

新课标·英汉对照课外名著必读
(普及版)

The Merchant Of Venice

William Shakespeare

威尼斯商人

【英】 莎士比亚 著



北方妇女儿童出版社

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CHARACTORS IN THE PLAY

The DUKE OF VENICE

The PRINCE OF MOROCCO }
The PRINCE OF ARRAGON } , *suitors to Portia*

ANTONIO, *a Merchant of Venice*

BASSANIO, *his friend , sutior likewise to Portia*

SOLANIO }
SALARINO } , *friends to Antonio and bassanio*
GRATIANO }

LORENZO, *in love with Jessica*

SHYLOCK, *a rich Jew*

TUBAL, *a Jew, his friend*

LAUNCELOT GOBBO, *the Clown , servant to Shylock*

OLD GOBBO, *father to launcelot*

LEONARDO, *servant to Bassanio*

BALTHASAR }
STEPHANO } , *servants to Portia*

PORTLA, *a rich heiress*

NERISSA, *her gentlewoman*

JESSICA, *daughter to Shylock*

Magnificoes of Venice , Officers of the Court of Justice , Galer , Servants to Portia , and other Attendants

THE SCENE

Partly at Venice , and partly at Belmont , the seat of Portia , on the Continent

剧中人物

威尼斯公爵

摩洛哥亲王 }
阿拉贡亲王 } 鲍西娅的求婚者

安东尼奥 威尼斯商人

巴萨尼奥 安东尼奥的朋友

葛莱西安诺 }
萨莱尼奥 } 安东尼奥和巴萨尼奥的朋友
萨拉里诺 }

罗兰佐 杰西卡的恋人

夏洛克 犹太富翁

杜伯尔 犹太人,夏洛克的朋友

朗斯洛特·高波 小丑,夏洛克的仆人

老高波 朗斯洛特的父亲

里奥那多 巴萨尼奥的仆人

鲍尔萨泽 }
斯丹法诺 } 鲍西娅的仆人

鲍西娅 富家嗣女

尼莉莎 鲍西娅的侍女

杰西卡 夏洛克的女儿

威尼斯众士绅、法庭官吏、狱史、鲍西娅家中的仆人及其他侍从

地 点

一部分在威尼斯;一部分在大陆上的贝尔蒙特,鲍包娅寓所所在地

ACT 1 SCENE 1

Venice . A street

[*Enter Antonio , Salarino , and Solanio .*]

ANTONIO In sooth I know not why I am so sad, it wearies me; you say it wearies you; but how I caught it, found it, or came by it, what stuff' tis made of, whereof it is born, I am to learn; and such a want – wit sadness makes of me, that I have much ado to know myself.

SOLANIO Your mind is tossing on the Ocean, there where your Argosies with portly sail like Signiors and rich burghers on the flood, or as it were the pageants of the sea, do over – peer the petty traffickers that curtsy to them, do them reverence as they fly by them with their woven wings.

SALARINO Believe me sir, had I such venture forth, the better part of my affections, would be with my hopes abroad. I should be still plucking the grass to know where sits the wind, peering in maps for ports, and piers, and roads; and every object that might make me fear misfortune to my ventures, out of doubt would make me sad.

第一幕

第一场 威尼斯。街道

(安东尼奥、萨拉里诺及萨莱尼奥上。)

安东尼奥 真的,我不知道我为什么这样快快不乐。你们说你们见我这样子,心里觉得很讨厌,其实我自己也觉得很厌烦呢;可是我怎样会让忧愁附上身,这种忧愁到底是怎么一种东西,它是从什么地方冒出来的,我却全不知道;忧愁已经使我变成了一个傻子,我真有点自己不了解自己了。

萨拉里诺 您的心是跟着您那些拉着满帆的大船在海洋上颠簸着呢;它们就像水上的达官富绅,炫耀着它们的豪华,那些小商船向它们点头致敬,它们却睬也不睬,迎风直驶。

萨莱尼奥 相信我,老兄,要是我也有这么一笔买卖在外洋,我一定要用大部分的心思惦记它;我一定经常拔草观测风吹的方向,在地图上查看港口码头的名字;凡是足以使我担心那些货物的命运的一切情况,不用说都会引起我的担忧。

SOLANIO My wind cooling my broth, would blow me to an ague, when I thought what harm a wind too great might do at sea. I should not see the sandy hour – glass run, but I should think of shallows, and of flats, and see my wealthy *Andrew* dock'd in sand, vailing her high top lower than her ribs to kiss her burial; should I go to church and see the holy edifice of stone, and not bethink me straight of dangerous rocks, which touching but my gentle vessel's side would scatter all her spices on the stream, enrobe the roaring waters with my silks, and in a word, but even now worth this, and now worth nothing. Shall I have the thought to think on this, and shall I lack the thought That such a thing bechanc'd would make me sad? But tell not me, I know Antonio is sad to think upon his merchandise.

ANTONIO Believe me no, I thank my fortune for it, my ventures are not in one bottom trusted, nor to one place; nor is my whole estate upon the fortune of this present year: therefore my merchandise makes me not sad.

SOLANIO Why then you are in love.

ANTONIO Fie, fie.

萨拉里诺 吹凉我的粥的一口气,也会刺痛我的心,只要我想到海面上的一阵暴风将会形成怎样一场灾难。我一瞥沙漏的时计,就会想起海边的沙滩,仿佛看见我那艘满载货物的商船倒插在沙里,船底朝天,它的高大的桅樯吻着它的葬身之地。要是我到教堂里去,看见那用石块砌成的神圣的殿堂,我怎么会不马上想起那些危险的礁石,它们只要稍微碰一碰我那艘好船的船舷,就会把满船的香料倾泻在水里,让汹涌的波涛披戴着我的绸缎绫罗;刚才还是价值连城的,一瞬间化为乌有?要是我想到了这种情形,我怎么会不担心这种情形也许会果然发生,从而担心起来呢?不用对我说,我知道安东尼奥是因为担心他的货物而发愁。

安东尼奥 不,相信我;感谢我的命运,我的买卖的成败并不完全寄托在一艘船上,更不是依赖着一处地方;我的全部财产,也不会由于这一年的盈亏而受到影响,所以我的货物并不能使我担心。

萨拉里诺 啊,那么您是在恋爱了。

安东尼奥 呸! 哪儿的话!

SOLANIO Not in love neither: then let us say you are sad because you are not merry; and 'twere as easy for you to laugh and leap, and say you are merry because you are not sad. Now by two-headed Janus, nature hath fram'd strange fellows in her time: some that will evermore peep through their eyes, and laugh like parrots at a bag-piper. And other of such vinegar aspect, that they'll not show their teeth in way of smile, though Nestor swear the jest be laughable. [*Enter Bassanio, Lorenzo, and Gratiano.*]

SOLANIO Here comes Bassanio, your most noble kinsman, Gratiano, and Lorenzo. Fare ye well, we leave you now with better company.

SALARINO I would have stay'd till I had made you merry, if worthier friends had not prevented me.

ANTONIO Your worth is very dear in my regard. I take it your own business calls on you, and you embrace th'occasion to depart.

SOLANIO Good morrow my good Lords.

BASSANIO Good signiors both, when shall we laugh? say, when? You grow exceeding strange: must it be so?

SOLANIO We'll make our leisures to attend on yours. [*Exeunt Salarino and Solanio.*]

LORENZO My Lord Bassanio, since you have found Antonio, we two will leave you, but at dinner-time I pray you have in mind where we must meet.

萨拉里诺 难道不是在恋爱吗？那么让我们说，您郁闷，因为你不快乐；就像您笑笑跳跳，说您很快乐，因为您不忧愁，其实再简单也没有了。凭二脸神雅努斯起誓，老天造下人来，真是无奇不有：有的人总是眯着眼睛笑，仿佛鹦鹉见了吹风笛的人一样；有的人整天皱着眉头，即使涅斯托发誓说那笑话很可笑，他听了也不愿露出一露他的牙齿，挤出一个笑容来。

（巴萨尼奥，罗兰佐及葛莱西安诺上。）

萨莱尼奥 您的一位最尊敬的朋友，巴萨尼奥，跟葛莱西安诺、罗兰佐都来了。再见，您现在有了更好的伙伴，我们可以失陪啦。

萨拉里诺 要不是因为您的好朋友来了，我一定要叫您快乐了才走。

安东尼奥 你们的友谊我是十分佩服的。照我看来，恐怕还是你们自己有事，所以借着这个机会想抽身出去吧？

萨拉里诺 早上好，各位大爷。

巴萨尼奥 两位先生，咱们什么时候再凑在一起谈笑风声？你们近来跟我十分生疏了。难道非走不可吗？

萨拉里诺 您什么时候有空，我们一定来。（萨拉里诺、萨莱尼奥下。）

罗兰佐 巴萨尼奥大爷，您现在已经找到安东尼奥，我们也要失陪啦；可是请您千万别忘记吃饭的时候咱们在什么地方碰面。

BASSANIO I will not fail you.

GRATIANO You look not well Signior Antonio, you have too much respect upon the world; they lose it that do buy it with much care, believe me you are marvellously chang'd.

ANTONIO I hold the world but as the world Gratiano, a stage, where every man must play a part, and mine a sad one.

GRATIANO Let me play the fool, with mirth and laughter let old wrinkles come, and let my liver rather heat with wine, than my heart cool with mortifying groans. Why should a man whose blood is warm within, sit like his grandsire, cut in alabaster? sleep when he wakes? And creep into the jaundice by being peevish? I tell thee what Antonio, I love thee, and it is my love that speaks: there are a sort of men, whose visages do cream and mantle like a standing pond, and do a wilful stillness entertain, with purpose to be dress'd in an opinion of wisdom, gravity, profound conceit, as who should say, I am Sir Oracle, and when I ope my lips, let no dog bark. O my Antonio, I do know of these that therefore only are reputed wise, for saying nothing; when I am very sure if they should speak, would almost dam those ears which hearing them would call their brothers fools: I'll tell thee more of this another time. but fish not with this melancholy bait for this fool gudgeon, this opinion: come good Lorenzo, fare ye well awhile, I'll end my exhortation after dinner.

巴萨尼奥 我一定不失约。

葛莱西安诺 安东尼奥先生，您的气色不大好，您把世间的事情看得太认真了；一个人考虑太多，就会失去做人的乐趣。相信我，您近来真是变的太大啦。

安东尼奥 葛莱西安诺，我把这世界不过看成一个舞台。每一人必须在这舞台上扮演一个角色，我扮演的是一个可怜的角色。

葛莱西安诺 让我扮演一个小丑吧。让我在嘻皮笑脸的欢笑声中不知不觉地老去；宁愿用酒温暖我的肠胃，不要用折磨自己的呻吟冷却我的心。为什么一个身体里面流着热血的人，要那么端庄严肃就像他祖宗爷爷的石膏像一样呢？明明醒着的时候，为什么偏要像睡去了一般？为什么动不动就翻脸，把自己惹出了一场黄疸病来？我告诉你吧，安东尼奥——因为我爱你，所以我才对你说这样的话；世界上有一种人，他们的脸上装出一副心如止水的样子，故意表示他们的冷峻，好让人家称赞他们一声智慧深邃，思想深邃；他们的神气之间，好像说，“我的说话都是纶音天语，我要是一张开嘴唇来，不许有一只狗乱叫呢！”啊，我的安东尼奥，我看透这一种人，他们只是因为不说话，窃取了智慧的名声；可是我可以肯定说一句，要是他们说起话来，听见的人，谁都会骂他们是笨蛋的。等有机会的时候，我再告诉你关于这种人的笑话吧；可是请你千万别再用悲哀做诱饵，去钓这种无用的名誉了。来，好罗兰佐。回头见；等我吃完了饭，再来向你结束我的忠告。

LORENZO Well, we will leave you then till dinner time. I must be one of these same dumb wise men, for Gratiano never lets me speak.

CRATIANO Well, keep me company but two years mo, thou shalt not know the sound of thine own tongue.

ANTONIO Fare you well, I'll grow a talker for this gear.

GRATIANO Thanks i' faith, for silence is only commend able in a neat's tongue dried, and a maid not vendible. [*Exeunt Gratiano and Lorenzo.*]

ANTONIO Is that any thing now?

BASSANIO Gratiano speaks an infinite deal of nothing, more than any man in all Venice, his reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them they are not worth the search.

ANTONIO Well: tell me now, what Lady is the same to whom you swore a secret pilgrimage that you today promis'd to tell me of?

BASSANIO 'Tis not unknown to you Antonio how much I have disabled mine estate, by something showing a more swelling port than my faint means would grant continuance: nor do I now make moan to be abridg'd from such a noble rate, but my chief care is to come fairly off from the great debts wherein my time something too prodigal hath left me gag'd: to you Antonio I

罗兰佐 好，咱们在吃饭的时候再见吧。我也许也就是他所说的那种以不说话为智慧的人，因为葛莱西安诺不让我有说话的机会。

葛莱西安诺 嘿，你只要再跟我两年，就会连你自己说话的口音也辨不出来。

安东尼奥 再见，我会把自己慢慢儿训练得多说话一点的。

葛莱西安诺 那就再好不过了；只有干牛舌和没人要的老处女，才是应该沉默的。（葛莱西安诺、罗兰佐下。）

安东尼奥 他说的这一堆话有些什么意思？

巴萨尼奥 葛莱西安诺比全威尼斯城里无论哪一个人都会更会扯上一大堆废话。他的道理就像藏在两蒲式耳（容量单位）米糠里的两粒麦子，你必须花去整天工夫才能够把它们找到，可是找到了它们以后，你会觉得费这许多气力找它们出来，是一点也不值得的。

安东尼奥 好，您今天答应告诉我您发誓要去秘密造访的那位姑娘的名字，现在请你告诉我吧。

巴萨尼奥 安东尼奥，您知道得很清楚，我怎样为了维持我外强中干的表面，把一份微薄的家产都挥霍光了；现在我对于家道中落、生活窘迫，倒也不怎么在乎了；我最大的烦恼是怎么可以解脱我背上这一重重由于挥霍而积欠下来的债务。无论在钱财方面或是友谊方面，安东尼奥，我欠您的债都是最多的；因为你我友谊深厚，我才敢大胆把我心里所想的怎样了清这一切债务的计划全部告诉您。

owe the most in money, and in love, and from your love I have a warranty to unburthen all my plots and purposes, how to get clear of all the debts I owe.

ANTONIO I pray you good Bassanio let me know it, and if it stand as you yourself still do, within the eye of honour, be assur'd my purse, my person, my extremest means lie all unlock'd to your occasions.

BASSANIO In my school days, when I had lost one shaft I shot his fellow of the selfsame flight the selfsame way, with more advised watch to find the other forth, and by adventuring both, I oft found both, I urge this childhood proof, because what follows is pure innocence. I owe you much, and like a wilful youth, that which I owe is lost; but if you please to shoot another arrow that self way which you did shoot the first, I do not doubt, as I will watch the aim, or to find both, or bring your latter hazard back again, and thankfully rest debtor for the first.

ANTONIO You know me well, and herein spend but time to wind about my love with circumstance, and out of doubt you do me now more wrong in making question of my uttermost than if you had made waste of all I have: then do but say to me what I should do that in your knowledge may by me be done, and I am prest unto it: therefore speak.