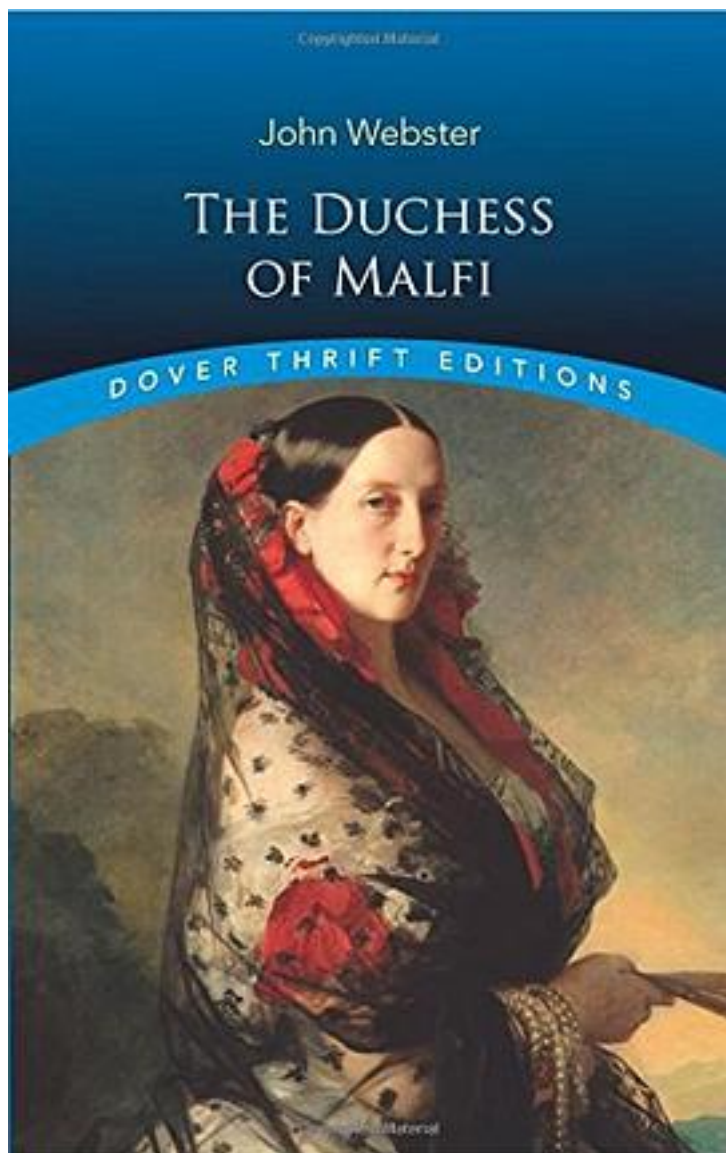


The Duchess of Malfi



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著者:John Webster

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The evils of greed and ambition overwhelm love, innocence, and the bonds of kinship in this dark tragedy concerning the secret marriage of a noblewoman and a commoner. John Webster's great Jacobean drama detailing the fiendish schemes of two brothers who desire their wealthy sister's title and estates ends with a bloody and horrifying climax. A dynamic plot brimming with poetic lyricism, this provocative and profoundly original work will appeal to general readers, students, and teachers of drama and literature.

作者介绍:

John Webster (c. 1580 – c. 1634) was an English Jacobean dramatist best known for his tragedies *The White Devil* and *The Duchess of Malfi*, which are often regarded as masterpieces of the early 17th-century English stage. His life and career overlapped William Shakespeare's.

Webster's major plays, *The White Devil* and *The Duchess of Malfi*, are macabre, disturbing works that seem to prefigure the Gothic literature of the late eighteenth and early nineteenth centuries.[citation needed] Intricate, complex, subtle and learned, they are difficult but rewarding, and are still frequently staged today.

Webster has received a reputation for being the Elizabethan and Jacobean dramatist with the most unsparingly dark vision of human nature. Even more than John Ford, whose *'Tis Pity She's a Whore* is also very bleak, Webster's tragedies present a horrific vision of mankind. In his poem "Whispers of Immortality," T. S. Eliot memorably says that Webster always saw "the skull beneath the skin".

On the other hand, Webster's title character in *The Duchess of Malfi* is presented as a figure of virtue by comparison to her malevolent brothers, and in facing death she exemplifies classical Stoic courage. Her martyr-like death scene has been compared to that of the titular king in Christopher Marlowe's play *Edward II*. Webster's use of a strong, virtuous woman as his central character was rare for his time and represents a deliberate reworking of some of the original historical event on which his play was based. The character of the duchess recalls the Victorian poet and essayist Algernon Charles Swinburne's comment in *A Study of Shakespeare* that in tragedies such as *King Lear* Shakespeare had shown such a bleak world as a foil or backdrop for virtuous heroines such as Ophelia and Imogen, so that their characterization would not seem too incredible. Swinburne describes such heroines as shining in the darkness.

While Webster's drama was generally dismissed in the eighteenth and nineteenth centuries, many twentieth century critics and theatregoers found *The White Devil* and *The Duchess of Malfi* to be brilliant plays of great poetic quality and dark themes. One explanation for this change is that only after the horrors of war in the early twentieth century could their desperate protagonists be portrayed on stage again, and understood. W. A. Edwards wrote of Webster's plays in *Scrutiny* II (1933–4): "Events are not within control, nor are our human desires; let's snatch what comes and clutch it, fight our way out of tight corners, and meet the end without squealing." The violence and pessimism of Webster's tragedies have seemed to some analysts close to modern sensibilities.

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标签

戏剧

英国文学

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剧本

评论

文学史上最血腥的剧本。一开始觉得无聊，后来越看越好看！！而且主要与别的复仇剧不同的是，这是以女性为主角。里面的duchess其实被男性化了。这本剧本的地位不亚于奥赛罗。

Such a complicated play. Too much things going on. The plot is a little bit messy. But still, the poetic is beautiful, and characters a vivid.

一天里读了两遍

“Whether we fall by ambition,blood,or lust, Like diamonds, we are cut with our own dust.”

读的译言的中文翻译。血腥又阴郁，一种浓烈的inquisición味，然而就算是牙人可能也写不出这么凶残的剧本……

文艺复兴时期最爱剧作没有之一，Ferdinard我之男神无误。

真的蛮有意思的，个人感觉比莎士比亚看着带劲多了，人物关系更复杂而且女性角色刻画更深入一些。

虽并不可称为《费德里奥》般的人文主义赞歌，于那个时代更像是明镜，戏剧语言将它诗化，文学再次缓和了肮脏暴戾的恶行，于现实形而上的艺术创作。整理语言间隙中联想到舍斯托夫所言：“若艺术家忘记美，嘲笑真，忽视善呢？”但显然韦伯斯特不愿与他们为伍，有意识地展露出二位兄长贪婪邪恶的极致，用来鞭答恶的语句毫不留情地刺向他们。但阅读始末若只看到先入为主的“病症”，则不失为另一种思想桎梏的体现。将道德留给批评家，读者就来感知发生于暮光下意大利的一切。公爵夫人犯下罪孽，他人是无立场惩罚的，奔流着相同血液的兄长们作为审判人给予她不可逆的伤害，最终又成为了罪孽的延续者。神愤之下，每个罪人都行进着罪孽的轮回与承继，赎买罪过并不会得来饶恕。以炼狱之名，在欲望之间，生命的意义不再明晰，唯有死亡才能换来人们永恒的休憩。

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书评

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