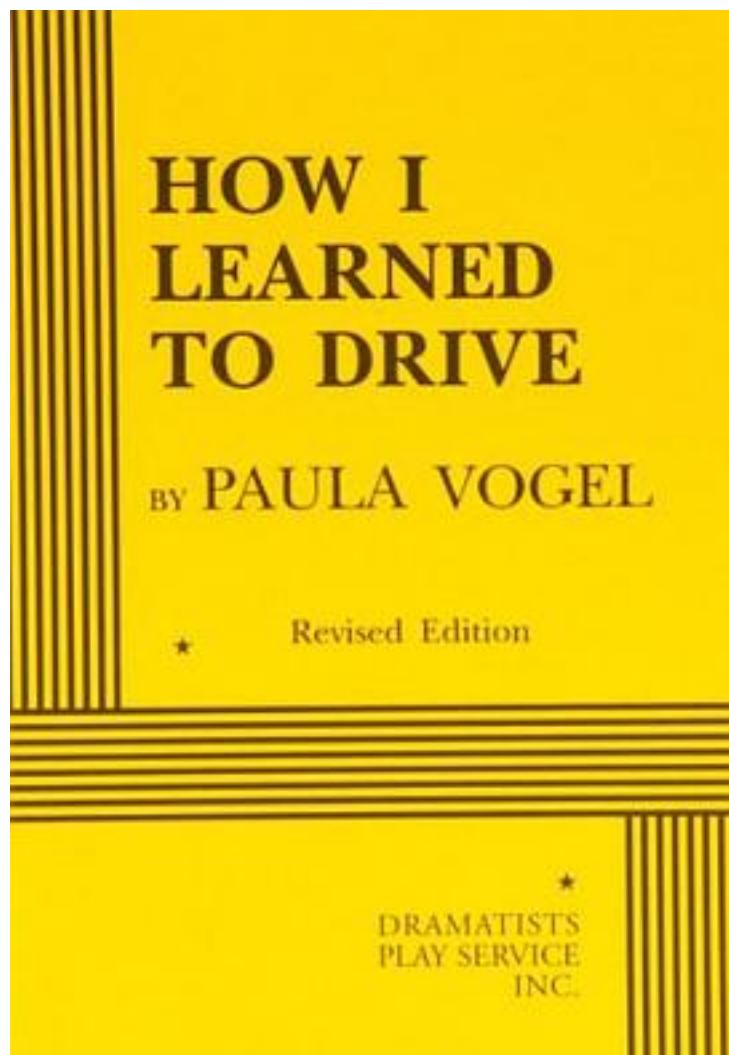


How I Learned to Drive - Acting Edition



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著者:Paula Vogel

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The 1950s pop music accompanying Li'l Bit's excursion down memory lane cannot drown out the ghosts of her past. Sweet recollections of driving with her beloved uncle intermingle with lessons about the darker sides of life. Balmy evenings are fraught with danger; seductions happen anywhere. Li'l Bit navigates a narrow path between the demands of family and her own sense of right and wrong.

作者介绍:

Paula Vogel is an American playwright and university professor. She received the 1998 Pulitzer Prize for Drama for her play, *How I Learned to Drive*.

Vogel was born in Washington, D.C. to Donald Stephen Vogel, an advertising executive, and Phyllis Rita Bremerman, a secretary for United States Postal Service Training and Development Center. She is a graduate of The Catholic University of America (1974, B.A.) and Cornell University (1976, M.A.). Vogel also attended Bryn Mawr College from 1969 to 1970 and 1971 to 1972.

A productive playwright since the late 1970s, Vogel first came to national prominence with her AIDS-related seriocomedy *The Baltimore Waltz*, which won the Obie award for Best Play in 1992. She is best known for her Pulitzer Prize-winning play *How I Learned To Drive* (1997), which examines the impact and echoes of child sexual abuse and incest. Other notable plays include *Desdemona, A Play About A Handkerchief* (1979); *The Oldest Profession* (1981); *And Baby Makes Seven* (1984); *Hot 'N Throbbing* (1994); and *The Mineola Twins* (1996).

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标签

戏剧

女性

英文

美国

剧本

美国

权力

女性主义

评论

故事是人类生存的隐喻。珀拉·沃格尔的《那年我学开车》更像是用女性视角将阿瑟·米勒的《特殊病院》和《桥头风景》进行交叉糅合，少女洛丽塔走上坡路，中年童子军走下坡路，乱序中的激情结合，寥寥几笔，提炼出人类共通的生存困境。

重标一遍单行本。也许这次，我终于得以沉下来好好读它。五星不足以说明。

其实我不太明白为什么大家都说这是女权主义文本的

权力的悬殊另女性无能为力。谁又不是被连蒙带唬地蒙蔽着，却暗暗地幸福着？别提变态二字。

自传性启蒙 好用的叙事手段

好的叙事 沉下来而不是漂上去 慢慢拉近距离的方式

很棒！文本中的女性都是男权社会的产物。最无奈的就是没有人察觉，并习以为常，成为迫害自己的捍卫者。最复杂的就是Peck，很难定性他的行为。或许就像《女性瘾者》说的一样，作为一个恋童癖者，他根本就是一个男孩，卑微、怯弱却又一直无法摆脱自己深层欲望的控制。可悲的是，洛丽塔终究会长大，Herbert却永远还是Herbert。学开车是一场成人礼，Bit从Pussy成了wild cat；而Perk失去驾照，也就完全失去了生活的控制。这种引入古希腊chorus来淡化群

众的效果真赞！就像chiaroscuro一样，舞台只剩两柱spotlights，很好地聚焦以突出主角的对立，这才是真正的protagonist vs antagonist！叙事技巧在蒙太奇和意识流和倒叙插叙中玩得真是精彩，人物塑造既复杂又丰满

写到心坎里去了TT

读的译本 很有意思 女孩生活里满是漩涡啊

LATW audio: Learning to drive in this play for Lil' Bit is a metaphor for taking control over her life. It's too obvious to ignore. A relationship is never equal when power is involved, even if there's seeming respect and politeness. But be there no misunderstanding, "Who did it to you, uncle Peck? How old were you?" are crystal clues.

读的译本

冬令营准备用的text，性/性别/边界/伦理/少数群体/爱情/成长/家庭，一直以来最爱的剧本

go to college to learn and read and legally lie on your back in the dark

第一人称叙事，女性在男权社会中身不由己。
借用“少女洛丽塔走上坡路，中年童子军走下坡路”，难以抑制的、超乎伦理的欲望，无法单一用病态来定性。人是如此。

有时候蛮轻松，有时候却沉重，一个早熟的少女和她恋童癖的叔叔。

读2019

唉……姐第一次读剧本读哭了……

一年以前读的了，在我眼里，无关女权主义，无关父权社会，更与娈童性侵变态无关。不要让标签影响你去感受一段细腻真挚的感情，我相信作者在写这个剧本时，初衷还是缅怀成长岁月里懵懂的自己和已经逝去的故人。当她终于掌舵自己人生之时，泯然一笑释怀那些不堪的往事，才正真的宝贵和让人泪下

力量

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书评

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