

Shakespeare Dictionary of
Plays and Characters

莎士比亚
戏剧辞典



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科尔奈留·杜米丘 主编
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FOREWORD

"*Words, words, words*" replies Hamlet to Polonius when the elder statesman asks the young prince what he is reading. In any given hour of any given day, somewhere in the world, an actor playing Hamlet, typically holding a book, replies to Polonius's inquiry. However, in Paris the actor's words ring out as: "*Des mot, des mots, des mots*"; in Manila, "*Mga salita, mga salita*"; in Rio De Janeiro, "Palavras, palavras, palavras"; in Bucharest, "Cuvinte, cuvinte, Cuvinte"; and in Shanghai, [insert appropriate Chinese characters].

Words. There are some 30,000 of them in *Hamlet* (or more; editions vary greatly). In whatever version, *Hamlet* stands as the longest play in the Shakespeare canon. Overall, the most reliable research shows that Shakespeare wrote thirty-seven other plays; the entire *opus* contains 884,647 words. *All* of these words have been translated, or adapted, into numerous languages; many of these plays are performed regularly throughout the world: it is estimated that a new performance of *Macbeth*, currently the most produced of Shakespeare's plays, starts up somewhere in the world every four minutes. Words, words, words.

972 Shakespeare characters speak these 884,647 words. Hamlet has the most to say in a single play, some 7,350 words, uncut; the Second Pirate in *Pericles* is tied with a few others for the least: four words. These 972 characters range from kings to cutpurses, princesses to prostitutes, Jupiter to Jacques, the Friar to the Fool, Falstaff to the First Fairy. They hail from all corners of what is now Europe: England, of course, Italy second, France after that, then Greece but also Denmark, Norway, Poland, Russia, Bohemia, Croatia, Cyprus, Sicily, and Spain; as well as Lebanon, Egypt, Morocco, and Algiers on the southern Mediterranean; and as far reaching as India, Syria and Mesopotamia. These characters reference places as far away as Mongolia, "the still-vexed Bermoothes" (thought by some to be present-day Bermuda), and the Antipodes, exactly the opposite side of the globe from where one is standing now.

Thirty-eight plays with 972 characters set in 122 locations speaking 884,867 words, all written, best evidence suggests, in a twenty-six year time period, meaning an average of 1.5 plays a year. Beyond argument, these texts comprise the greatest collection of plays ever written by a single author. Their global presence and impact, not only today, but since Elizabethan times has been immeasurable, surely as great as the greatest religious, political, and philosophical writings of all time. Some contend that he is "our greatest living author."

The problem of how to gather, collate, and catalogue this profound and overwhelming artistic output has been a concern of artists, scholars and the public since Shakespeare's time. While quartos, including some "foul papers" ("bootleg" early drafts), of his plays existed in his lifetime, a full anthology of Shakespeare's plays was not collected into one volume until 1623, some seven years after his death. Theatres were banned by the Puritan government shortly thereafter (1642), they tore down Shakespeare's Globe to the ground (1644), and most of the theatre-going public were unable to own, or even read, the only complete, if often questionable, records of the dramas: the rare First and the Second Folios.

Shakespeare's plays faded from public memory, and were not performed for five decades. After the restoration of the theatres (1660) a younger generation (one of whom claimed to be Shakespeare's illegitimate son) appeared and began flamboyantly "adapting" earlier plays, Shakespeare's among them, to their own ends. For some two centuries and more, artist-managers had their way with Shakespeare, freely mongreling, adapting, re-writing, perverting, or excising as their commercial whims and actor's vanity dictated. Shakespearean texts became pretexts for all kinds of artistic license and vain mischief; none of these "updates" are taken seriously today.

It was not until the early twentieth century that resolute stage practitioners in England began the momentous task of returning to Shakespeare's "original" intentions and texts — always a debated topic in the best of times, as no one knows *exactly* what he wrote or how he meant it — and deciphering what may have been some original modes of production, again with much speculation necessary. Thus began the modern Shakespeare movement, now developed to the point of what is called by some "the Shakespeare industry."

Crucial to this movement of "restoring Shakespeare" were several artists and scholars most significantly William Poel (1852 – 1934) a British actor-manager who championed "open stage Shakespeare" meaning a minimum of scenery, uncut texts, a unified acting ensemble, and a unceasing but poetic delivery of the language. Poel's influence remains evident even today: a post-war generation of British directors including John Barton, Peter Brook, Peter Hall, and Trevor Nunn, and the great many directors around the world they in turn influenced, can trace their lineage to Poel.

In his own era, Poel stood beside other like-minded stage luminaries, such as Harley Granville-Barker, and scholars with similar interests in "restoring" Shakespeare to his rightful place. Among the latter were two academicians whom Professor Dumitriu Corneliu, in his introduction to this volume, cites as forerunners of his own work: Alexander Schmidt and Francis Griffin Stokes.

Schmidt's 1902 *Shakespeare Lexicon* remains today, a century and numerous editions later, an essential masterwork. No serious English-language Shakespeare rehearsal hall or seminar room would be without these weighty two-volume reference books, often dog-eared by use. The volumes (A-M and N-Z) are mandatory possessions for actors, directors, teachers, and students, and catalogue every word and virtually every character Shakespeare wrote. While the character information is brief, every spoken word from "Abandon" to "Zounds" is exhaustively researched for its meaning, usage in scenes, and variant appearances in different plays and scenes. While there are numerous and less daunting pocket volumes — C. T. Onions's *A Shakespeare Glossary*, Eric Partridge's *Shakespeare's Bawdy*, and copious footnotes in acting texts—Schmidt's *Lexicon* remains the mandatory "bible".

Francis Griffin Stokes's 1924 *A Dictionary Of The Characters And Proper Names In The Works Of Shakespeare: With Notes On The Sources And Dates Of The Plays And Poems* is as comprehensive and lengthy as its title promises (the most recent editions re-title it *Who's Who in Shakespeare*). This work picks up what Schmidt, whose real interest is in creating a glossary, only suggests: a summary of each play as a background, setting up a detailed study of each character in that play. Stokes's work has been imitated and even surpassed in recent years—character-biography volumes abound—but Stokes' combination of play summary and character description set an early standard by which all others can be gauged.

Among the many things that these and similar volumes demonstrate is how little most of the English-speaking world actually knows or understands about Shakespeare. Shakespeare's language, often archaic, can be as daunting and incomprehensible to a native ear as it might be to a foreigner. What is one to do with Hamlet's

*For who would bear the whips and scorns of time ,
The oppressor's wrong , the proud man's contumely ,
...
When he himself might his quietus make
With a bare bodkin? who would fardels bear ,
To grunt and sweat under a weary life . . .*

Contumely? Bodkin? Fardels? These words are never spoken or written in modern English; only those who have studied *To be or not to be* in some detail would know these, or many other equally obdurate words, or how to navigate the many syntactical snarls in the speech. This explains the reliance on Schmidt and Onions in the rehearsal hall and the classroom: typically not even the actor playing Hamlet knows what these, and numerous others of his words, mean without looking them up.

Consequently, an unfortunate by-product of the artistic and academic movement led by Poel and others a century ago, is that Shakespeare in English-language countries is now too often the property of the intellectual cognoscenti. This is a far cry from the audiences Shakespeare actually wrote for: pickpockets, drunks, and whores cramming into the “wooden O” of the Globe Theatre cheek by jowl with the elite and the effete (the latter then went upstairs to private boxes). The aforementioned “Shakespeare industry” today rolls out two product lines: academics writing books to one another, and productions on huge summer festival stages where a great number of the audience attend because they think they *should* be there, not because they *want* to be there.

Oh, but those stories! Unequaled, thrilling, complex, contradictory, mesmerizing, dangerous stories! And the characters! Harold Bloom’s shibboleth that “Shakespeare invented the human” surely stretches credibility — perhaps humans invented the human; or maybe God? — but nonetheless the human foibles, the aspirations and failures, rages and romances, chicanery and purity, the stuff of being *alive* breathes on in these all too human characters, whether we understand all the language or not.

The human urgency of the stories and this passionate vitality of the characters: *this* is why not a single minute goes by on this planet without dozens, if not hundreds, of productions of Shakespeare’s plays being performed somewhere, and everywhere, all the time. This is why, to paraphrase his madcap creation Puck, Shakespeare “puts a girdle around the earth.” This is why, to quote his melancholy Jacques, for Shakespeare: “All the world’s a stage.”

And this is why, today, you hold this book in your hand: a bi-lingual Chinese-English dictionary, put together by a scholar from Romania, prefaced by a director from the US, all drawing in part from British artists and academics of a century past, all in search of meaning and drama from a dramatist who died four centuries ago. All the world’s a stage.

Shakespeare began his girdle around the earth, or at least journeyed into foreign lands and languages, most likely in Germany, a country whose Saxon tongue donated many words to Shakespeare’s verse: *king*, *queen*, *stone*, *town*, *tree* — generally short, practical words. Shakespeare’s stories, raw, sprawling, political and passionate were perfect vehicles for a German nationalist literary movement in the late 18th century, spearheaded by democratic romanticists like Friedrich Schiller. By the early 19th century, Shakespeare had already made his way to Poland, Bohemia, Romania and elsewhere in mitteleuropa, as well as Russia; or rather those countries had had their way with Shakespeare. The language of the plays not being native, or sacrosanct, was sometimes treated cavalierly and/or dismissed, which can nonetheless lead to some exciting productions. What remains are the elemental stories and their essential characters; these were often appropriated and launched on unintended artistic

and political journeys of their own.

Another set of journeys, voyages on the colonial seas of the British Empire, retained the native language of Shakespeare, but often as a tool of colonial dominance. Enslaved and subjugated peoples were taught English, and at the higher levels, Shakespeare's English in India, Hong Kong, Jamaica, Trinidad, and, in a more complicated manner, in South Africa. And, of course, albeit in fits and starts, Shakespeare made his way to the English-settled colonies of Australia, New Zealand, and North America, where the original language was retained, if not re-accented.

In all these countries, whatever the language, Shakespeare emerges in two basic forms: *-conventional* and *appropriated*, the former holding to western realist traditions, the latter fused with or adapted to traditional native performance forms. Thus in India today one finds both "straight" Shakespeare, conventionally embedded in modern realism, and Kathakali Shakespeare, the stories and characters artistically fused into the traditional dance-drama form from the Karala region. The same holds true in Japan and China as well, where Shakespeare was both imported as part of a nationalistic "realist" westernization effort as well as fused, or appropriated, into traditional forms such as Kabuki and Chinese opera.

The history of Shakespeare in China is recent; before the 20th century Shakespeare was virtually unknown in China. Then, in a "new citizen" movement started around 1900, intellectuals began advocating westernization through numerous translations of European literature, including the renowned British prose condensations of Shakespeare, *Tales from Shakespeare*, by Charles and Mary Lamb. This soon led to "civilized drama" productions, westernized stagings of the Lamb's prose condensations of Shakespeare. Some years later, in 1922, the first full translations of two full Shakespeare plays, *Hamlet* and *Romeo and Juliet*, appeared and were foundational to one of the two current strains of Chinese: the spoken drama, *huaju*. The union of *huaju* and Shakespeare was forged even tighter after in the 1950s when several Russian theatre masters came to China to teach western drama, Stanislavski, and their revered playwright Shakespeare, whom they believed they understood better than the British.

In the other strain of Chinese drama, *xiqu*, the traditional Chinese music-theatre, the artistic hallmarks are dance, mime, combat, acrobatics, and the highly complex stylized singing of arias. As these traditional tales center on warriors, lovers, battles and heightened passions, Shakespeare naturally became a resource for *xiqu* troupes early in the 20th century. These troupes flourished up to the Cultural Revolution, when, in 1966, all but the eight political "model operas" were banned from Chinese stages. After the fall of The Gang of Four in 1976, *xiqu* quickly re-emerged and recent years have seen many exciting fusions of this traditional

form, contemporary theatre techniques, and Shakespeare.

Thus, between the *huaju* and the *xiqu*, Shakespeare is flourishing in China today as never before. Hence the demand for this up-to-date, extensive Dictionary of Shakespeare — in Chinese and English.

The Dictionary covers all thirty-eight plays, including the recently added *Edward III*, and the 972 principal characters, in short, everyone you might listen to. In western alphabetical order the Dictionary starts with A, specifically *A Midsummer Night's Dream*, followed by the character of Aaron, and so on for some three hundred pages, ending with all five dukes of York, from *Henry V*, *Richard II*, *Richard III*, and *Henry VI*.

The plays are broken down by cast, themes, and lively detailed descriptions of each act. Each play synopsis is concluded with a thoughtful and insightful response to the play. Similar detail and insight attend the character entries. After a recounting of the character's "story" by summarizing their scene-by-scene actions, many are followed by more subjective descriptions and editorial interpretations of the role; for example this, following the account of Aaron's onstage actions:

This seemingly unimportant character at the beginning of the play, proves to have a monstrous capacity to cause suffering . . .

The Dictionary is replete with direct quotes from the texts, bringing life and accuracy to both the play synopses and the character accounts. Therefore, while the task of this Dictionary is to make a full and complete record of each play and every character, it also turns out to be quite lively reading. One imagines discovering a play new to them by reading the entry describing the play, and then looking up each character involved in the action for detailed descriptions. This is an invaluable gift for students, newcomers to Shakespeare, seasoned hands, and professional theatre practitioners throughout China. Or English speakers going to work there.

It is my personal observation, and contention, that the future of Shakespeare lies outside the confines of the English-speaking world. The experiments with "foreign Shakespeare" past, present, and future have more to tell us than any number of ordinary re-productions of the plays in English. Recently, The Royal Shakespeare Company's *Complete Works Festival* featured many productions by non-English speaking directors, several in foreign languages.

And in 2012, London's Globe theatre will present all 38 of Shakespeare's plays in 38 different languages, by 38 troupes from around the world. Announcing that venture, Globe Artistic Director Dominic Dromgoole said:

Shakespeare, as well as a great playwright, has become an international language, and has proved one of the most life-affirming and barrier-transcending ways that people can speak to one another. His plays have been translated into every major living language and there is a long tradition of Shakespeare performances around the world in people's own vernacular.

This remarkable bi-lingual Dictionary, English and Chinese, prepared by Professor Corneliu Dumitriu of Bucarest, Romania is a living testimony to Londoner Dominic Dromgoole's words.

And all the words of Shakespeare, whatever language they may appear in.

Words, words, words.

David Chambers

Professor

Yale School of Drama

New Haven, CT, U. S. A

序

“*Words, words, words*”(文字、文字、文字),当波洛涅斯问他在读些什么时,哈姆雷特这样回答这位老政治家。在这个世界上,无论何时,无论何地,扮演哈姆雷特的演员总要这样手拿一本书,回答波洛涅斯的提问。可是,巴黎演员这样说:“*Des mots, des mots, des mots*”;马尼拉人说:“*Mga salita, mga salita*”;里约热内卢:“*Palavras, palavras, palavras*”;布加勒斯特:“*Cuvinte, cuvinte, Cuvinte*”;在上海,则“都是字、字、字”。

文字(words)《哈姆雷特》有差不多三万字(或者更多;不同版本之间差异较大)。但无论哪个版本,《哈姆雷特》都是莎士比亚剧作中篇幅最长的一部。从总体上看,最权威的研究显示莎士比亚一共写了38部戏剧,共计884 647个字。他的所有作品都已经被翻译、改编成许许多多的语言版本,其中一些在全世界范围内经常上演,最常上演的是《麦克白》。据估计,这部剧作每隔四分钟就会在世界上被搬演一次。文字,文字,文字。

莎剧中的972个角色说着这884 647个台词。就单部剧作而言,哈姆雷特是说得最多的,其台词如果不删减的话约有7 350个。在《泰尔亲王配力克里斯》中被捉拿的第二名海盗是台词最少的:只有4个词。这972个角色,从国王到小偷、从公主到妓女、从朱庇特到杰奎斯、从修士到蠢货、从福斯塔夫到精灵仙子,各色人等应有尽有。他们来自于如今我们称作欧洲的各个角落:英格兰——这是理所当然的,接着是意大利,之后是法国,然后是希腊、丹麦、挪威、波兰、俄罗斯、波西米亚、克罗地亚、塞浦路斯、西西里以及西班牙;黎巴嫩、埃及、摩洛哥、地中海南部的阿尔及尔也在其中;还有遥远的印度、叙利亚和美索不达米亚。这些角色所涉及的最远处是蒙古、“永远为波涛冲打的百慕大群岛”以及“对跖点”——人所站之处在地球上的相对极。

38部剧作中的972个角色,在122处地点展开活动,说着884 867个台词。它们在26个年头里先后跃然纸上,也就是说平均1年有1.5部剧作诞生。毋庸置疑,这些剧作包含着戏剧创作最优秀的品质。它们的上演和产生的影响,从伊丽莎白时代直到今天,始终都是巨大而不可估量的;与最经典的宗教、政治或哲学著作相比,也都毫不逊色。有人把莎士比亚称作“与我们同时代的最棒的作家”。

自莎士比亚的创作问世以来,如何对这些深奥的、令人叹服的艺术作品进行汇总、整理和分类,就成了艺术家、学者及公众关心的事情。四开本的莎士比亚戏剧选集——含有一些“伪作”和早期的草稿(莎士比亚在世时就已存在),但一卷本的莎士比亚戏剧全集直到1623年才出现,即莎翁去世后七年。此后不久,清教徒政府于1642年颁布了剧院禁令,并于1644年拆毁了莎士比亚环球剧院。大多数的戏剧爱好者当时都无法再收藏和朗读那唯一的戏剧全本:珍贵的第一版和第二版对开本全集——它们是否是全本,经常引起争议。

莎士比亚的戏剧在人们的记忆中渐渐模糊了,他的剧作被禁演了50年。剧院恢复开放(1660年)后,一批年轻人——其中有一位声称自己是莎士比亚的私生子——活跃起来,他们热情洋溢地改编以前的剧作包括莎士比亚的作品,给它们加上新的结尾。在接下来的两个多

世纪时间里,艺术家和经纪人按照自己的方式对待莎士比亚,在商业利益的驱使和虚荣心的作祟下,他们随意地对其作品进行杂糅、改编、重写、歪曲或是割裂。莎士比亚的原作成了一种原材料,被用于制造各种各样的艺术“创新”和无聊的闹剧。时至今日,所有这些“新作”都已一文不值。

直到20世纪初,英国的一些坚毅的舞台艺术家们开始了至关重要的还原莎士比亚本意及原文的努力,原初的演出模式也得到了探寻和必要的思考。尽管这些向来都是饱受争议的话题,因为没有人真正知道他究竟写了些什么以及他想表达的意思。现代的莎士比亚运动就此开始了,可如今其发展方向却被一些人称作为“莎士比亚产业”(Shakespeare industry)。

在这场“还原莎士比亚”运动中,有几位艺术家和学者起到了关键作用,其中最为重要的是威廉·珀尔(William Poel, 1852-1934)。威廉·珀尔是一位英国的演员经纪人,他推行了“开放舞台莎士比亚”(open stage Shakespeare)实验,即采用最少的场景、完整的文本、固定的演出团队以及连绵不绝的诗性语言。珀尔的影响一直延续到了现在:英国战后代一代的导演们,包括约翰·巴顿(John Barton)、彼得·布鲁克(Peter Brook)、彼得·霍尔(Peter Hall)、特雷弗·纳恩(Trevor Nunn)以及这几位后来所影响到的世界上许多其他导演,都对珀尔有所继承。

当时,珀尔同一些与自己观念契合的艺术名流——如哈雷·格朗威尔-巴克(Harley Granville-Barker)——以及一些兴趣相投、志在“还原”莎士比亚的学者们并肩奋斗。在这些学者中,杜米丘·科尔奈留(Dumitriu Corneliu)教授在他这本书的前言中提到了两位,并将他们视为自己工作领域内的先驱,即亚历山大·施密特(Alexander Schmidt)和弗朗西斯·格里芬·斯多克(Francis Griffin Stokes)。

施密特于1902年出版的《莎士比亚辞典》(*Shakespeare Lexicon*)即便在今日仍然算得上是一部重要经典——尽管已经过去了一个世纪,尽管在他之后又有了不计其数的同类辞典问世。施密特的这部两卷本辞典,是如今任何一家正式的、使用英语的莎士比亚排练厅或研究室必备的、并且常常被人翻烂的参考书。这上下两卷——A-M卷和N-Z卷——也是演员、导演、教师和学生们的必备书。书中对莎士比亚所写的每个词、每个角色都作了分类。关于角色的介绍相对简短,但对每一个台词,从字母顺序首位的“Abandon”到末位的“Zounds”,都作了详尽考察,揭示了它们的意义、在不同场景中的应用以及在不同剧目之间的变化。虽然有许多更为简明的袖珍辞典,如C. T. 奥尼恩斯(C. T. Onions)的《莎士比亚词典》(*A Shakespeare Glossary*)、埃里克·帕特里奇(Eric Partridge)的《莎士比亚戏剧》(*Shakespeare's Bawdy*)以及各种演出脚本注疏,施密特的《莎士比亚辞典》仍旧是无可争议的“圣经”。

弗朗西斯·格里芬·斯多克1924年出版了《莎士比亚作品人物与术语辞典:含戏剧与诗歌创作背景及时间考证》(*A Dictionary Of The Characters And Proper Names In The Works Of Shakespeare: With Notes On The Sources And Dates Of The Plays And Poems*)。这部著作正如它的题目所示,既全面又厚重——它的几个最新版本都改名为《莎士比亚作品人物辞典》(*Who's Who in Shakespeare*)。这部辞典较施密特的工作有所推进,施密特的主要兴趣在于创造词汇表,而弗朗西斯做的则是以剧情简介为基础,对剧中所有角色进行细致分析。斯多克的这部作品出版后被其他作家所模仿,近些年来甚至也被一些同类作品人物传记类作品所超越。但是,斯多克将剧情简介与人物描述相结合的作法,为后来的作者们设立了可供依循的标准。

这些同类作品的出版,说明了很多问题,其中之一就是大部分英语国家实际上对于莎士比

亚知之甚少。莎士比亚的语言大多是古语，它们对于英语母语者和非英语母语者来说，是同样令人头疼而难懂的。我们该怎么理解下面这段哈姆雷特的话：

谁愿意忍受人世的鞭挞和讥嘲、
 压迫者的凌辱、傲慢者的冷眼、
 ……
 要是他只要用一柄小小的刀子，
 就可以清算他自己的一生？
 谁愿意负着这样的重担，
 在烦劳的生命的压迫下呻吟流汗，
 ……

冷眼(Contumely)? 刀子(Bodkin)? 重担(Fardels)? 这些词语在现代英语中是绝不会被使用的，只有那些专门研究“生存还是毁灭”(To be or not to be)那段话的人才会懂得这几个以及其他很多冷僻的词语，只有他们才知道如何对付这些句法上的混乱。即便是专门扮演哈姆雷特的演员，如果不查辞典，也弄不明白哈姆雷特的这些台词，这就说明了为什么施密特和奥尼恩斯的著作在排练厅和教室里是那么重要。

结果，一个世纪前由珀尔和其他同仁倡导的那场艺术性和学术性运动不幸地出现了这样一个趋势，即莎士比亚在英语国家中常常变成了知识精英们的专属财产。这就远离了普罗大众，而莎士比亚恰恰就是为普罗大众而写的。当时，摩肩接踵一同挤进那圆形木屋“环球剧院”的，是小偷、醉鬼、妓女以及上层人士和没落贵族——上层人士和没落贵族们后来进了楼上的包厢。前面我们提到的“莎士比亚工业”如今就有了两条生产线：一方面是学者们写书给自己圈内人士阅读；另一方面，大量的观众蜂拥至夏季的各种艺术节演出中，他们去看演出不是因为自己去，而是因为觉得自己应该在这样的活动中露面。

哦，回到那些故事吧！那些无与伦比的、令人心动的、复杂的、矛盾的、让人着迷的、危险的故事！还有那些人物！按照哈罗德·布鲁姆(Harold Bloom)的话来说——“莎士比亚创造了人”，这的确有道理。也许真的是人创造了自己；或者还是上帝？且不管人类有种种弱点，但他们的渴望与失败、愤怒与爱情、欺骗与纯洁——生命的一切经验在这些绝对人性化的角色身上都有着活灵活现的表达，这与我们是否完全懂得那些词语无关。

正因为这些故事包含着强烈的人性关怀，剧中人物散发着热烈的活力，这个世界上才会每分钟都有几十出——如果不能说上百出的话——莎士比亚戏剧的上演。这就是为什么莎士比亚，按照他笔下的精灵迫克(Puck)^①的话来说，“可以在四十分钟内环绕世界一周”。对于莎士比亚而言，就像多愁善感的角色杰奎斯(Jacques)^②所说的那样：“全世界是一个舞台。”

这也同时说明了为什么今天你会手捧这本书：一本英汉双语辞典，一本由罗马尼亚学者编撰、美国导演作序的辞典。我们从一个世纪前的那些英国艺术家和学者们那里获得启发，在各自的工作中探寻着那位在四个世纪之前逝世的戏剧家，探寻他的意义，理解他的戏剧。全世界

① 角色出自《仲夏夜之梦》。译注

② 角色出自《皆大欢喜》。译注

是一个舞台。

莎士比亚开始了他的环球之旅,或者说,他至少踏上了异国的土地,进入了异国的语言。他好像与德国打交道最多,这个国家的撒克逊语言给莎士比亚贡献了许多词汇,比如国王(king)、王后(queen)、石头(stone)、镇子(town)、树木(tree),都是些短促、实用的词汇。莎士比亚的那些故事,奔放、无羁、热情洋溢、富有政治意义,对于德国 18 世纪晚期由民主派浪漫主义者如弗雷德里希·席勒(Friedrich Schiller)等倡导的那场全国性文学运动而言是最合适不过的工具。到了 19 世纪,莎士比亚的名字已经传到了波兰、波西米亚、罗马尼亚以及中欧其他国家,还有俄罗斯。或者应该说,是这些国家主动要去了解莎士比亚。莎剧的语言对于这些国家来说是陌生的、可意译的,因此常被随意地对待或者改动。尽管如此,演出仍然不断引起轰动。那些基本的故事情节和那些重要的人物角色被保留了下来,它们常常取得了意想不到的艺术及政治效果。

莎士比亚旅行的另一条线路是“大英帝国”的殖民地。在这一线路的旅行中,莎士比亚的原文语言得到了保留,但这常常是出于殖民统治的需要。被奴役和压迫的人们被教授英语;在印度、牙买加、特立尼达和香港地区,上流阶层学习的则是莎士比亚的英语;南非的情形更复杂些。当然,从一开始,莎士比亚就进入到了英国人定居的殖民地如澳大利亚、新西兰及北美,在这些地区,除了重音上的变化外母语得到了保留。

在上面提到的所有国家和地区中,无论其为何种语言,莎士比亚都以两种方式出现:常规的(conventional)和挪用的(appropriated)。前一种方式秉承着欧洲的现实主义传统,后一种方式则是将莎士比亚的作品与本国的表演形式融合起来,或根据本国演出形式的需要而对莎士比亚作品进行改编。正因为这样,今天我们在印度就既可以看到现实主义版的、按常规演出的、原汁原味的莎士比亚作品,也可以看到卡塔卡利版的莎士比亚作品——人物和故事与起源于喀拉拉邦的印度传统舞剧艺术性地结合在了一起。莎士比亚在中国和日本的情况同样如此。莎士比亚在两个国家被引入,一方面寄托着以民族发展为己任的现实主义者的西方化努力,另一方面也结合了歌舞伎和京剧等传统艺术形式。

莎士比亚进入中国的时间并不长,在 20 世纪之前他甚至还不为中国所知。后来,在“新青年”运动中知识分子们开始倡导西方化进程,他们通过翻译许许多多的欧洲文学作品来实现这一目标,其中就包括翻译查尔斯·兰姆和玛丽·兰姆撰写的《莎士比亚故事集》(*Tales from Shakespeare*)——著名的莎士比亚作品散文缩写本。这使得莎剧“文明戏”演出很快出现,兰姆对莎士比亚作品的散文缩写以西方化的风格被搬演到舞台上。到了 1922 年,《哈姆雷特》和《罗密欧与朱丽叶》的全译本——中国最早的莎士比亚作品完整译本——出版了,它们也对当今中国两大戏剧形式之一的话剧起到了奠基作用。再往后,随着一些俄国戏剧大师来到中国教授西方戏剧、斯坦尼斯拉夫斯基方法以及他们深为爱戴的莎士比亚,他们认为自己比英国人更理解莎士比亚,中国的话剧与莎士比亚的结合更为紧密了。

戏曲,中国的另一戏剧样式,是中国传统的音乐剧(music-theatre)。它的艺术表现包含舞蹈、哑剧、打斗、杂技以及非常复杂的类型化咏唱。由于这种传统艺术的故事内容常常围绕的是勇士、情侣、战斗及高涨的激情,因此莎士比亚的作品在 20 世纪早期很自然地就为各家戏曲班子所用。这些戏曲团体的兴旺发展,在“文化大革命”时停步了。1966 年,除了八大政治“样板戏”,所有的戏剧演出都被禁止。1976 年“四人帮”倒台,戏曲活动迅速地得以恢复。近年来,传统戏曲、现代剧场技术以及莎士比亚作品三者之间的精彩结合屡见不鲜。

于是,莎士比亚便通过话剧与戏曲在今天的中国声名远播,其所达到的影响是以前任何一

个时期都无法比拟的。与此相应,新的局面也需要新的配套支持,一本详尽的中英文莎士比亚辞典不可或缺。

这本辞典容纳了莎士比亚的所有 38 个剧本,包括最近刚刚被归入莎翁作品的《爱德华三世》(*Edward III*),及其笔下的 972 个角色——你所听说过的每一个角色都在里面了。辞典以英文字母排序,从 A 字母开始,比如说首先是《仲夏夜之梦》(*A Midsummer Night's Dream*),然后是艾伦(Aaron),接下去的三百多页都依此序;列在最后的是先后出现在《亨利五世》、《理查二世》、《理查三世》和《亨利六世》中的约克(York)公爵。

所有剧本在辞典中被分为人物表、主题以及每一幕的详细描述等几个部分。在每一部戏的内容介绍后面,都有一段关于该剧的缜密的、深入的思考。剧中角色部分,也体现出同样的细致与深入。每一个角色,按其在各幕中的言行举止进行介绍,许多角色的后面还附有编撰者关于角色的理解与评价。比如说,在艾伦的简介之后就有额外的评述:

这一在剧作开始看似并不重要的角色,后来却显示出制造痛苦的巨大能力……

这部辞典引用了大量的原文语句,使得剧本和角色的介绍都准确而生动。正因为此,虽然这部辞典的本意在于对莎士比亚的剧本及角色作一个全面的记录,但它却同时具备了相当大的可读性。可以想象一下,当我们翻到一个陌生的剧本,先能读到它的介绍,然后可以看到剧中每一个角色具体的言行举止。应该说,这部辞典对于学生、莎士比亚的新老读者、中国各地的职业戏剧家,甚至那些在中国工作的莎士比亚的“老乡”们来说,都是一份珍贵的礼物。

就我个人的观察,我觉得莎士比亚的未来在于非英语区的世界文化。过去、现在和将来的各种“异国莎士比亚”实验所提供的启示要大过一般的英语莎剧演出。最近,皇家莎士比亚剧院(The Royal Shakespeare Company)举办的“作品大全艺术节”(Complete Works Festival)就包含了若干由非英语导演执导的外语演出。

在 2012 年,伦敦的“环球剧院”(Globe Theatre)将推出由世界各地 38 个剧团演出的、用 38 种语言演绎的所有 38 部莎士比亚戏剧。在宣布这一令人震撼的计划时,“环球剧院”艺术总监多米尼克·德罗姆古尔(Dominic Dromgoole)表示:

莎士比亚,作为一位伟大的剧作家,已经成为一种通用的世界语言,成为人们在谈话中共同接受的一种人生榜样和奋斗标杆。他的戏剧被世界上所有的主要语言所翻译,并且在世界各地都有着很长的演出历史。

罗马尼亚布加勒斯特的杜米丘·科尔奈留教授编撰的这本杰出的英汉双语辞典,为伦敦人多米尼克·德罗姆古尔的看法提供了一个鲜活的例证。

莎士比亚留下的每一个字,在所有其他语言中也都佐证着德罗姆古尔的说法。

Words, words, words.

大卫·钱伯斯(David Chambers)

耶鲁大学戏剧系教授