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TRAGEDY OF HAMLET PRINCE OF DENMARK

by

William Shakespeare

哈姆雷特

[英] W. 莎士比亚 著

附赠：论哈姆雷特



Liaoning People's Publishing House, China

辽宁人民出版社



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**TRAGEDY OF
HAMLET
PRINCE OF DENMARK
by William Shakespeare**

**ARRANGED FOR REPRESENTATION AT THE
Royal Princess's Theatre**

**with
EXPLANATORY NOTES
by Charles Kean**

**And with
ON HAMLET**

**by A.C. Bradley
Formerly Professor of Poetry in the University of Oxford**



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General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is Iliad, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院
北外公共外交研究中心
欧美文学研究中心主任
全国英国文学学会名誉会长

张中载 教授
2013年7月于北京

Is this book for you?

社会转型时期的一面镜子

莎士比亚四大悲剧之一的《哈姆雷特》，创作于1601年，时值欧洲文艺复兴运动进入晚期和英国伊丽莎白女王去世（1603年）前两年，因而，《哈姆雷特》不仅体现了文艺复兴的思想意识，而且反映了英国社会转型时期的种种矛盾冲突。

莎士比亚以早期的“丹麦王子复仇”的故事为框架，将文艺复兴时期所崇尚的古希腊罗马文化植入其中，使这部悲剧具有了新的时代背景，被认为是文艺复兴时期的一面镜子。丹麦王子哈姆雷特的叔叔克劳迪斯是一位马基雅弗利主义（参阅“最经典英语文库”第三辑的《君主论》）的信奉者，为达目的不择手段，他毒死了国王，篡夺了王位并娶了王后。哈姆雷特从国外回来以后，老国王的鬼魂告诉他自己致死的原因，哈姆雷特决定复仇。此时，国王克劳迪斯开始怀疑哈姆雷特，在大臣波洛涅斯的建议下，克劳迪斯利用大臣的女儿、哈姆雷特的情人奥菲利亚去试探哈姆雷特，被哈姆雷特识破。之后，克劳迪斯又指使哈姆雷特的两个同学罗森格兰兹和吉尔登斯顿去试探他，都被王子一一识破。哈姆雷特借一次剧团到宫廷演戏的机会，验证了老国王鬼魂的话。哈姆雷特在力图说服母亲疏远克劳迪斯国王时，误杀了躲在帷幕后面偷听的波洛涅斯。随后，国王派哈姆雷特去英国索

讨贡赋，想借别人之手除掉哈姆雷特。哈姆雷特识破阴谋，中途折返丹麦。奥菲利亚因父亲被情人所杀而精神失常，落水身亡。国王乘机挑拨波洛涅斯的儿子雷欧提斯以比剑为名，用毒箭刺死哈姆雷特。在最后一场比剑中，哈姆雷特、国王、王后及雷欧提斯同归于尽。

《哈姆雷特》的悲剧性包含了四个主要层次。

第一个层次涉及谋杀君王，篡夺王位，进而谋害王子的政治悲剧成分。克劳狄斯为达目的不择手段，殷勤、诚挚的外表下隐藏着魔鬼的内心。第二个层次涉及代表着文明进步的正面人物同丑恶与罪恶展开斗争的社会悲剧成分。在克劳狄斯周围聚集着波洛涅斯等一批趋炎附势、阿谀奉承的朝臣，他们为克劳狄斯的阴谋充当帮凶。第三个层次涉及因盲目而卷入政治冲突，导致毁灭的家庭悲剧成分。波洛涅斯自作聪明，事事插手，导致自己被误杀，女儿奥菲利亚疯癫溺水而死，儿子雷欧提斯则充当了克劳狄斯谋害哈姆雷特的工具，死于非命。第四个层次涉及爱情被摧残、被利用的悲剧成分。奥菲利亚的天真，皇后的缺乏辨别力，使她们都在险恶的环境中利用而成为牺牲品。

主人公哈姆雷特的品格体现了欧洲文艺复兴时期的人文主义精神。文艺复兴时期正是欧洲社会从中世纪封建制度向近代资本主义转型的时期，植根于这一时期的人文主义思潮势必体现着新旧交织的历史特征。人文主义的产生与当时在大学兴起的哲学、医学、民法学、修辞学等人文学科密切相关，这些学科侧重讲授古希腊、罗马文化，强调人的实现的重要，更多地关注人而不是人以外的某种事物理论或学说。文艺复兴时期的人文主义正是资产阶级人性思想的最初形态，其本质就在

于它高扬作为一种理性动物的人的尊严的观念，崇尚古典文学在知识和精神自由中所展示出的人的本质，这一观念与中世纪天主教宣扬的经院哲学与神学命定论相对立。

哈姆雷特崇尚古希腊、罗马文化，注重对人性的思考，他一方面汲取了文艺复兴早期有关人类伟大的观念，同时又在现实中发现了人性渺小、卑微的一面。受苏格拉底“认识你自己”这一古老遗训的浸润，哈姆雷特不断自我审视，自我剖析，在克服怀疑、摒弃错误的过程中逐步走向高尚，这种自省精神对于人类追求真善美具有重要意义。忧郁和踌躇是哈姆雷特性格的一大特征。对“生存还是毁灭”（To be, or not to be, that is the question）的思考，揭示了哈姆雷特始终秉持的社会责任感、宗教信仰以及理性主义的怀疑精神。在踌躇和怀疑中，他将复仇的过程升华为正义对邪恶的斗争，在社会转型的混乱时代，哈姆雷特所要担当的是重整乾坤的社会责任。

如果您是英文爱好者中的一员，希望您通过阅读英语原文，来欣赏这部作品，这无疑是种无法替代的精神享受。

如果您是学生家长，建议您给上中学或大学的孩子准备一套“最经典英语文库”，放在书架上。它们是永远不会过时的精神食粮。

如果您是正在学习的大中学生，也建议您抽空读读这些经时间检验的人类精神食粮文库里最经典的精品。一时读不懂不要紧，先收藏起来，放进您的书架里，等您长大到某个时候，您会忽然发现，自己开始能读，而且读懂了作品字里行间的意义时，那种喜悦感，是无法言述的，也是无与伦比的。您可能也会因此对走过的人生，有更深刻的感悟与理解。

关于这套图书的装帧设计与性价比：完全按欧美出版规则操作，从图书开本，到封面设计，从体例版式，到字体选取，但价钱却比欧美原版图书便宜三分之二，甚至更多。因此，从性价比看，它们也是最值得收藏的。

——马玉凤



Dramatis Persons

GHOST OF HAMLET'S FATHER

HAMLET (*son to the former and nephew to the present King*)

GERTRUDE (*Queen of Denmark, and mother of Hamlet*)

CLAUDIUS (*King of Denmark*)

OPHELIA (*daughter of Polonius*)

LAERTES (*son To Polonius*)

POLONIUS (*Lord Chamberlain*)

HORATIO (*friend To Hamlet*)

VOLTEMAND

CORNELIUS

ROSENCRANTZ

GUILDENSTERN

OSRICK

GENTLEMEN

A LORD

}
}
}
}
}
}
}

(*Courtiers*)

PRIEST

MARCELLUS

BERNARDO

FRANCISCO

}
}
}

(*Soldiers*)

FORTINBRAS (Prince of Norway)
A PAPTAIN IN FORTINBRAS'S ARMY
AMBASSADORS TO DENMARK FROM
ENGLAND

FIRST GRAVEDIGGER
SECOND GRAVEDIGGER

FIRST PLAYER
SECOND PLAYER
ACTRESS



STAGE DIRECTIONS

R. H. means Right Hand;

L. H. Left Hand;

U. E. Upper Entrance;

R. H. C. Enters through the Centre from the Right Hand;

L. H. C. Enters through the Centre from the Left Hand.

RELATIVE POSITIONS OF THE PERFORMERS WHEN ON THE STAGE.

R. means on the Right side of the Stage;

L. on the Left side of the Stage;

C. Centre of the Stage;

R. C. Right Centre of the Stage;

L. C. Left Centre of the Stage.

The reader is supposed *to be on the Stage*, facing the audience.



EXPLANATORY NOTES

*T*he play of *Hamlet* is above all others the most stupendous monument of Shakespeare's genius, standing as a beacon to command the wonder and admiration of the world, and as a memorial to future generations, that the mind of its author was moved by little less than inspiration. *Lear*, with its sublime picture of human misery;—*Othello*, with its harrowing overthrow of a nature great and amiable;—*Macbeth*, with its fearful murder of a monarch, whose "virtues plead like angels trumpet-tongued against the deep damnation of his taking off,"—severally exhibit, in the most pre-eminent degree, all those mighty elements which constitute the perfection of tragic art—the grand, the pitiful, and the terrible. *Hamlet* is a history of mind—a tragedy of thought. It contains the deepest philosophy, and most profound wisdom; yet speaks the language of the heart, touching the secret spring of every sense and feeling. Here we have no ideal exaltation of character, but life with its blended faults and virtues,—a gentle nature unstrung by passing events, and thus rendered "out of tune and harsh."

The original story of Hamlet is to be found in the Latin pages of the Danish historian, Saxo Grammaticus, who died in the year 1208. Towards the end of the sixteenth century, the French author, Francis de Belleforest, introduced the fable into a collection of novels, which were translated into English, and printed in a small quarto black letter volume, under the

title of the "Historie of Hamblett," from which source Shakespeare constructed the present tragedy.

Saxo has placed his history about 200 years before Christianity, when barbarians, clothed in skins, peopled the shores of the Baltic. The poet, however, has so far modernised the subject as to make Hamlet a Christian, and England tributary to the "sovereign majesty of Denmark." A date can therefore be easily fixed, and the costume of the tenth and eleventh centuries may be selected for the purpose. There are but few authentic records in existence, but these few afford reason to believe that very slight difference existed between the dress of the Dane and that of the Anglo-Saxon of the same period.

Since its first representation, upwards of two centuries and a half ago, no play has been acted so frequently, or commanded such universal admiration. It draws within the sphere of its attraction both the scholastic and the unlearned. It finds a response in every breast, however high or however humble. By its colossal aid it exalts the drama of England above that of every nation, past or present. It is, indeed, the most marvellous creation of human intellect.

CHARLES KEAN