 欢迎大家继续收听悲剧大师莎士比亚。包括麦克白在内，莎士比亚共创作了十二部悲剧，那么这些悲剧都有哪些共性呢？这些写于 16 世纪的悲剧有什么现实意义？怎样去欣赏舞台悲剧作品呢？

William: We put these questions to British stage director Greg Doran.

Yang Li: So what are some of the common features of Shakespeare's tragedies? In other words, what are representative of Shakespearean tragedies in general, and Macbeth in particular?

Gregory: Macbeth really tackles the theme of ambition I think. And it shows us what ambition can do to people. Hamlet, on the other hand, I think, is partly, well it's about so many things isn't it? It's partially about the difficulty of revenge, the morality of revenge, and indeed about why we act in the way we act, if you like. I think tragedies, like the comedies, touch on big big themes that the story is only a means of exploring.

Li: What [is] the relevance of this tragedy, Macbeth, to modern-day life, what do you think?

Gregory: Well, do you know, I did a production of Macbeth, which we toured through Japan. I asked an audience who, in a Q and A - a question and answer session - I said, "Why is Macbeth so popular in Japan?" And a lady stood up and she said, "It's because the woman is the power behind the throne, and in Japan we know all about that". I wonder if that's the same for China.

Li: That's interesting. Now, how can people get the most out of Shakespeare's tragedies? Any tips for theatre-goers? Do they need to read the play, for instance?

Gregory: In a good production, I don't think you should have to have read the play. You know, I think the plays are written 400 years ago and they sometimes take a little while to digest, and to fully understand. It's a bit like tuning yourself into a radio. For the first five minutes the language will seem very odd, and obscure perhaps, but persevere and suddenly it will be like the radio tuning in, and everything suddenly becomes simple to understand. I feel that one of the things is not to be intimidated by Shakespeare. Allow him to work for you and he will.

Li: Very good. Persevere and don't be intimidated. Thank you very much Gregory. That's Gregory Doran. 我觉得得演说的两点建议非常好，那就是坚持不懈 persevere 和不要惧怕 don't be intimidated. Now William, I have a question for you. At the start of the programme you called Macbeth The Scottish Play. Why is that?

- William:** Well, of course, Macbeth is set in Scotland. But the reason we sometimes call it The Scottish Play is because of a theatrical superstition that the play is cursed.
- Yang Li:** A theatrical superstition 戏剧界的一个迷信 that the play is cursed 被诅咒的, 不吉利的。
- William:** Yes. Actors sometimes think that saying the word 'Macbeth' inside a theatre will bring bad luck. So instead they refer to the play as the Scottish Play and they call the character of Macbeth the Scottish King or the Scottish Lord. And in America actors sometimes call him 'Mackers'. So there are stories about accidents occurring in productions; there's even a story that one of the actors died at the very first performance of the play – I'm not sure if that's true though.
- Yang Li:** Oh very informative, but I hope we haven't brought ourselves any bad luck today.
- William:** Well, we're not in a theatre so we should be OK, Li.
- Li:** Good.
- William:** Anyway, next week, we're going to be talking about Shakespeare's language.
- Yang Li:** 是的。莎士比亚是有史以来最擅长创造新词新语的作家，至今没有人能超过他。下周我们将探讨造词大师莎士比亚。
- William:** That's Shakespeare the Wordsmith. Till next week, see you.
- Yang Li:** Bye bye.