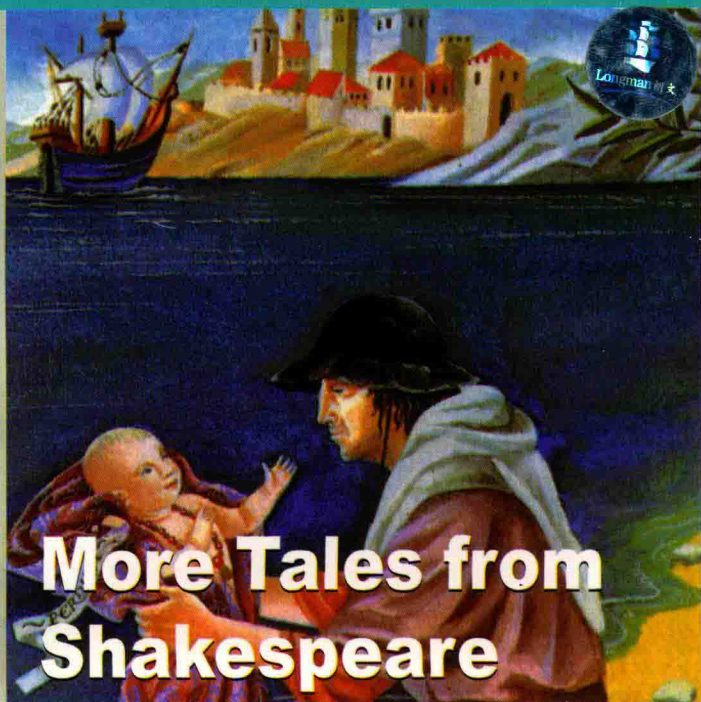


朗文英汉对照世界文学丛书



# 莎士比亚故事续篇

简写本

查尔斯·兰姆 玛丽·兰姆原著 G.霍斯利改写 王 珽翻译

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丛书



**More Tales from Shakespeare**

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**More Tales from Shakespeare**

## **莎士比亚故事续篇**

## Introduction

Charles and Mary Lamb, who wrote the tales which appear in *More Tales from Shakespeare*, were brother and sister, and their letters to friends at the time they were writing them show their admiration and respect for each other's work in turning the plays into stories for young people.

They came from a poor family, but Charles (1775–1834), as a boy, had the chance of a better education than Mary, his elder sister (1764–1847). For Charles, writing was something that he did in his spare time (his main job was as a clerk in a company that traded goods from India); he became very well known for his essays on personal as well as literary subjects. He was a friend of many of the most famous writers of his time, including the poets Wordsworth and Coleridge. Mary, who was clearly very intelligent, had much less formal education, and trained to be a dressmaker. She had severe mental problems, however, and one day, in an attack of madness, killed their mother. Charles (who at times also suffered from mental problems, although his were less severe) saved her from spending the rest of her life in an asylum by promising that he would look after her and take full responsibility for her and her actions. For the rest of her life she was troubled from time to time by attacks of madness, and Charles kept his promise. He described her as “my sister and my friend”, and their affection for each other was very important in both their lives.

Together they wrote other books for children, including poetry, but the most famous book that they worked on together is *Tales from Shakespeare*, which has been popular from the time they wrote it (1807) to the present day. Of the stories in this collection, Charles wrote *King Lear*, *Romeo and Juliet*, *Hamlet* and *Othello*, while Mary wrote *The Winter's Tale* and *The Taming of the Shrew*; Charles said that he thought that *Othello* was the best of his stories and that Mary

## 前 言

《莎士比亚故事续篇》中的故事由查尔斯·兰姆和玛丽·兰姆姐弟两人所写。在写莎翁故事的这段时间里,他们两人给友人的书信中,对于彼此把莎翁戏剧改编成故事供青年人阅读的工作都表示赞赏和敬重。

他们出生于一个贫穷的家庭。不过查尔斯(1775~1834)作为一个男孩,比姐姐玛丽(1764~1847)有机会接受更好的教育。查尔斯的主要工作是一家公司的职员,从事与印度贸易的工作,业余时间从事一些写作。他的文论及随笔都相当出名,当时蜚声文坛的作家和他过从甚密,包括诗人华兹华斯(Wordsworth)和柯勒律治(Coleridge)。玛丽虽然禀性聪慧,但受过的正规教育却极少,后来学做了裁缝。她有严重的精神失常,一天疯病发作竟杀死了母亲。查尔斯偶尔也有精神病,但不严重。他保证照料姐姐并为她的行为负完全责任,这样才未使玛丽在疯人院里度过余生。在以后的日子里她时常遭受疯病发作的折磨,但查尔斯恪守诺言尽心照料。他把她称作为“我的姐姐和朋友”,两人相亲相爱,这在他们的生活中都是非常珍贵的。

两人还合作写过包括诗歌等其他的儿童读物,但他们合作的作品以《莎士比亚故事集》最为称著。该书自1807年问世后至今一直享有盛誉。本书辑录的故事中,查尔斯写了《李尔王》、《罗密欧与朱丽叶》、《哈姆雷特》和《奥赛罗》,玛丽则写了《冬天的故事》和《驯悍记》。查尔斯曾说过,他认为他写的故事中以《奥赛罗》为最佳,而玛丽所写的故事则篇篇都是“上品”。

had done all hers "excellently".

The beginning of the nineteenth century saw the growth of the idea that Shakespeare was not just a great writer but the greatest writer who had ever lived, a figure who in many ways was greater than ordinary people and whose knowledge and understanding of human nature was so wide and deep that it was close to God's. Charles Lamb certainly shared this view; he writes, for example, of Shakespeare, with his "godlike mind", as being greater not just than other writers of the same time but all other human beings. This view of Shakespeare, however, regards him as a poet rather than a writer of plays: Lamb remarks that the real greatness of Shakespeare's plays is best understood by a reader, not a member of an audience. He feels that when they are read the plays have a greater effect on the reader's mind and feelings, and that when we see a play performed, the appearance of the actors, the sound of their voices, their clothes and the stage scenery all take our attention from the "heavenly poetry".

This view of Shakespeare as a poet whose work should be read rather than acted, and the fact that at this time some of Shakespeare's plays were either very rarely performed or were performed with a different story from the one Shakespeare wrote (*King Lear*, for example, had been almost completely rewritten at the end of the seventeenth century), meant that young people might not have seen the plays performed as Shakespeare wrote them. The Lambs' stories, therefore, keep very close to the original words of Shakespeare's plays wherever this is possible, sometimes copying the words of the play directly and in other places merely making the language a little simpler to enable readers to understand it (since the English language had changed in many ways in the two hundred years since Shakespeare wrote and his own particular variety of English is often very complicated). Some of the other changes by the Lambs are also to make the stories easier to understand; Shakespeare's



十九世纪初叶越来越多的人认识到：莎士比亚不只是一位伟大的作家，而且是有世以来最伟大的一位作家，在许多方面都超越了凡人。他对于人性的了解和领悟是如此广泛而深刻，真可与上帝的洞察力媲美。查尔斯·兰姆当然也有此同感。例如他说莎士比亚具有“神一般的头脑”，也就是说莎翁不仅超越了同时代的其他作家，而且超越了所有的人。然而，对莎士比亚的这种看法与其把他看作一位诗人不如把他看作戏剧作家：兰姆认为最能理解莎翁戏剧的是它的读者而不是观众。他认为阅读莎翁的戏剧会对读者的思想感情带来一种更强烈的感染力，而当我们看一部戏剧表演时，演员的外貌、嗓音、服饰和舞台布景等则会分散我们的注意力，使我们不那么关注他那“天神般的诗篇”。

人们把莎士比亚看作一位诗人，认为他的作品应该诵读而不是演出。而且目前莎翁戏剧很少上演，有时上演的则是经过改编的莎剧（例如《李尔王》一剧在十七世纪末叶被改编得面目全非），这就意味着年轻人可能根本没有观看过莎士比亚原著的戏剧。因而，兰姆的故事倒是尽可能接近莎士比亚戏剧的原著，有时直接引述了戏剧中的原文，有些地方则将原文略加简化以利于读者理解。（因为莎翁创作至今已有两百年，在此期间英语在许多方面都有不少改变，而且莎士比亚运用的英语语言特别丰富，语句常显得复杂难懂。）兰姆姐弟在写戏剧故事时还对情节作了一些变动，使故事更容易理解。例如莎士比亚戏剧的《李

play of *King Lear*, for example, includes a second story about the Earl of Gloucester and his sons; Charles Lamb's version reduces this to two short sentences since, as he says, the story that he is telling is that of King Lear and his three daughters.

*More Tales from Shakespeare* tells readers very clearly which are the "good" and "bad" characters, which means that some of the stories become a fight between good and evil, rather than stories about particular people who do particular things. The characters are presented in very simple terms, and readers are not given a chance to decide for themselves what they think about them. This is very clear in *King Lear*: one of the most important reasons which Goneril gives when she says that Lear and his knights cannot stay with her is that the knights like "noise and feasting"; in case we as readers should think that this complaint might be reasonable, Lamb makes it very clear that she is wrong to complain and that the knights are all very polite with "excellent manners", in a way that Shakespeare's play does not. When we are reading or watching the play, we have characters speaking to us directly in their own words, and we can make up our minds about them — indeed, different people often have different ideas about the same character; when a storyteller tells us about them, we have to trust the storyteller to tell us the truth, because we have no way of judging for ourselves.

Since part of the aim of the stories is to give moral lessons to young people, it is not surprising that importance is given to stories which deal with parents and children, especially when the play can be used to show that good children are obedient and loving to their parents. King Lear is described as foolish in the way he divides his kingdom and also when he believes Goneril and Regan when they say they love him, but he is shown as suffering at their hands far more than this "foolishness" deserves, and we are told that he is "in a pitiful condition" and "nearly heartbroken" when these two daughters treat him "cruelly" after he has been "so good to them". Goneril and Regan are shown as bad daughters and bad

尔王》情节中还包括了另一个葛罗斯特伯爵和他几个儿子的故事,查尔斯·兰姆认为他讲的是李尔王和他三个女儿的故事,所以他对这个细节的描述就用了两句话一笔带过了。

本书清楚地告诉读者哪些是好人,哪些是坏人,也就是说,有些故事倒是成了善良与邪恶的斗争,而不是介绍某些干了特殊事情的特殊人物。这些故事中的人物被简单地介绍给读者,不让读者有机会自己去决定怎样看待这些人物。这在《李尔王》中就非常明显:贡纳莉说李尔王和他的卫士们不能住在她那儿,其重要理由之一就是卫士们喜欢“吵吵嚷嚷,吃喝玩乐”。兰姆惟恐读者会认为这种抱怨可能也是合情合理的,于是在故事中就清楚地表明她这样抱怨是错误的,卫士们都是举止文雅,彬彬有礼的,而这一点在莎翁的戏剧中却并未点明。当我们在阅读或观看戏剧时,剧中人物会直接用他们自己的语言对我们说话,我们可以自己决定对他们的态度——事实上,不同的读者或观众对同一个剧中人物会有不同的看法。然而当某个讲故事的人告诉我们的时候,我们必须相信他对我们讲的是事实,因为我们无法来自己作出判断。

既然讲故事的目的之一就是为了对年轻人进行道德教育,那末人们非常重视那些讲述父母子女关系的故事也就不足为奇了,尤其是戏剧通过表演告诉人们好孩子都是顺从和敬爱父母的。李尔王分割王国,还对贡纳莉和瑞甘说她们爱父王信以为真。故事把李尔王描述为“昏庸、愚不可及”,但国王受到女儿的折磨却远远超过了“愚蠢”应该受到的报应。故事告诉我们他处于“可怜的境地”,他对贡纳莉和瑞甘曾是百般宠爱,而今她们对他却是残酷虐待,使他“几乎肝肠寸断”。贡纳莉和瑞甘被视为坏女儿、坏妇人,她们的结局都不佳。而柯苔莉亚对父亲敬爱顺

women who end badly, while Cordelia is shown as loving, obedient and honest — a perfect daughter whose father understands her goodness at the end.

The stories also reflect the mood of their time when they teach that wives should be obedient to their husbands: Petruchio in *The Taming of the Shrew* does many unpleasant, and even cruel, things to Katharine in order to make her into an obedient wife; the story does not reveal how she feels or allow the reader to feel sorry for her, but ends as if Petruchio's remark, "I am the master . . . and everything . . . is sweet and happy" is to be a happy ending for Katharine as well as for him. The stories also reflect their time in the feelings they show towards Othello. Lamb makes it clear that the colour of his skin would have been "an objection impossible to overcome" to other ladies. Opinions like these are today heavily criticised by many people, though were common in Europe in the Lambs' time.

It is interesting that all the stories in this collection show characters who pretend in order to deceive others: sometimes they pretend to be in a condition in which they are not or to have feelings that they do not have, or to be a person who they are not; sometimes the fact that they deceive others leads to a happy ending and sometimes it leads to misery. In every case it is important that the truth should be made clear at the end, so that even in those plays which end most unhappily, there is a sense that justice has returned and that the characters in the play, as well as the readers or audience, know the truth.

*More Tales from Shakespeare* not only presents some of Shakespeare's best known plays so that their stories are clear and easy to read, but also suggests that whatever problems and difficulties there may be, justice and order will return in the end; and in this they have the ancient purpose of literature, to give moral teaching at the same time that they give pleasure.

从,为人诚实,是个再好不过的女儿,最终她的善良得到了父亲的理解。

这些故事还反映出他们那个时代的基调。例如故事教育妻子应该服从丈夫。在《驯悍记》中,彼特鲁乔对妻子凯瑟琳做了许多令人不欢乃至残忍的事,为的是使她就范成为一个依顺的妻子。故事没有透露妻子的感受如何,也不让读者对她表示遗憾。结束时彼特鲁乔说:“我是一家之主。总而言之,现在一切都是甜甜蜜蜜,和和美美的了。”似乎对妻子和丈夫来说都是个愉快的结局。又如,当时人们对奥赛罗这个人物的看法也反映了那个时代的特点。兰姆表明奥赛罗的肤色对其他妇女来说是“不可逾越的障碍”。虽然在兰姆那个时代欧洲普遍持有这种观念,然而今天却会受到许多人的严厉抨击。

说来也挺有趣,本故事集当中的所有人物往往都是伪装起来的,以便欺骗别人。有时候他们假装处于一种实际上并非如此的境地,或是假装成为一个与自己原来感情完全不同的人,或是成了一个面目全非的人。他们欺骗了别人,有时结果皆大欢喜,有时则酿成痛苦。在每一个戏中,最终都是真相大白。因而即使在结局十分不愉快的戏里,也总有这样一层含义,那就是公正得到了恢复,剧中人以及读者或观众都知道了真相。

本书不仅提供了莎士比亚的一些家喻户晓的戏剧,使故事情节清楚流畅易读,而且给我们一种启迪:不管有什么困难或问题,正义和秩序终将得到恢复,而这也就是文学由来已久的目的——使人们在阅读中得到乐趣的同时还受到道德教育。

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# *The Winter's Tale*

## *The People in the Story*

*Leontes*, king of Sicily

*Mamillius*, prince of Sicily

*Camillo*

*Antigonus*

*Cleomenes*

*Dion*

} lords of Sicily

*Polixenes*, king of Bohemia and friend of Leontes

*Florizel*, a prince — son of Polixenes

*An old shepherd*, the supposed father of Perdita

*Hermione*, wife of Leontes, queen of Sicily

*Perdita*, daughter of Leontes and Hermione

*Paulina*, wife of Antigonus

*Emilia*, a lady serving Hermione