

<<莎士比亚>>

图书基本信息

书名：<<莎士比亚>>

13位ISBN编号：9787810808644

10位ISBN编号：7810808648

出版时间：2003-7

出版时间：上海外语教育出版社

作者：(美)格蕾西亚/ (英)威尔斯编

页数：328

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内容概要

本书系《剑桥文学指南》丛书中的一种，共收入国外学者的19篇论文，体现了国外学者近年来莎士比亚研究的最新成果。

本书由美国宾夕法尼亚大学教授Margreta de Grazia和英国著名莎学家、国际莎士比亚学会主席Stanley Wells主编，由多伦多大学、纽约大学、剑桥大学、宾夕法尼亚大学、伦敦罗汉普敦学院、伯明翰大学莎士比亚学院等学校19名教授撰稿。

该论文集是剑桥大学出版社1934年《莎士比亚研究指南》、1971年版《新莎士比亚研究指南》、1986年版《剑桥文学指南·莎士比亚研究》后该出版社的第四本莎士比亚研究指南，汇集了世界范围内莎士比亚研究许多新的成果。

本书从更广义的文化角度，在文学、表演以及历史等范畴对莎剧进行了更全面、更权威也是更可读的讨论和研究。

本书还附有莎士比亚生平及作品年表、插图、详尽的参考书目，对于了解当代西方莎学的进展有着不可替代的价值。

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作者简介

编者：（美国）格蕾西亚（Margreta De Grazia）（英国）威尔斯（Stanley Wells）

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章节摘录

The italicized phrase could restrict either the clause before or after it; a modern editor will assign it to one or the other, but Shakespeare had it both ways. The lexical and syntactic flexibility available to Shakespeare did not outlast him by long. In the seventeenth century, several dictionaries were printed with an increasing number of entries beyond the specialized vocabularies of the 'hardword' lists, and by the eighteenth century everyday words were also included. At the same time, grammars began to appear which at first merely apply the rules of Latin grammar to English, but then codify rules specifically for English. In 1665, the Royal Society impanelled a committee of poets and philosophers to oversee the improvement of the language. Its aims were indicative of the new linguistic tide, condemning all 'amplifications, digressions, and swellings of style', and prescribing as ideals 'brevity and purity'. In addition it called for an economy of expression altogether antithetical to the repetitive practices we have been tracing: 'so many things almost in an equal number of words'. Shakespeare did not fare well under the new regime. Indeed the literature of the Elizabethan age in general was deemed 'barbaric' and in need of rehabilitation and refinement. It is in this age that Shakespeare's plays were rewritten for the stage according to new linguistic as well as literary criteria; and soon after began the massive editorial labour of 'correcting' what had come to be judged Shakespeare's errors, excesses, and irregularities. In this new cultural climate, there was one feature of Shakespeare's style that repeatedly came under critical fire: wordplay. The pun in particular was repeatedly singled out as a 'fault' or 'vice' of Shakespeare and his age. In retrospect, we can understand why this prominent Shakespearian feature proved such an irritant to succeeding ages. The pun is unruly, working in violation of both dictionary and grammar. Take, for example, Hamlet's famous pun on sun/son.

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编辑推荐

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