

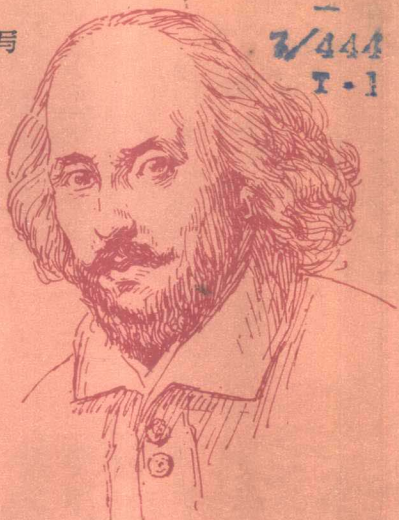
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TALES FROM SHAKSPEARE

莎士比亚戏剧故事

(英汉对照) 上册

21

商务印书馆

Charles Lamb

Mary Lamb

TALES FROM SHAKSPEARE

(FIRST PART)

(A Bilingual Edition)

Translated by

Xiao Qian

萧 乾

With Introduction and Notes by

Wen Jieruo

文 洁 若

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内 容 简 介

英国著名散文家兰姆姊弟,为了青少年读者,特地把莎士比亚的戏剧改写成故事。他们用朴实浅近的文字把戏剧的情节叙述出来,不但让读者当作故事来读,而且引导读者进一步去研究莎士比亚的戏剧。莎士比亚最有名、最为全世界人民所喜爱的悲剧和喜剧,全都包括在这二十篇故事里了。作者改写的态度异常谨严,在语言上尽力保持原作的美,同时还着重发挥原作的教育意义,既能启发青少年读者的想象,又能提高他们的道德品质,叫他们更加憎恨暴虐、奸诈、利己、市侩气,叫他们更加热爱美好高贵的思想和行为。这本故事集是古典文学普及工作的光辉范例,也是儿童文学中的优秀作品。本书除用中译对照外,另对原文作必要的注释,以帮助学习英语的读者理解。

莎士比亚戏剧故事

(上、下册)

(英汉对照)

〔英〕查尔斯·兰姆 玛丽·兰姆 改写

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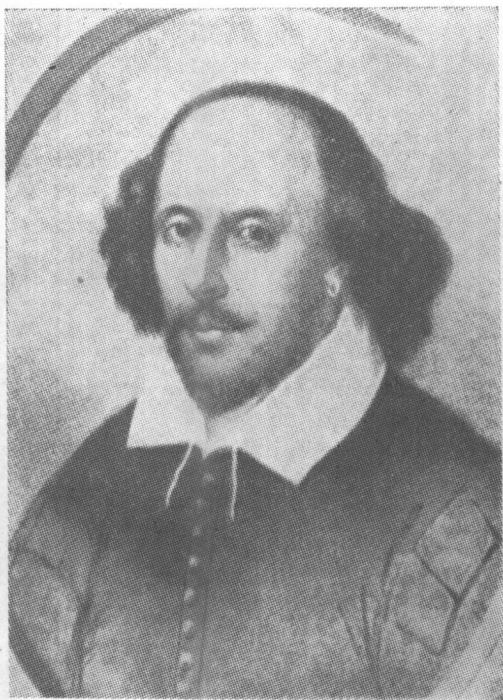
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威廉·莎士比亚

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写在前面

威廉·莎士比亚(1564—1616)是欧洲文艺复兴时期英国一位伟大的作家和卓越的人文主义的代表。他生活在中世纪的封建制度正在土崩瓦解、新兴的资产阶级开始上升的大转变时代。从莎剧中我们可以看到这位伟大的作家在四百多年前所反映的由封建主义向资本主义过渡的英国生活。他大胆地批判了封建制度的黑暗与残酷,强烈地表达了新兴资产阶级的愿望。在欧洲文学史上,他是起过很大进步作用的一位巨人。

莎士比亚的第一个剧本集是在他去世后七年才出版的。目前流传下来的三十七个诗剧、一百五十四首十四行诗和两首长诗仅仅是他的全部作品中的一部分,其余的均已散佚。

英国散文家查尔斯·兰姆(1775—1834)和他的姐姐玛丽·兰姆(1764—1847)将莎士比亚的二十个戏剧改写成故事,1809年1月以两卷本的形式出版,副标题是:“专为年轻人而作”,出版人是当时进步的宪章派作家威廉·高德汶。出书后,不但受到孩子们的欢迎,成年人也竞相购阅,所以第一版很快就销售一空。一百七十多年来,多少卓越的莎士比亚学者,著名的莎剧演员,以及千千万万喜爱莎剧的读者,最早都是通过这部启蒙性的著作而入门的。它确实是莎剧这座宝山与广大读者之间的一座宝贵的桥梁。

远在1903年(光绪29年),上海达文社就曾出版过此书的汉译本,题名《海外奇谭》,译者未署名。次年林纾(琴南)和魏易又出过一个合译本,题名《神怪小说:吟边燕语》。后来国内还陆续出版过几种英汉对照的《莎士比亚本事》。这些均早已绝版。解放后,萧乾根据牛津大学出版社印行的《查尔斯及玛丽·兰姆诗文集》(编者是托马斯·赫金生),将此书重新翻译,1956年7月由青年出版社出版。原名《莎士比亚故事集》,次年又重印了一版,在书名上加了“戏剧”二字,以免误会为莎

士比亚所写的或关于他的故事。1978年10月第三次印刷，次年3月第四次印刷。这个英汉对照本，英文根据的是牛津大学出版社的版本，但有些不通俗的词如 shew，则根据英国伦敦《人人丛书》1906年版改成当代通用的写法 (show)。原译者在翻译时，个别地方把太长的段落又分成若干段，汉译文完全是根据 1979 年 3 月的版本排的。为了便于读者对照，对原译文中译得比较灵活的句子，作了一些改动。注释中所引莎士比亚原剧的词句，大多借用朱生豪的译文。注释中的语法部分，曾得到绿原同志的指教，特此志谢。

文洁若

1982 年 12 月

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PREFACE

The following Tales are meant to be submitted to¹ the young reader as an introduction to the study of Shakspeare,² for which purpose his words³ are used whenever it seemed possible to bring them in; and in whatever has been added to give them the regular form of a connected story, diligent care has been taken to select such words as might least interrupt the effect of the beautiful English tongue in which he wrote: therefore, words introduced into our language since his time⁴ have been as far as possible avoided.

In those Tales which have been taken from the Tragedies, the young readers will perceive, when they come to see the source from which these stories are derived, that Shakspeare's own words, with little alteration, recur very frequently in the narrative as well as in the dialogue; but in those⁵ made from the Comedies the writers found themselves scarcely ever able to turn his words into the narrative form: therefore it is feared that, in them, dialogue has been made use of too frequently for young people not accustomed to the dramatic form of writing. But this fault, if it be a fault, has been caused by an earnest wish to give as much of Shakspeare's own words as possible: and if the "*He said,*" and "*She said,*" the question and the reply, should sometimes seem tedious to their young ears,⁶ they must pardon it, because it was the only way in which could be given to them a few hints and little foretastes of the great pleasure which awaits them in their elder years, when they come to the rich treasures from which these small and valueless coins are extracted; pretending to no other merit than⁷ as faint and imperfect stamps of Shakspeare's matchless

1. meant to be submitted to: 提供给。 2. Shakspeare ['ʃeɪkspɪə]: 莎士比亚。 3. his words = Shakspeare's words. 4. words introduced ... his time = words brought into our language since Shakspeare's time. 直译是: 他的时代以后采纳到我们的语言中的词汇。 5. those = those tales.

原 序

这些“故事”是为年轻的读者写的，当作他们研究莎士比亚作品的一个初阶。为了这个缘故，我们曾尽可能地采用莎士比亚的语言。在把原作编写成为前后连贯的普通故事形式而加进去的词句上，我们也曾仔细斟酌，竭力做到不至于损害莎士比亚那样漂亮的英文的效果。因此，我们曾尽量避免使用莎士比亚时代以后流行的语言。

年轻的读者将来读到这些故事所根据的原作的时候，会发现在由悲剧编写成的故事方面，莎士比亚自己的语言时常没有经过很大改动就在故事的叙述或是对话里出现了；然而在根据喜剧改编的故事方面，我们几乎没法把莎士比亚的语言改成叙述的文字，因此，对不习惯于戏剧形式的年轻人来说，对话恐怕用得太多了些。如果这是个缺陷的话，这也是由于我们一心一意想让大家尽量读到莎士比亚自己的语言。年轻的读者念到“他说”、“她说”以及一问一答的地方有时候要是感到厌烦的话，请他们谅解，因为只有这样才能叫他们略微尝尝原作的精华。莎士比亚的戏剧是一座丰富的宝库，他们得等年纪再大一些的时候才能去欣赏。这些“故事”只是从那座宝库里取出来的一些很小的、毫无价值的铜钱，充其量也不过是根据莎士比亚完美无比的图画临摹下来的复制品，模模糊糊，很不完整。这些“故事”的确模糊，不完整，为了使它

6. should sometimes ... ears: 直译是：他们年轻的耳朵听上去有时候要是感到厌烦的话。 7. pretending ... merit than: 表明只有...的价值。pretending to = indicating to.

image. Faint and imperfect images they must be called, because the beauty of his language is too frequently destroyed by the necessity of changing many of his excellent words into words far less expressive of his true sense, to make it read something like prose; and even in some few places, where his blank verse is given unaltered, as hoping from its simple plainness to cheat the young readers into the belief¹ that they are reading prose, yet still his language being transplanted from its own natural soil and wild poetic garden, it must want² much of its native beauty.

It has been wished to make these Tales easy reading for very young children. To the utmost of their ability the writers have constantly kept this in mind; but the subjects of most of them made this a very difficult task. It was no easy matter to give the histories of men and women in terms familiar to the apprehension of a very young mind. For young ladies too, it has been the intention chiefly to write; because boys being generally permitted the use of their fathers' libraries at a much earlier age than girls are, they frequently have the best scenes of Shakspeare by heart, before their sisters are permitted to look into this manly book³; and, therefore, instead of recommending these Tales to the perusal of young gentlemen who can read them so much better in the originals, their kind assistance is rather requested in explaining to their sisters such parts as are hardest for them to understand: and when they have helped them to get over the difficulties, then perhaps they will read to them (carefully selecting what is proper for a young sister's ear) some passage which has pleased them in one of these stories, in the very words of the scene from which it is taken; and it is hoped they will find that the beautiful extracts, the select passages, they may choose to give their sisters in this way will be much better relished and understood from their having some notion of the general story from one of these imperfect abridgments; — which if they be fortunately so done as to prove delightful to any of

1. cheat ... into the belief: 骗...相信; 叫...以为。 2. want=shortage; lack (of something desirable or necessary). 3. manly book = book for

们念起来象散文，我们不得不把莎士比亚的许多绝妙词句改得远不能表达原作的含义，这样一来，就常常破坏了莎士比亚语言的美。即使有些地方我们一字不动地采用了原作的自由体诗，这样，希望利用原作的朴素简洁叫年轻的读者以为读的是散文；然而把莎士比亚的语言从它天然的土壤和野生的充满诗意的花园里移植过来，无论怎样总要损伤不少它固有的美。

我们曾经想把这些“故事”写得叫年纪很小的孩子读起来也容易懂。我们时时刻刻想着尽量朝这个方向去做，可是大部分“故事”的主题使得这个意图很难实现。把男男女女的经历用幼小的心灵所容易理解的语言写出来，可真不是件容易做到的事。这些“故事”主要也是为年轻的姑娘们而写的。因为一般说来，男孩子在比女孩子年龄小得多的时候就可以享用父亲的藏书了。早在姐妹们被允许读这部成人著作之前，他们通常就已经把莎剧里最精彩的场景背熟了。年轻的绅士们既然能够精读原著，我们就不向他们推荐这些“故事”了。我们倒毋宁请他们好好帮助姐妹们一下，把最难理解的部分讲解给她们听。当他们帮助姐妹们克服了这些困难之后，也许他们还会就这些故事中姐妹们喜欢的一些段落（仔细挑出适合于年轻的她们听的部分），把其所依据的原著读给她们听。我们希望，他们将会发现，由于姐妹们通过这个不很完善的缩写本已经对故事情节有了个概念，就越发能够欣赏并且理解用这种方式选读给她们听的漂亮的摘录和出色的段落了。倘若年轻读者有幸从中尝到一些乐趣，我们希望起码也会使他们巴不得自

adults. manly 指 grown up; adult; mature.

the young readers, it is hoped that no worse effect will result than to make them wish themselves a little older, that they may be allowed to read the Plays at full length¹ (such a wish will be neither peevish² nor irrational). When time and leave of judicious friends shall put them into their hands, they will discover in such of them as are here abridged (not to mention almost as many more, which are left untouched) many surprising events and turns of fortune, which for their infinite variety could not be contained in this little book, besides a world of sprightly³ and cheerful characters, both men and women, the humour of which it was feared would be lost if it were attempted to reduce the length of them.

What these Tales shall have been to the *young* readers, that and much more it is the writers' wish that the true Plays of Shakspeare may prove to them in older years — enrichers of the fancy, strengtheners of virtue, a withdrawing from all selfish and mercenary thoughts, a lesson of all sweet and honourable thoughts and actions, to teach courtesy, benignity, generosity, humanity: for of examples, teaching these virtues, his pages are full.

1. at full length: 完整地 (= to the full extent; in full). 2. peevish: = mad; beside oneself. 3. sprightly: 生气勃勃 (= full of vivacity or

己能再长大一些，以便原原本本地读到原剧——这样的意愿既不狂妄，也不算越轨吧。有朝一日，在益友的赞许下，他们得以阅读原剧时，就会发现，在这些经过改写的“故事”（且不提那些几乎同样数目、未经缩写的故事）里，还有许许多多令人惊异的事件和命运的摆布，由于变幻莫测，这本小书里是收容不下的。此外还有许多性格活泼愉快的男男女女，这些如果硬是去压缩，就会失去其中的妙趣。

年轻的读者看完了，一定会认为这些“故事”足以丰富大家的想象，提高大家的品质，使他们抛弃一切自私的、唯利是图的念头；这些“故事”教给他们一切美好的、高贵的思想和行为，叫他们有礼貌、仁慈、慷慨、富同情心，这些也正是我们自己的愿望。我们还希望他们长大了读莎士比亚原来的戏剧的时候，更会证明是这样，因为他的作品里充满了教给人这些美德的范例。

THE TEMPEST

There was a certain island in the sea, the only inhabitants of which were an old man, whose name was Prospero,¹ and his daughter Miranda,² a very beautiful young lady. She came to this island so young, that she had no memory of having seen any other human face than her father's.

They lived in a cave or cell, made out of a rock; it was divided into several apartments, one of which Prospero called his study; there he kept his books, which chiefly treated of³ magic, a study at that time much affected⁴ by all learned men: and the knowledge of this art⁵ he found very useful to him; for being thrown by a strange chance upon this island, which had been enchanted by a witch called Sycorax,⁶ who died there a short time before his arrival, Prospero, by virtue of⁷ his art, released many good spirits that Sycorax had imprisoned in the bodies of large trees, because they had refused to execute her wicked commands. These gentle spirits were ever after⁸ obedient to the will of Prospero. Of these Ariel⁹ was the chief.

The lively little sprite Ariel had nothing mischievous in his nature, except that he took rather too much pleasure in tormenting an ugly monster called Caliban,¹⁰ for he owed him a grudge¹¹ because he was the son of his old enemy Sycorax. This Caliban, Prospero found in the woods, a strange misshapen thing, far less human in form than an ape: he took him home to his cell, and taught him to speak; and Prospero would have been¹² very kind to him, but the bad nature which Caliban inherited from his mother Sycorax, would not let him learn anything good or useful: therefore he was em-

1. Prospero ['prospərəu]: 普洛斯彼罗。 2. Miranda [mi'rændə]: 米兰达。 3. treated of: 关于; 论及 (= dealt with; discussed)。 4. affected = liked. 古语。 5. this art = magic art. 6. Sycorax ['sikəræks]: 西考拉克斯。 7. by virtue of: 凭着 (= through the power of; by means

暴风雨

在海上有这么一个岛，岛上只住着个叫普洛斯彼罗的老头儿和他的女儿米兰达。米兰达是一个很美丽的年轻姑娘，她到这个岛上来的时候年纪还小得很，除了她父亲的脸以外，再也记不得别人的脸了。

他们住在一座用石头凿成的洞窟(或者说洞室)里，这座洞窟隔成几间屋子，普洛斯彼罗把其中的一间叫作书房，里面放着他的书，大部分是一些关于魔法的；当时凡是有学问的人都喜欢研究魔法，而且普洛斯彼罗也发现魔法的知识很有用处。他是由于一个奇怪的机缘飘到这个岛上来的，这个岛曾经被一个名叫西考拉克斯的女巫施过妖术；在普洛斯彼罗来到岛上不久以前她就死了。普洛斯彼罗凭着自己的魔法，把许多善良的精灵释放出来，这些精灵都是因为不肯照西考拉克斯的邪恶命令行事，曾经被她囚在一些大树干里。这些温和的精灵从此一直听从普洛斯彼罗的指挥，他们的头目是爱丽儿。

这个活泼的小精灵爱丽儿生性并不爱跟人家捣乱，他只是喜欢一味捉弄一个名叫凯列班的丑妖怪。他恨凯列班，因为凯列班是他以前的仇人西考拉克斯的儿子。这个凯列班是普洛斯彼罗在树林子里找到的，他是一个奇形怪状的东西，猴子也要比他长得象人样得多。普洛斯彼罗把他带回洞室里，教他说话。普洛斯彼罗本来愿意很好地待他，可是凯列班从他母亲西考拉克斯那里继承下来的劣根性使他什么好的

of)。 8. ever after: 从此一直 (= ever afterward)。 9. Ariel ['æriəl]: 爱丽儿。 10. Caliban ['kælibæn]: 凯列班。 11. owed him a grudge: 对他怀恨 (= bore a grudge against him)。 12. would have been: 愿意 (= wished to be)。

ployed like a slave, to fetch wood, and do the most laborious offices;¹ and Ariel had the charge² of compelling him to these services.

When Caliban was lazy and neglected his work, Ariel (who was invisible to all eyes but Prospero's) would come slyly³ and pinch him, and sometimes tumble him down in the mire⁴; and then Ariel, in the likeness of an ape, would make mouths at⁵ him. Then swiftly changing his shape, in the likeness of a hedgehog, he would lie tumbling in Caliban's way, who feared the hedgehog's sharp quills would prick his bare feet. With a variety of such-like vexatious tricks Ariel would often torment him, whenever Caliban neglected the work which Prospero commanded him to do.

Having these powerful spirits obedient to his will, Prospero could by their means command the winds, and the waves of the sea. By his orders they raised a violent storm, in the midst of which, and struggling with the wild sea-waves that every moment threatened to swallow it up, he showed his daughter a fine large ship, which he told her was full of living beings like themselves. "O my dear father," said she, "if by your art you have raised this dreadful storm, have pity on their sad distress. See! the vessel will be dashed to pieces. Poor souls! they will all perish. If I had power, I would sink the sea beneath the earth, rather than the good ship should be destroyed, with all the precious souls within her."

"Be not so amazed, daughter Miranda," said Prospero; "there is no harm done. I have so ordered it, that no person in the ship shall receive any hurt. What I have done has been in care of you,⁶ my dear child. You are ignorant who you are, or where you came from, and you know no more of me, but that I am your father, and live in this poor cave. Can you remember a time before you came to this cell? I think you cannot, for you were not then three years of age."

"Certainly I can, sir," replied Miranda.

1. laborious offices: 吃力的活儿 (= hard tasks). offices = duties; services. 2. the charge: 责任. 3. slyly: 悄悄地(=stealthily). 4. mire: 泥.

或者有用的本事也学不成，所以只能把他当个奴隶来使唤，派他捡柴和干些顶吃力的活儿；爱丽儿的责任就是强迫他去做这些事。

每逢凯列班一偷懒或者玩忽他的工作，爱丽儿（除了普洛斯彼罗以外谁都看不见他）就会轻手轻脚地跑过来，掐他，有时候把他摔到烂泥里，然后爱丽儿就变成一只猴子向他做鬼脸。紧接着又变成一只刺猬，躺在凯列班跟前打滚；凯列班生怕刺猬的尖刺会扎着他光着的脚。只要凯列班对普洛斯彼罗吩咐给他的活儿一疏忽，爱丽儿就会玩这一套恼人的把戏来捉弄他。

普洛斯彼罗有了这些神通广大的精灵听他使唤，就能够利用他们的力量来驾驭风涛和海浪。他们就照他吩咐的兴起一阵猛烈的风浪，这时候风浪里有一条精美的大船，它在狂暴的波涛中挣扎着，随时都会被波涛吞下去。普洛斯彼罗指着那条船对他的女儿说，船里载满了跟他们一样的生灵。“哦，亲爱的父亲，”她说，“要是你曾经用魔法兴起这场可怕的风浪，那么请你可怜可怜他们将遇到的不幸吧。你瞧，船眼看就要给撞碎啦。可怜的人们，他们是会死得一个也不剩的。我要是有力量的话，我宁可叫海沉到地底下去，也不让这么好的一只船和船上所载的那么多宝贵的生灵毁灭。”

“我的女儿米兰达，你不要惊慌失措，”普洛斯彼罗说，“不会出什么事的。我已经嘱咐好了，不许叫船上的人受到一点点损害。亲爱的孩子，我这样做都是为了你。你不知道你是谁，也不知道你是从什么地方来的；关于我呢，你也只知道我是你的父亲，住在这个破山洞里。你还记不记得来到这个洞室以前的事情？我想你记不得了，因为你那时候还不到三岁呢。”

“我当然记得，父亲，”米兰达回答说。

烂泥 (= mud)。 5. make mouths at: 做鬼脸 (= make faces at; make grimaces at)。 6. in care of you = for your benefit. 古语。