

歐美小說選

自修英文叢刊之一

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張友松譯註

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歐

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美 小 說 選

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譯註者 張友松
發行人 李志雲
發行者 北新書局
排印者 宏文印局

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序

像這樣一本集子，要給牠寫一篇序文，實在是沒有多話可說。從許多文學史上或評傳之類的書上抄下各個作者的生平及其作風等等，未免是無謂之至的勾當，尤其是現在這個英漢對照的集子上用不着譯註者來費這一番工夫。這種書的目的，主要的是使讀者增進英文的文字能力，與普通的小說選集稍有不同。所以這個對照的集子裏所收的各篇，雖則以文學的價值而論，篇篇都是無可置疑的上等作品。但這并非譯註者選譯時主要的標準；更大的

注意還是用在各篇的文字的長處方面。艱澀乏味的作品是沒有的，詞句不合文法的作品是沒有的。

本集所選共九篇，計英國一篇，美國兩篇，俄國三篇，法國一篇，德國一篇，瑞典一篇。這幾篇小說的作者在這幾國的文學史上，各自都佔着很重要的地位；而本集所選的幾篇作品，又是可以代表他們各自的風格的。譬如你讀了愛或他們倆，覺得滿意，你就儘可以說，我愛讀契訶夫的小說，或是說，我愛讀巴里的小說。如果你讀了秋或惹禍的心，覺得不喜歡，那你也儘可以說，我不喜歡斯特林堡，或是說，我不喜歡亞侖坡。

譯文因為是與英文對照，有些地方譯者寧肯稍稍犧牲詞句的流利，去遷就意義的恰合；間有一二例外，亦經特別註明，以免讀者所有誤會。註解偏重 idioms 和 Phrases，這一方面是使讀者瞭解得格外透澈同時還有一種更大的用意，便是要喚起讀者對於這些 idioms 與 Phrases 的特別注意，以免在別處遇着牠們的時候又生困難。並且自己用英文寫作時也好將牠們隨時用進去而不致用得牛頭不對馬面。爲了最後這一種原因，本書的註解中有些 idioms 與 Phrases 是極其平常的，因為極其平常的 idioms

與 Phrases 正是最宜注意，最宜隨時應用到自己的寫作中去的。讀者逢到註解中的 idioms 與 Phrases 時，務須細心研究牠們與其各自的上下文之間的關連，及其所屬的全句之結構。這樣，你才能確切地學得這些 idioms 與 Phrases 的用法。

書中的註解，前面有了一次，以後便不再見。所以讀者最好從第一篇讀起，順序地讀下去。好在全書都是不會使讀者氣悶的作品，大家正無須性急地從中腰或尾巴上讀起。

要說的話盡於此矣。

張友松

一九三〇，八，五。上海。

LOVE

Some Best Short Stories

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LOVE

BY

ANTON TCHEHOV

愛

LOVE

“THREE o'clock in the morning. The soft April night is looking in at my windows and caressingly winking at me with its stars. I can't sleep, I am so happy!

“My whole being from head to heels is bursting with a strange, incomprehensible feeling. I can't analyse it just now—I haven't the time, I'm too lazy, and there—*hang analysis!¹ Why, is a man likely to interpret his sensations when he is flying head foremost from a belfry; or has just learned that he has won two hundred thousand? Is he in a state to do it?”

This was ~~more or less~~ how I began my loveletter to Sasha, a girl of nineteen with whom I had fallen in love. I began it five times, and as often tore up the sheets, scratched out whole pages and copied it all over again. I spent as long over the letter as if it had been a novel I had to write to order. And it was not because I tried to make it longer, more elaborate, and more fervent, but because I wanted endlessly to prolong

1. hang 在這裏作咒罵的意思, 如 Hang it! (該死!) Hang

愛

早晨三點鐘。柔和的四月的良夜從我的窗戶裏往裏面望，牠那些星都很親熱地對我只是瞬眼。我不能成寐，我真快活呀！

“我周身從頭頂到腳跟都充滿了一種希奇的不可思議的感覺，好像要炸裂了。我現在也不能分析牠——我沒有這種時間，我也太懶了，並且咳——分析才無聊哩！你想！一個人從一個鐘塔上倒跟頭地墜落下來，或是剛聽說他自己中了二十萬的彩，這時候他還能說明他的情緒嗎？他還有心來分析嗎？”

這大致就是我給沙夏的情書用來起首的幾句話，她是一個十九歲的姑娘，我和她發生愛情了。我動筆把這封信開始寫了五次，却總一頁一頁地撕碎了，草草地又寫成許多頁，再從頭到尾地重抄一遍。我寫這信用的時間很長，就好像是寫的要拿去應徵的一篇小說一般。然而又不是因為我想把牠寫得長些，精心些，熱烈些，為的只是我要把這寫情書的時間無限地延長，一個人坐在寂靜的書房

you! 或 I'll be hanged if ——等，用法均相似。

the process of this writing, when one sits in the stillness of one's study and communes with one's own (ay) dreams while the spring night looks in at one's window. * *Between the lines*¹ I saw a beloved image, and it seemed to me that there were, sitting at the same table writing with me, spirits as naïvely happy, as foolish, and as blissfully smiling as I. I wrote continually looking at my hand, which still ached deliciously where hers had lately pressed it, and if I turned my eyes away I had a vision of the green trellis of the little gate. Through that trellis Sasha gazed at me after I had said good-bye to her. When I was saying good-bye to Sasha I was thinking of nothing and was simply admiring her figure as every decent man admires a pretty woman; when I saw through the trellis two big eyes, I suddenly, as though * *by inspiration*², knew that I was in love, that it was all settled between us, and fully decided already, that I had nothing left to do but to * *carry out*³ certain formalities.

It is a great delight also to seal up a love-letter, and, slowly putting on one's hat and coat, to go softly out of the house and to carry the treasure to the post. There are no stars in the sky now: * *in their place*⁴ there

1. between the lines, 字裏行間。

2. by inspiration, 受了靈感。

裏，作着自己的白日夢兀自出神，同時那春天的夜從窗戶裏向裏面望進來。字裏行間我總看見一個心愛的幻影，我還覺得好似有許多人，和我坐在同一個桌子前面寫信，也像我一般穉氣地快樂，一般的獸氣，一般幸福地微笑着。我寫的時候，眼睛不住地望着我的手，手上被她的手新近握過的地方，還有些甜蜜的隱痛；我若把眼睛轉開，却又生出那小小的門口的綠格子門的幻象了。那個格子門啊，我向沙夏告別之後，她便從那裏面凝神地望着我。當我向沙夏告別的時候，我心頭什麼事也沒有想，只是羨慕她的容貌，就和無論那個體面的男子羨慕一個美貌的女子一般；我從那格子門外看見裏面一雙大眼睛的時候，忽然好像受了神示一般，知道我自己原來在和她戀愛，知道我倆之間什麼都不成問題，業已完全地決定了，我除了辦理些照例的儀式而外，便什麼事也沒有了。

一個人把一封情書封好，慢慢地穿上外衣，戴上帽子，悄悄地走出屋子外面，把這個寶貝送到郵筒裏去，這也是一種非常快意的事情哩。現在天上已經沒有星了：代替牠們的有一道很長的白光在東方，那些骯髒的房屋屋頂

4. carry out, 實行。

5 in their place 代替牠們，此外如 in place of.....用法相同。

is a long whitish streak in the east, broken here and there by clouds above the roofs of the dingy houses; from that streak the whole sky is flooded with pale light. The town is asleep, but already the water-carts have come out, and somewhere in a far-away factory a whistle sounds to wake up the workpeople. Beside the postbox, slightly moist with dew, you are sure to see the clumsy figure of a house porter, wearing a bell-shaped sheepskin and carrying a stick. He is in a condition **akin to*¹ *catalepsy*: he is not asleep or awake, but something between.

If the boxes knew how often people **resort to*² them for the decision of their fate, they would not have such a humble air. I, anyway, almost kissed my post-box, and as I gazed at it I reflected that the post is the greatest of blessings.

I beg anyone who has ever been in love to remember how one usually hurries home after dropping the letter in the box, rapidly gets into bed and pulls up the quilt in the full conviction that as soon as one wakes up in the morning one will be overwhelmed with memories of the previous day and look with rapture at the window,

1. *akin to* 近於。

之上，有許多雲到處在這道白光中間間斷着；從這道白光裏放出許多灰白的光來，滿天都照遍了。全城還在睡着，但是那些水車却已經出來了，還有遠遠的一處地方有一個工廠裏發出一陣汽笛的聲音，叫工人們醒來。信箱上微微地被露沾溼了，牠的旁邊你一定可以看見一個守門的人那粗笨的形影，身上穿着一件鐘形的羊皮衣，手裏拿着一根棍子。他那種情形就像中風的人一般：他也不是睡着，也不是醒着，只能算是在這兩者之間。

倘使這些信箱，知道大家時常找牠們決定他們的命運，那也就不會顯出那種卑微的神氣了。我當時幾乎和我那信箱親吻，我凝神地望着牠，心裏便想，郵局是天地間最大的幸福了。

無論誰曾經戀愛過，我更要請他回想，一個人把信丟進了信箱之後，怎樣地急忙跑回家，趕快爬上牀，把檯被往上一拉，滿心地想着只待清早醒來，回想起前一天的事便要爲之神昏顛倒，狂喜地望着窗戶，望着陽光切心地從

2. resort to 求之於。

where the daylight will be eagerly * *making its way through*¹ the folds of the curtain.

Well, to facts.....Next morning at midday, Sasha's maid brought me the following answer: "I am delighted be sure to come to us to day please I shall expect you.² Your S."

Not a single comma. This lack of punctuation, and the misspelling of the word^o "delighted," the whole letter, and even the long, narrow envelope in which it was put filled ~~my~~ heart with tenderness. In the sprawling but diffident handwriting I recognised Sasha's walk, her way of raising her eyebrows when she laughed, the movement of her lips.....But the contents of the letter did not satisfy me.....In the first place, poetical letters are not answered in that way, and in the second, why should I go to Sasha's house to wait till * *it should occur to*³ her stout mamma, her brothers, and poor relations to leave us alone together? It would * *never enter their heads*,⁴ and nothing is more hateful than to have to restrain one's raptures simply because of the intrusion of some animate trumpery in the shape of a

-
1. **make its way through.....**, 由.....而進 (或出,或前進)。此外如 **Make my way through the Crowd to the platform** (由人羣中走到講台)。
 2. **I am delighted. Be sure to come to us today,**

那窗幃的摺疊裏攢進來。

好罷，再敘事實……第二天中午的時候，沙夏家裏的女僕送來了下面這麼一封回信：“我很高幸請你今天一定到我們這裏來吧我等着你。你的S。”

一個句讀也沒有。她這樣的不點句，和把『高興』寫作『高幸』，她這封信的全體，連那裝信的長而窄的信封，都使我心裏充滿溫柔可愛的感覺。我見了沙夏那不成行却又羞澀的字跡，便聯想到她的步態，和她笑的時候眉毛上聳的樣子，嘴唇轉動的神情…但是她這封信的內容却不曾使我滿意…第一層呢，抒情的信不應該是這樣回覆的，其次呢，我爲什麼到沙夏家裏去，老在那裏等，一直等到她那肥大的媽媽和她的兄弟以及那班窮親屬想到要避開我們，才讓我們倆單在一起呢？並且這是他們決不會想到的。一個人只爲了有一個半鬚的老婦或是一個小姑娘，這類討厭的東西拿許多問題來纏繞，在當中礙住，便不得不

please. I shall expect you.

3. It occurs to……, 某某想到。

4. never enter their heads = Never occur to them.