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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。

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**Shakespeare the Comedian 喜剧作家**

**Insert**

*If music be the food of love, play on.*

*If you desire the spleen, and will laugh yourself into stitches, follow me.*

*And sleep, that sometimes shuts up sorrow's eye, steal me awhile from mine own company.*

**Li:** 大家好，欢迎收听了解莎士比亚系列的第五辑 - 喜剧作家的莎士比亚。我是杨莉，坐在我身旁的是我的搭档柯·威廉。 **Hello William!**

**William:** Hello again Li. Well, last week we were looking at Shakespeare's history plays. This week we're going to talk about his comedies and we'll be focussing on one of his most popular and, some would say, one of his funniest plays, Twelfth Night.

**Li:** **Twelfth Night** 第十二夜。这出喜剧得名于西方的传统节日主显节，也就是圣诞假期中的第十二天，一月六日。传统上这是一个狂欢作乐的日子。故事叙述了几个相关人物的爱情故事。其中有一对长得很像的孪生兄妹在一次船难中分开了，两人都以为对方已经在海难中丧身。妹妹 **Viola** 女扮男装到了当地的公爵 **Duke Orsino** 门下充当男仆。有权势的公爵正在疯狂地单相思，被公爵爱着的小姐 **Olivia** 却对女扮男装的 **Viola** 一见钟情。后来，孪生的哥哥被人救上岸，也来到了同一个地方，造成剧中人的更大误会，笑话连篇，幽默不断，一个谜团接着一个谜团，直到故事的末尾，才使得谜团解开，真像大明，让几对人都终成眷属，获得喜剧效果。

**William:** Well, here to talk about Twelfth Night, and Shakespearean Comedy, we have a real expert – Gregory Doran. Greg started out as an actor but for over twenty years he has been working as an award-winning director for the Royal Shakespeare Company, where he's now Chief Associate Director and one of the most acclaimed Shakespearean theatre directors in the UK. Greg Doran's latest production is Twelfth Night, which is currently in London and getting some great reviews.

**Li:** 下面是我们和特约嘉宾 **Greg** 的访谈录音，听不懂没有关系因为稍候我们将把重点段落进行翻译和讲解，另外大家可以免费下载节目的文字稿。 **Greg, thanks so much for joining us today.**

**Gregory:** It's a pleasure to be here.

Li: What, for you, makes Twelfth Night special?

Greg: Do you know, I think Twelfth Night is unlike Shakespeare's other comedies. It's a slightly later comedy. The earlier comedies don't quite, for me, have the depth that Twelfth Night has. This may be because he wrote Twelfth Night after he had written Hamlet. In fact, I think it was probably the play he wrote next after Hamlet. The depth of the analysis of being in love and how close that love can be to obsession and how close that obsession is to madness. So many people in the play are described as mad in one way or another.

Li: 嗯，莎士比亚在剧中体现的爱情和迷恋 **obsession** 是非常生动的，比如这出剧的开头有一段出自公爵 **Duke Orsino** 的著名台词。现在让我们一起来听听由 **bbcukchina** 专业演员诵读的这段台词。剧中的公爵告诉音乐家说，如果音乐是爱的食粮 **the food of love**，那么，就请他们不停地弹奏下去吧，一直谈到他失去胃口为止，因为他对这种单相思的爱已经厌倦了。

### Insert

*Orsino: If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.  
That strain again! It had a dying fall:  
O, it came o'er my ear like the sweet sound,  
That breathes upon a bank of violets,  
Stealing and giving odour! Enough; no more:  
'Tis not so sweet now as it was before.*

William: Greg, what is a Shakespearean comedy?

Greg: Well, there's a very simple definition of comedy versus tragedy; which is at the end of tragedy people die and at the end of comedy they tend not to! Things generally speaking turn out all right at the end of comedy; people find the love they are looking for, but somehow in Twelfth Night there are an awful lot of people who are left behind, like Malvolio and Toby Belch and Maria perhaps. Certainly Feste, certainly Antonio.

Li: 莎剧中经常有女扮男装的手法，比如第十二夜中的 **Viola** 就女扮男装 **cross-dressing**，女扮男或男扮女的手法有什么特别意义吗？

Greg: There are two things I think relevant to this. One is of course that in Shakespeare's day all the actors were men. And so the women were played by the boy actors. So, Viola looks at all the other characters in the play from a shifted perspective, which is not quite male but is not female either. And I think that makes her such an extraordinary character. So there are all sorts of really interesting themes about the characters that gain a kind of freedom by cross-gender dressing.

William: But none of the characters have the same perspective as the audience, because it's only the audience that knows everything in this play.

Greg: That's right. That's what's so delicious about it. When you get to the final scene, it's a delightful working out of a very clever piece of plotting on Shakespeare's part.

Li: 另一个有意思的现象就是莎剧中的双胞胎 **twins**. **Is there anything special about that?**

Greg: **Well, I would have to say that I think there's something very special about it because I'm a twin myself. My twin sister lives in America and we are separated by distance. But I realised when I was researching the play that Shakespeare himself had twins. He had a boy and a girl, like me and my sister. When the boy, whose name was Hamnet, reached his eleventh birthday, shortly after that, he died. The first recorded production we have of Twelfth Night was also played on Candlemas, on what would have been the twins' seventeenth birthday. And so, somehow, though in life he can't solve the pain of the separation of those twins, in the theatre he can bring those twins back together when each of them thought the other was dead. And I find that very moving indeed.**

Li: **There's no better director to direct this play as you are.**

Greg: **It's very kind of you to say so!**

Li: **You are the best person, with that experience!**

下面是我们的穿插小栏目莎翁典故 **S Words**, 莎士比亚最经典的词语和哲言。太巧了今天的典故恰恰来自第十二夜这出喜剧, 管家 **Malvolio** 被 **Maria** 捉弄, 以为女主人 **Olivia** 爱上了他。因此为了讨好女主人这位管家穿上了鲜艳的黄色长筒袜 **yellow stockings**.

### **S Words**

Presenter: 你有没有大笑不止, 笑到肚皮疼得时候呢? 我们有这样一个短语正来形容此感觉。

**Maria: *If you desire the spleen, and will laugh yourself into stitches, follow me.***

Presenter: 在 **Shakespeare's** 的喜剧 **Twelfth Night** 里面 **Maria** 说的此段话里, **Maria** 让 **Sir Toby Belch** 跟她看一个非常好笑得东西: 宫廷里侍卫 **Malvolio** 穿着 **yellow stockings** 黄色的长筒袜。

**Maria: *If you desire the spleen, and will laugh yourself into stitches, follow me.  
Yond gull Malvolio is  
turned heathen, a very renegado; for there is no  
Christian, that means to be saved by believing  
rightly, can ever believe such impossible passages  
of grossness. He's in yellow stockings!***

Presenter: **Maria** 说 **Sir Toby Belch** 和他的同伴笑得特厉害, 以至于他们可以在自己的 **spleen** 里感觉到。他们的 **spleen** 就是他们的脾脏, 就像有人在他们的肚子上缝 **stitches** 缝针。

**Maria: *If you desire the spleen, and will laugh yourself into stitches, follow me.***

Presenter: 这个短语首次进入到英语语言里和现在的这句话稍有不同。人们想表示哈哈大笑时就说 **in stitches**. 我们一起来听些例子。

## Examples

**Woman:** *...and just as she was saying it, Tom came in behind her and you should have seen the look on his face! We were just all in stitches!*

**Man:** *If you really want to have your audience in stitches make sure you make jokes that are linked to their own experiences.*

**Presenter:** 莎士比亚的喜剧已经有 400 多年的历史，但如果你有机会观看这些剧目，你就会看到 **they still have the audience in stitches.**

这句名言只是莎翁成百句名言里的一个代表，在下期 **S words** 里我们会带来更多莎翁名言跟大家一起分享。

**Maria:** *If you desire the spleen, and will laugh yourself into stitches, follow me.*

**William:** We heard there about Malvolio being tricked into wearing yellow stockings. It's a very funny scene, isn't it Greg, but it's also quite a cruel trick that they play on Malvolio.

**Greg:** Poor old Malvolio, he is banished to a dark house, he's locked up as if he is a madman. So there's a very very dark strain in the play.

**Li:** 最后是我们请每一位嘉宾回答的问题，你最喜欢的莎翁格言是什么？Do you have a favourite quote, saying or even word from Shakespeare, Greg?

**Greg:** You know, there's a lovely line, it's not a famous line, from a *Midsummer Night's Dream*, when Helena, one of the young lovers, she hates herself, she hates what she's done, and she finally says:

*And sleep, that sometimes shuts up sorrow's eye,  
Steal me awhile from mine own company.*

And I think that's beautiful; the idea of "Let me go to sleep and I can forget what a terrible person I am". "Steal me awhile from mine own company", I love that.

**Li:** Well, with that we have to draw this interview to a close but it's very enlightening. Thank you very much for joining us today.

**Greg:** Thank you very much indeed.

**William:** Yes, thanks a lot Greg. Now let's stop and press 'rewind' to listen again to one or two bits from that conversation.

**Li:** 首先我们来回忆一下导演 **Greg** 给喜剧和悲剧的主要区别做出的简短定义，大家还记得吗？

**Greg:** *Well there's a very simple definition of comedy versus tragedy; which is at the end of tragedy people die and at the end of comedy they tend not to!*

**Li:** So, at the end of tragedy people die and at the end of comedy they tend not to!

**William:** Did you hear why Greg thought that Viola was an extraordinary character?

**Greg:** *So, Viola looks at all the other characters in the play from a shifted perspective, which is not quite male but is not female either. And I think that makes her such an extraordinary character.*

**Li:** 女扮男装意味着她可以从一个不同的角度来看世界 a **shifted perspective**, 变化的, 不同的角度。

**William:** Also, did you hear that Greg has something in common with Viola and Sebastian?

**Greg:** *Well, I would have to say that I think there's something very special about it because I'm a twin myself.*

**Li:** 原来 **Greg** 也是孪生。莎士比亚自己有一对孪生儿女, 其中的一个在十一岁的时候夭折, 不过在喜剧第十二夜中, 孪生兄妹在舞台上得以团聚。

**William:** That's all for this week. Next time we'll be completing our look at Shakespeare's genres with an examination of his tragedies.

**Li:** 是的, 下一辑我们将探讨莎士比亚的悲剧, 特别是麦克白这一著名的悲剧 **Macbeth**.

**William:** Ah, the Scottish play!

**Li:** Join us then!

**William:** Bye!