

英语世界文学注释丛书

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茵 梦 湖

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内 容 提 要

本书是德国十九世纪著名作家斯托谟青年时期写的一部最成功的中篇小说,原书是德文,许多国家都出过译本,深为广大读者所喜爱。作者以歌颂坚贞的爱情和反对包办婚姻为主题,用富于诗意的优美文笔,写了一对青年男女的爱情悲剧。

本书英汉对照本在五十年前出版时颇受读者欢迎,现经译注者重新修订后再版,供中级英语程度的读者阅读。

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茵 梦 湖

〔德〕斯托谟 著

张友松 译注

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再 版 前 言

五十年前出版的《茵梦湖》英汉对照本一书，当时颇受读者欢迎。现经重新校订（英译文也参照另一种译本，稍有几处小小的改动），并承商务印书馆同意再版，希望能对青年读者提高阅读英语的能力起一定的作用。此书自从“五四”时期由郭沫若根据英译本译出，先后曾有多种译本；我这个英汉对照本也是其中之一。《茵梦湖》是郭译的书名，富有诗意，且切合故事中的意境。现在别的译名都早已被淘汰了。

书中有些诗歌，过去的对照本是用新诗体译的。现在因为考虑到英译本译出了韵律，汉译也应该顾到这一点，所以改成旧体诗。这只是译者的一种尝试，希望对旧诗有素养的翻译家予以指正。

《茵梦湖》的作者台奥多·斯托谟(Theodor Storm, 1817—1888)是德国十九世纪中叶的著名小说家和抒情诗人。他出生于德国北部的一个贵族家庭，青年时期曾在柏林等地学习法律，毕业后回故乡当过律师，同时搜集家乡流行的民间文学，包括民歌、传说、童话和寓言，并开始写诗。1848年，他曾以满腔的爱国热忱，参加了反抗当时丹麦统治德国北部的人民起义，1853年失败后被驱逐出境，在外地度过长期的流亡生活。1864年，丹麦统治者被迫撤出德国北部后，斯托谟又回到故乡，当过地方行政长官。但在德国北部并入普鲁士之

后，他因对俾斯麦的强权政治极为不满，便退出了政治舞台，在隐居生活中专门从事文学创作。他在青年时代的初期作品，内容仅局限于个人小圈子的生活；后来他参加了1848年的起义，写出了一些富有爱国主义热情和民族斗争精神的诗歌。晚年由于他对专横的统治阶级感到失望，找不到出路，在写过一些稍有批判现实主义色彩的作品之后，又在写作中反映出消沉和苦闷的情绪。他的创作生涯就是这样结束的。

《茵梦湖》是作者在青年时期写的一部最成功的中篇小说，曾先后在许多国家出过译本，一直流传至今，始终受到广大读者的喜爱。作者以歌颂坚贞的爱情和反对包办婚姻为主题，用富于诗意的优美的文笔，写了一对青年男女的爱情悲剧；对故事中各色人物的心理和行动描写得相当深刻，对自然景物的描绘也十分生动，并能使之与人物的思想感情互相衬托，收到很好的艺术效果。

我们今天对待恋爱与婚姻的态度，当然与一个世纪以前的作者有本质上的不同。在我们的新社会中，也还有不少男女青年在恋爱和婚姻问题上遇到各种不同的阻力，但在我们这个新时代，坚贞的爱情虽然是可贵的，青年人所追求的却应该是以献身于革命事业的共同理想为基础的爱情，而不是纠缠在儿女柔情的罗网之中。

有许多学外语的青年同志对文学翻译很感兴趣，这样，读时最好是先看译文，细读原著，自行试译；然后再对照书中的译文加以比较。

这次再版《茵梦湖》英汉对照本，虽经反复修改译文，但仍不免有些缺点；译者欢迎读者和翻译界的同志们批评指正。

这次进行校订时,陈羽纶同志给了我很大的帮助,高慧勤和陈玮同志给我提了一些宝贵意见,特此志谢。

张友松

1981年6月,于北京

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THE OLD MAN

One afternoon in the late autumn a well-dressed old man was walking slowly down the road. He appeared to be returning home from a walk, for his buckle-shoes, which followed a fashion long since out of date,¹ were covered with dust.

Under his arm he carried a long, gold-headed cane; his dark eyes, in which the whole of his longlost youth seemed to have centred, and which contrasted strangely with his snow-white hair, gazed calmly on the sights around him or peered into the town below as it lay before him, bathed in the haze of sunset.

He appeared to be almost a stranger, for of the passers-by only a few greeted him, although many a one involuntarily was compelled to gaze into those grave eyes.

At last he halted before a high, gabled house, cast one more glance out toward the town, and then passed into the hall. At the sound of the door-bell some one in the room within drew aside the green curtain from a small window that looked out on to the hall, and the face of an old woman was seen behind it. The man made a sign to her with his cane.

"No light yet!" he said in a slightly southern accent, and the housekeeper let the curtain fall again.

1. long since out of date: 早已不时兴的。

老 人

晚秋的一天下午，一个衣冠楚楚的老人沿着大路慢慢地走着。他好像是散步之后回家去，因为他那早已过时的扣鞋上布满了灰尘。

他挟着一根金头的长手杖；他那双黑眼睛好象凝聚着全部早已逝去的青春，衬托着雪白的头发，显得很不一样；这双眼睛平静地眺望着周围的景色，或是凝视着他前面低处那座被傍晚薄雾笼罩着的小城。

他几乎象是一个外乡人，因为过路的人中只有很少几个向他打招呼，虽则有许多人都不由得要注视那双神情严肃的眼睛。

最后他在一座有山墙的高房子前面站住了，再向那小城望了一眼，然后走进门廊里。一听门铃的响声，屋内便有人将一个望得见门廊的小窗户上的绿窗帏扯开，露出了一个老妇人的面孔。老人用手杖向她招呼了一下。

“还没有点灯。”他用一种微带南方口音的话说了这一声，那女管家便又将窗帏放下来。

The old man now passed through the broad hall, through a drawing-room, wherein against the walls stood huge oaken chests bearing porcelain vases; then through the door opposite he entered a small lobby, from which a narrow staircase led to the upper rooms at the back of the house. He climbed the stairs slowly, unlocked a door at the top, and stepped into a room of medium size.

It was a comfortable, quiet retreat. One of the walls was lined with cupboards and bookcases; on the others hung pictures of men and places; on a table with a green cover lay a number of¹ open books, and before the table stood a massive armchair with a red velvet cushion.

After the old man had placed his hat and stick in a corner, he sat down in the armchair and, folding his hands, seemed to be taking his rest² after his walk. While he sat thus, it was growing gradually darker; and before long a moonbeam came streaming through the window-panes and upon the pictures on the wall; and as the bright band of light passed slowly onward the old man followed it involuntarily with his eyes.

Now it reached a little picture in a simple black frame. "Elisabeth!" said the old man softly; and as he uttered the word, he was back in his youth.

1. a number of=several.

2. take rest: 休息。

老人通过宽大的门廊，再穿过一个客厅，那里靠着墙壁立着几个很大的栎木柜子，上面放着许多瓷瓶；然后他经过对面的一道门，走进一间小小的休息室，那里面有一道狭窄的楼梯通着这座房子后面楼上的房间。他慢慢地爬上楼梯，开了顶上一扇门的锁，进入一个大小适中的房间。

这是一个舒适而清静的隐避处。墙壁的一面摆着一排小橱和书架；其余几面挂着一些人物和风景的画片；一张铺着绿色台布的桌子上放着几本掀开的书，桌前摆着一把笨重的扶手椅，椅上有一只红色天鹅绒的靠垫。

老人把他的帽子和手杖放在一个屋角之后，便在那扶手椅上坐下，双手交叉着，似乎是在散步之后休息休息。他这样坐着的时候，天色渐渐黑下来了；不久便有一道月光从玻璃窗户外面射进来，照到挂在墙上的画片上；这一道明亮的光辉慢慢移动的时候，老人的眼睛便不由自主地也跟着移动。

后来这道光照到了一个朴素的黑镜框装着的一张小像片上了。“伊丽莎白！”老人轻声地念道；当他说出这个名字的时候，他就又回到他的少年时代了。

THE CHILDREN

Before very long¹ the dainty form of a little maiden advanced toward him. Her name was Elisabeth, and she might have been five years old. He himself was twice that age. Round her neck she wore a red silk kerchief which was very becoming to her brown eyes.

“Reinhard!” she cried, “we have a holiday, a holiday! No school the whole day and none tomorrow either!”

Reinhard was carrying his slate under his arm, but he promptly flung it behind the front door, and then both the children ran through the house into the garden and through the garden gate out into the meadow. The unexpected holidays came to them at a most happily opportune moment.

It was in the meadow that Reinhard, with Elisabeth's help, had built a house out of sods of grass.² They meant to spend the summer evenings in it; but it still wanted a bench. He set to work at once; nails, hammer, and the necessary boards were already to hand.³

While he was thus engaged, Elisabeth went along the dyke, gathering the ring-shaped seeds of the wild mallow in her apron, with the object of⁴ making herself chains and necklaces out of them; so that when Reinhard had at last finished his bench in spite of many a crookedly ham-

1. before very long = after
a short time, soon.

2. had built a house out of
...: 用.....造成了一所房子。

儿 时

没过多大工夫，一个小姑娘秀美的身影向他走了过来。她名叫伊丽莎白，年龄大约是五岁光景。他自己的年龄比她大一倍。她颈上围着一条红色丝巾，和她那双褐色眼睛是很相称的。

“赖恩哈！”她喊道，“我们今天放假，放假！整天没有课，明天也没有！”

赖恩哈挟着他的石板，但是他立即把它扔在前门的后面，于是两个孩子便由屋里跑出去，跑到花园里，再出了花园的大门，跑到草场上。这意外的放假日子真是来得非常之凑巧哩。

在草场上，赖恩哈在伊丽莎白的帮助下，已经用草皮盖了一座房子。他们打算在夏天的晚上呆在那里面，但是还缺少一条长凳。他马上就动手干起来：钉子，锤子，和必需的木板都是现成在手边的。

他干着这种活的时候，伊丽莎白便沿着沟渠走去，采集野锦葵的环形花实放在围裙里，想要用来给她自己做成链子和项圈；赖恩哈作凳子虽然把许多钉子都锤弯了，但是他终于

3. already to hand: 在手边。

的在于……。

4. with the object of ...: 目

mered nail, and came out into the sunlight again, she was already wandering far away at the other end of the meadow.

“Elisabeth!” he called, “Elisabeth!” and then she came, her hair streaming behind her.

“Come here,” he said; “our house is finished now. Why, you have got quite hot! Come in, and let us sit on the new bench. I will tell you a story.”

So they both went in and sat down on the new bench. Elisabeth took the little seed-rings out of her apron and strung them on long threads. Reinhard began his tale: “There were once upon a time three spinning-women ...”¹

“Oh!” said Elisabeth, “I know that off by heart²; you really must not always tell me the same story.”

Accordingly Reinhard had to give up the story of the three spinning-women and tell instead the story of the poor man who was cast into the den of lions.

“It was now night,” he said, “black night, you know, and the lions were asleep. But every now and then³ they would yawn in their sleep and shoot out their red tongues. And then the man would shudder and think it was morning. All at once⁴ a bright light fell all about him, and when he looked up an angel was standing before him. The angel beckoned to him with his hand and then went straight into the rocks.”

Elisabeth had been listening attentively. “An angel?” she said. “Had he wings, then?”

1. There were ... spinning-women: 此系 Grimm 最有名的童话之一的起头一句。

2. I know that off by heart: 我把这个记熟了。

3. now and then: 时时; 时而。

做成了；当他走出来再到阳光里的时候，她已经在草场的另一头远远的地方乱跑开了。

“伊丽莎白！”他喊道，“伊丽莎白！”于是她就来了，头发在背后飘荡着。

“上这儿来，”他说；“咱们的房子现在完成了。唉，你晒得太热了啊！进来吧，咱们在新凳子上坐下。我给你讲个故事。”

于是他俩便一同进去，在那新凳子上坐下了。伊丽莎白从她的围裙里拿出那些环形花实，用长线串起来。赖恩哈便开始讲他的故事：“从前有三个纺纱的女人……”

“哦！”伊丽莎白说，“这个我都记得烂熟了；你千万不要老给我讲这个故事。”

这样，赖恩哈只得撂下这三个纺纱女人的故事，另外讲一个穷人被扔到狮子洞里的故事。

“那是在夜里，”他说，“漆黑的夜，你知道吧，狮子们都睡着了。不过他们睡着的时候，有时总要打一打呵欠，把他们的红舌头伸出来。这时候这个人就发抖，以为这是早晨到了。忽然间，一道明亮的光射到他的四周来，他抬头一看，原来是一个天使站在他面前。这位天使向他招手，然后一直跑到那些山崖当中去了。”

伊丽莎白是聚精会神听着的。“一位天使吗？”她说，“那么他有翅膀没有？”

前面加 every, 语气重些。

4. All at once: 这里等于 sud-

denly; all of a sudden.

"It is only a story," answered Reinhard; "there are no angels, you know."

"Oh, fie! Reinhard!" she said, staring him straight in the face.¹

He looked at her with a frown, and she asked him hesitatingly: "Well, why do they always say there are? Mother, and Aunt, and at school as well?"²

"I don't know," he answered.

"But tell me," said Elisabeth, "are there no lions either?"

"Lions? Are there lions? In India, yes. The heathen priests harness them to their carriages, and drive about the desert with them. When I'm big, I mean to go out there myself. It is thousands of times more beautiful in that country than it is here at home; there's no winter at all³ there. And you must come with me. Will you?"

"Yes," said Elisabeth; "but Mother must come with us, and your mother as well."

"No," said Reinhard, "they will be too old then, and cannot come with us."

"But I mayn't go by myself."

"Oh, but you may right enough; you will then really be my wife, and the others will have no say⁴ in the matter."

"But Mother will cry!"

"We shall come back again, of course," said Reinhard impetuously. "Now just tell me straight out,⁵ will you go with me? If not, I will go all alone, and then I shall never come back again."

1. staring him straight in the face: 直视着他的脸。

2. as well: 也; 还有。

3. at all: 完全; 全然。

“这不过是个故事罢了？”赖恩哈回答说：“并没有什么天使的，你要知道。”

“啊，呸！赖恩哈！”她说着，愣愣地直望着他的脸。

他皱一皱眉头望着她，她又迟疑地问道：“那么，为什么人家总是说有呢？妈妈，姑母，还有学校里的人呢？”

“我不知道，”他回答说。

“不过你要告诉我，”伊丽莎白说，“狮子也是没有的吗？”

“狮子吗？狮子有没有吗？在印度，有的。那些邪教的教士用它们来驾车，赶着在沙漠地里到处走。我长大了的时候，就打算自己到那边去。那个地方比我们这儿要漂亮到千万倍；那儿一年到头没有冬天。你一定要和我同去。你愿意吗？”

“愿意，”伊丽莎白说；“不过妈妈一定要和我们一同去才行，还有你妈哩。”

“不，”赖恩哈说，“她们到那时候太老了。不能和我们一同去。”

“可是我总不好一个人去

“哦，你尽可以去哩；你到那时候一定是我的媳妇儿了，别人是管不着的。”

“可是妈妈会哭呀！”

“我们还是要回来的，不消说，”赖恩哈急躁地说。“现在你快点老实告诉我，你会不会和我一同去呢？你要是不去，我就一个人去，那么我就永远不回来了。”

4. have no say: 不管；不干预。

5. straight out: 爽爽快快地。