

中 英 文 对 照 全 译 本



SHAKESPEARE CLASSICS

莎士比亚戏剧经典

The Merchant of Venice

威尼斯商人

朱生豪 译

中国国际广播出版社

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(中英文对照全译本)

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杨小川 编

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译者序

于世界文学史中，足以笼罩一世，凌越千古，卓然为词坛之宗匠，诗人之冠冕者，其唯希腊之荷马，意大利之但丁，英之莎士比亚，德之歌德乎，此四子者，各于其不同之时代及环境中，发为不朽之歌声。然荷马史诗中之英雄，既与吾人之现实生活相去太远；但丁之天堂地狱，又与近代思想诸多牴牾；歌德距吾人较近，实为近代精神之卓越的代表。但以超脱时空限制一点而论，则莎士比亚之成就，实远在三子之上。盖莎翁笔下之人物，虽多为古代之贵族阶级，然其所发掘者，实为古今中外贵贱贫富人人所同具之人性。故虽经三百余年以后，不仅其书为全世界文学之士所耽读，其剧本且在各国舞台与银幕上历久搬演而不衰，盖由其作品中具有永久性与普遍性，故能深入人心如此耳。

中国读者耳闻莎翁大名已久，文坛知名之士，亦曾将其作品，译出多种，然历观坊间各译本，失之于粗疏草率者尚少，失之于拘泥生硬者实繁有徒。拘泥字句之结果，不仅原作神味，荡然无存，甚至艰深晦涩，有若天书，令人不能阅读，此则译者之过，莎翁不能任其咎者也。

余笃嗜莎剧，曾首尾研诵全集至少十余遍，于原作精神，自觉颇有会心。廿四年春，得前辈同事詹先生之鼓励，始着手为翻译全集之尝试。越年战事发生，历年来辛苦搜集之各种莎集版本，及诸家注译考证批评之书，不下一二百册，全数毁于炮火，仓卒中只携出牛津版全集一册，及译稿数本而已，而后辗转流徙，为生活而奔波，更无暇晷，以续未竟之志。及卅一年春，目观世变日亟，闭户

家居，摒绝外务，始得惠心一志，致力译事。虽贫穷疾病，交相煎迫，而埋头伏案，握管不辍。前后历十年而全稿完成，夫以译莎工作之艰巨，十年之功，不可云久，然毕生精力，殆已尽注于兹矣。

余译此书之宗旨，第一在求于最大可能之范围内，保持原作之神韵；必不得已而求其次，亦必以明白晓畅之字句，忠实传达原文之意趣；而于逐字逐句对照式之硬译，则未敢赞同。凡遇原文中与中国语法不合之处，往往再三咀嚼，不惜全部更易原文之结构，务使作者之命意豁然呈露，不为晦涩之字句所掩蔽。每译一段，必先自拟为读者，查阅译文中有无暧昧不明之处。又必自拟为舞台上之演员，审辨语调是否顺口，音节是否调和。一字一字之未惬，往往苦思累日。然才力所限，未能尽符理想；乡居僻陋，既无参考之书藉，又鲜质疑之师友。谬误之处，自知不免。所望海内学人，惠予纠正，幸甚幸甚！

原文全集在编次方面，不甚惬当，兹特依据各剧性质，分为“喜剧”、“悲剧”、“传奇剧”、“史剧”四辑，每辑各自成一系统。读者循是以求，不难获见莎翁作品之全貌。昔卡莱尔尝云：“吾人宁失百印度，不愿失一莎士比亚”。夫莎士比亚为世界的诗人，固非一国所可独占；倘若此集之出版，使此大诗人之作品，得以普及中国读者之间，则译者之劳力，庶几不为虚掷矣。知我罪我，惟在读者。

生豪书于西元一九四四年四月

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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 , suitor 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*

PORTIA, *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 } 鲍西娅的求婚者
阿拉贡亲王 }

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 } 鲍西娅的仆人
斯丹法诺 }

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，鲍西娅邸宅所在地

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.

SOLANIO My wind cooling my broth,
Would blow me to an ague, when I thought

ACT 1

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闷闷不乐。你们说你们见我这样子，心里觉得很厌烦，其实我自己也觉得很厌烦呢；可是我怎样会让忧愁沾上身，这种忧愁究竟是怎么一种东西，它是从什么地方产生的，我却全不知道；忧愁已经使我变成了一个傻子，我简直有点自己不了解自己了。

萨拉里诺 您的心是跟着您那些扯着满帆的大船在海洋上簸荡着呢；它们就像水上的达官富绅，炫示着它们的豪华，那些小商船向它们点头敬礼，它们却睬也不睬，凌风直驶。

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牵挂它；我一定常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事情，不用说都会引起我的忧愁。

萨拉里诺 吹凉我的粥的一口气，也会吹痛我的心，

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.

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,

ACT 1

只要我想到海面上的一阵暴风将会造成怎样一场灾祸。我一看见沙漏的時計，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，它的高高的桅樯吻着它的葬身之地。要是我到教堂里去，看见那用石块筑成的神圣的殿堂，我怎么会不立刻想起那些危险的礁石，它们只要略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；方才还是价值连城的，一转瞬间尽归乌有？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，从而发起愁来呢？不用对我说，我知道安东尼奥是因为担心他的货物而忧愁。

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，更不是倚赖着一处地方；我的全部财产，也不会因为这一年的盈亏而受到影响，所以我的货物并不能使我忧愁。

萨拉里诺 啊，那么您是在恋爱了。

安东尼奥 呸！哪儿的话！

萨拉里诺 也不是在恋爱吗？那么让我们说，您忧愁，因为您不快乐；就像您笑笑跳跳，说您很快乐，因为您不忧愁，实在再简单也没有了。

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.

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.

凭二脸神雅努斯起誓，老天造下人来，真是无奇不有：有的人老是眯着眼睛笑，好像鹦鹉见了吹风笛的人一样；有的人终日皱着眉头，即使涅斯托发誓说那笑话很可笑，他听了也不肯露一露他的牙齿，装出一个笑容来。

（巴萨尼奥，罗兰佐及葛莱西安诺上。）

萨莱尼奥 您的一位最尊贵的朋友，巴萨尼奥，跟葛莱西安诺、罗兰佐都来了。再见；您现在有了更好的同伴，我们可以少陪啦。

萨拉里诺 倘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看重的。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 早安，各位大爷。

巴萨尼奥 两位先生，咱们什么时候再聚在一起谈谈笑笑？你们近来跟我十分疏远了。难道非走不可吗？

萨拉里诺 您什么时候有空，我们一定奉陪。（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，我们也要少陪啦；可是请您千万别忘记吃饭的时候咱们在什么地方会面。

巴萨尼奥 我一定不失约。

葛莱西安诺 安东尼奥先生，您的脸色不大好，您把世间的事情看得太认真了；一个人思虑太多，就会失却做人的乐趣。相信我，您近来真是变的太厉害啦。

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.

ACT I

安 东 尼 奥 葛莱西安诺，我把这世界不过看作一个世界，每一个人必须在这舞台上扮演一个角色，我扮演的是一个悲哀的角色。

葛莱西安诺 让我扮演一个小丑吧。让我在嘻嘻哈哈的欢笑声中不知不觉地老去；宁可用酒温暖我的肠胃，不要用折磨自己的呻吟冰冷我的心。为什么一个身体里面流着热血的人，要那么正襟危坐，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？为什么动不动翻脸生气，把自己气出了一场黄疸病来？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神气，故意表示他们的冷静，好让人家称赞他们一声智慧深沉，思想渊博；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！”啊，我的安东尼奥，我看透这一种人，他们只是因为不说话，博得了智慧的名声；可是我可以确定说一句，要是他们说起话来，听见的人，谁都会骂他们是傻瓜的。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钓饵，去钓这种无聊的名誉了。来，好罗兰佐。

I'll end my exhortation after dinner.

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 owe the most in money, and in love,

ACT 1

12

《THE MERCHANT OF VENICE》