



A SHAKESPEARE DICTIONARY FOR CHINESE STUDENTS
(Supplementary Volume)



英汉双解 莎士比亚大词典续编

刘炳善 编纂 储国蕾 助编

Edited by LIU BINGSHAN
With the Assistance of CHU GUOLEI

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序 言

李赋宁

莎士比亚在他的叙事诗、抒情诗和他用无韵体诗和散文创作的戏剧作品中所使用的语言是早期现代英语。这个时期的英语和现、当代英语在词义和语法以及发音方面都存在着相当大的差异。这些差异对我国研究和阅读莎氏作品的人们造成不小的困难，妨碍了对莎士比亚作品的正确理解和欣赏。因此，河南大学刘炳善教授新编的《英汉双解莎士比亚大词典》将对我国从事莎士比亚研究、翻译、教学工作的同志们提供有力和可靠的帮助。

试举例说明早期现代英语和现代英语之间的一些差异。词义方面：连词 *and* 和它的弱读形式 *an, an'* 作“if”（如果、假若）解，例如，《错中错》（*The Comedy of Errors*, 1590），I. ii. 94: “And you will not, sir, I'll take my heels”（如果你不情愿，先生，那么我将溜之大吉）。《爱的徒劳》（*Love's Labour's Lost*, 1588），V. ii. 584: “There, an't shall please you”（好了，如果你愿意；an't = if it）。名词 *method* 作“orderly arrangement of ideas or topics in thinking or writing”（条理、系统性、逻辑性）解，例如，《汉姆雷特》（*Hamlet*, 1602），II. ii. 208: “Though this be madness, yet there is method in't”（这虽是疯癫，然而其中却有条理可循）。名词 *conscience* 作“inmost thought, consciousness”（内心深处的思想、意识）解，例如，《汉姆雷特》III. i. 83: “Thus conscience doth make cowards of us all”（因此思想意识迫使我们大家都成为懦夫）。语法方面：第三人称中性单数物主代词 *his*（= its “它的”）在早期现代英语中被保存下来直至 17 世纪。例如，《特洛伊勒斯和克雷西达》（*Troilus and Cressida*, 1602），II. ii. 53: “But value dwells not in particular will: / It holds his estimate and dignity”（但是价值并不存在于个别人的愿望当中：它有它自己的估价和尊严）。在 14 世纪中古英语里，第三人称中性单数物主代词 *his* 有时被第三人称代词中性单数主、宾格形式 *hit*（= 弱读形式 *it*）所代替，尤其是在西中部方言中。这个形式一直通用，直到 17 世纪初期。例如，《汉姆雷特》，I. ii. 216: “It lifted up it head”（它〔指老王的鬼魂〕抬起头来），《李尔王》（*King Lear*, 1605），I. iv. 234: “The hedge-sparrow fed the cuckoo so long, / That it had it head bit off by it young”（篱雀喂养小布谷鸟如此长久，以至于它的头被它的雏鸟咬掉）。第三人称代词阳性单数主格 *he* “他”，在中古英语里有弱读形式 *ha, a*（读音为[ə]）。这个弱读形式出现在伊丽莎白时代的戏剧作品里，例如，《科里奥兰纳斯》（*Coriolanus*, 1608），V. iii. 127: “'A shall not tread on me!”（不许他把我踩在脚下！'A = ha = he）。

莎士比亚和他同时代的人，大多数都对语言感兴趣。莎氏虽然没有受过大学教育，但他在家乡镇上的语法学校（grammar school）里毕竟也打好了拉丁文的基础，尽管他的希腊文知识有限。有了拉丁文的基础，同时也学会了法语和意大利语，莎士比亚也像他同时代人那样致力于扩大和丰富英语的词汇，主要通过吸收拉丁文和法语、意大利语的词汇，结果使英语中的同义词大大地增加了。莎士比亚的同时代人往往先用一个外语借词，然后紧接着用一个本族语的同义词来解释这个借词。例如，在 17 世纪出版的英国国教祈祷书（*Prayer Book*, 1662）中就有许多这样的例子：“We have erred and strayed”（我们误入歧途，走错了路），“When we assemble and meet together”（当我们集合，碰在一起时）等。莎士比亚笔下最著名的例子是《麦克白》（*Macbeth*, 1606）II. ii. 60: “Will all great Neptune's ocean wash this blood / Clean from my hand? No, this my hand will rather / The multitudinous seas incarnadine, / Making the green one red.”（伟大的尼普顿的整个汪洋大海会把我手上的血迹冲洗干净吗？不能，相反地，我的手却会把那辽阔、浩瀚的大海染得通红，使绿色海洋变成一片红色。）莎士比亚先用了拉丁文动词 *incarnadine*（*redden*，使变红），随后紧接着用本族语 *make, green, red* 来解释 *incarnadine* 的词义。莎士比亚经常运用 2 万到 2.5 万个词，其中 90% 是英语本族语词。他善于使外来语（主要是拉丁文和法语）词和本族语（英语）词巧妙、和谐地结合起来，使英语词汇变得丰富多彩，曲折灵活。刘炳善教授编的这部词典充分反映了莎士比亚语言的这

个特点。

刘炳善教授是一位十分勤奋、刻苦努力的学者。他经过八年之久的查阅、钻研、细读莎氏原文、广泛搜集资料、分类编排等过程,写出了4万张语词卡片、前言和附录。他参阅了西方学者研究莎士比亚语言(语法、语音、词汇等方面)的一些标准著作,例如,艾博特,《莎士比亚语法》(E. A. Abbott, *A Shakespearian Grammar*, 1897),奥尼恩斯,《莎士比亚注释词表》(C. T. Onions, *A Shakespeare Glossary*, 1986),施米特,《莎士比亚用词全典》(A. Schmidt, *Shakespeare-Lexicon*, 第4版,2卷,1923),柯克里兹,《莎士比亚的发音》(Helgekökeritz, *Shakespeare's Pronunciation*, 1953),以及斯匹瓦克编纂的《哈佛莎士比亚语词索引》(M. Spevack, *The Harvard Concordance to Shakespeare*, 1973)等。同时,他还参阅了大量英美出版的莎剧权威版本,例如,英国的《新亚登版》(*The New Arden Shakespeare*, 1982),《新牛津版》(*The New Oxford Shakespeare*, 1982),《新剑桥版》(*The New Cambridge Shakespeare*, 1921-1961),以及美国的《新集注本》(*The New Variorum*, 1908-1928)的部分卷册和吉特里奇的著名莎氏全集(*The Complete Works of Shakespeare*, edited by G. L. Kittredge and Irving Ribner, 1971)等。1996年4月,刘炳善教授赴美国洛杉矶参加第六届世界莎学大会,并在会上宣读了他写的论文《为中国学生编纂一部莎士比亚词典》(*Compiling a Shakespeare Dictionary for Chinese Students*)(全文附于“自序”后——编者)——这篇论文后来刊登在《英语世界》1996年第9期。刘炳善教授的这部《英汉双解莎士比亚大词典》既有学术价值,又针对我国高等院校英语专业学生的实际需要,为他们提供了一本入门的工具书,值得表扬。

1996年10月于北京大学



序 言 二

戴镛龄

经过长期的辛勤劳动,刘炳善教授的《英汉双解莎士比亚大词典》终于编写成功,并且出版问世了。对于我国日益众多的试图阅读莎士比亚作品原文的广大读者,这是一件特大喜讯。

由于时代久远,以及英语本身的发展变化,还由于莎士比亚作为大诗人在语言运用上变化不居的创造性和孕育着丰富奇思妙想的种种特有的修辞手法,他留给后人的一大笔文学遗产,几乎非借助于诠释不可。在18世纪初,即1718年,英语已出现莎士比亚学(Shakespeareana)这个专名,包括的内容十分广博,就中文字考订占着重要的分量,为了弄通作品的意义,就必须第一步力求恢复原文的真面目。文字诠释是进一步的工作。德国英语学者亚历山大·施密特(Alexander Schmidt)(1816-1887)对英国好几位杰出作家做过评介,包括琼森,其主要兴趣在诗歌及戏剧领域;尤其莎士比亚的剧作,他对原文及德语的译文都有专门研究。他还撰写《伏尔泰把莎士比亚介绍到法国的功绩》(*Voltaire's Verdienste um die Einführung Shakespeare's in Frankreich*)(1864),是从正面评价伏尔泰这方面工作并带有比较文学色彩的较早的专文。他对莎学的主要贡献当推他的《莎士比亚用语辞典大全》(*Shakespeare-Lexicon: A Complete Dictionary of All the English Words, Phrases and Constructions in the Works of the Poet*),共两巨册,分别于1874年和1875年出版。由于它的只字不遗的覆盖面,它在这点上的完整性和全面性,同类书不能与之相比。1902年G. Sarrazin对1500面左右的原书略为补充了约30面的一些新出的诠释,其余一仍施密特之旧,美国1963年曾据德国版重印。牛津大学出版社1911年印行的《莎士比亚字汇》(*A Shakespeare Glossary*),虽出自一个词典专家之手,但着眼点是今日早已不通行的古字及废义(其实这点在一般大型甚至中型词典中也可查到),篇幅狭窄,内容单薄,以之通读莎士比亚殊行不通。这一类小小的工具书欧美坊间可常见到,但都有相同的局限性。施密特的书以浩博全备见称,故一百多年来,巍然屹立,几乎是莎学这个部门唯一的丰碑,象征德国人治学的坚忍不拔与绵密彻底。

施密特以德意志民族特有的勤奋及钻研精神完成他的巨著,不图几乎同样的勤奋及钻研精神又见于今天我国刘炳善同志身上,令听者为之欣慰。施密特处理莎士比亚全集的单词,刘君亦然。如果说过去同类书无法比得上施密特收词的全面完整,今天便当别论了,我们毋庸在外国学者面前妄自菲薄。再者,施密特的释义纯用英语,炳善同志则英汉双解;对本国读者说,则后者更便,这是一个改进。德国学者自上世纪初以来,评鉴莎士比亚剧作,能独辟蹊径,阐发新颖见解,而翻译莎士比亚也很成功。以施莱格尔(A. W. Schlegel)为首译成德语的莎剧,已被看成不朽的经典之作。施密特对施莱格尔等的译文下过探讨功夫,受到启发,因为翻译实质上是借助于另一种语言对某句话表达的相同内容做出的解释。我国的莎译已蔚为大观,炳善同志博采众长,涓滴不遗,这方面他和施密特又是不谋而合。施密特难以专美于前,可以预卜,炳善同志的这部词典,必然功不唐捐,将推动莎剧在我国进一步的普及。

最后,我还要申述一个问题。我国传统上有诗人作品可以不注及不可无注的两种说法。可以不注这个主张,只是对极少数天资高、文化修养深的人而言。即使对于他们,也不能全然不注。试问如果古注尽废,后人通读三百篇将遇到何等样的障碍?元好问是管领一代风骚的大手笔,少小就号称神童,何以他对李商隐的名篇《锦瑟》发出“诗家总爱西昆好,独恨无人作郑笺”的苦恼呢?不可无注的意见似更切合实际,何况对于异时异地的莎士比亚,又何况大多数读者的资质不外是中等!在研求文字意义的基础上,再结合上下文,虚心涵泳,庶几可以逐步领会作者言外之意,并且就戏剧说,加深对情节及人物的理解。可见借助工具书先弄通莎士比亚作品本文的字义,毕竟是基本功。炳善同志的词典英汉双解,正好满足我国读者的需要,此所以我一开始就指出,这本词典应该受到我国试读莎剧原文的众多人们的欢迎。

1996年于中山大学

自序

当我在大学外文系念书的时候,一旦粗通英文,就想读原文作品;而一旦尝到阅读英文原作的甜头(那和读译本的味道是大不相同的),又想进而攻读莎士比亚的原文剧本。本来,我在中学时代看过曹禺翻译的《柔蜜欧与幽丽叶》,一下子就被那优美的译文所吸引,觉得莎士比亚的戏剧很好懂,简直就是为年轻人写的。所以,也就产生一种错觉,以为读他的原作自然也是容易的。于是,抓来一本印得很漂亮的小本子 *Romeo and Juliet* 就念。可是,一念,才发现:莎士比亚的原文很不好懂——简直是“外国话里边的外国话”。难懂,并不在内容。许多莎剧,特别是喜剧,内容生动活泼,朝气蓬勃,非常适合年轻人的脾胃,可以达到“一见如故”的程度。但是,莎剧原文语言里的“拦路虎”可就太多了,而且那些难字难句也不是一般字典语法所能解决的。我当时又是一个穷学生,能找到的不过是一些廉价版的小册子,每本后边附有薄薄几页 Glossary。我把这些 Glossary 抄在自己的笔记本上,抱着一本 C.O.D.,很费力地半生不熟地啃了三四个戏。然后,只好带着依依不舍而又无可奈何的心情搁下了——实在太难了。

记得诗人徐迟过去曾在哪本书里说过:要读懂莎士比亚,光靠白文本和普通字典是不行的,必须有好的版本和专门的工具书。他说的是实情。

过了多年,我到大学教书,要准备有关莎士比亚的课,才算借到一部 Arden 版的厚厚一大本 *Hamlet*,又从北京、上海的旧书店买到其他几个剧本的较好单行本,靠着其中的详注,完成了备课任务。

这时候,我渐渐明白:莎士比亚和我们隔着差不多四个世纪,生活的时代相当于我国明朝的嘉靖、万历年间。他所使用的是一种“早期近代英语”(Early Modern English)。就英语发展史而言,当时近代英语的规模虽已大备,但词形、词义、用法尚未固定,词汇中还包含不少中世纪英语的成分,甚至还残留着古英语的孑遗。此外,由于戏剧演出的特点,为了使得观众雅俗共赏,莎剧语言中还采用了大量的伊丽莎白时代的俗语俚语,其中融会了许多当时特殊的风俗、人情、习尚、典章、制度、器物等。这种情况,非常类似我国元曲的用语,其中既有从往古继承下来的文言古词,又有反映当时特殊风俗人情的“大白话”——这种文白杂糅的舞台用语,在当时的观众是一听就懂、心领神会的,过了几百年,语言随着生活大变,就构成后世阅读中的特殊困难。因此,我国学者乃有《元曲释词》一类的专书以解决这个问题。我们今天阅读莎士比亚原作时所感到的特殊语言困难,也是由于类似的原因。不同的只是,对于中国学生来说,莎剧语言之难乃是双重的:既是外国的,又是外国往古的。

现在,我在地方大学里工作了 40 年之后,发现自己在学生时代所感到困惑的这一个问题,基本上仍然没有解决。固然,由于改革开放,我们的图书馆、资料室增添了一些莎剧全集和单行本,但仍以白文本和简注本为多。带有详注的权威版本和重要的莎氏词典、语法等工具书,限于外汇,学校没有购置,私人更不敢问津。即使我这个未出国留过学的英文教师,也只是偶尔碰见过一本 Abbott 的莎氏语法,但属于他人珍藏,只能翻一下目录,匆匆还给人家。直到 10 年前,才在上海旧书店买到一本英国出的 *Pocket Shakespeare Lexicon*——这虽然还远不能解决读莎剧中的大量语词问题,对我来说已经是意外的惊喜了!

在这种条件下,想进行真正的莎士比亚学习和研究,严格地说,是谈不到的。学生方面就更难了。我曾看到有的同学写关于莎士比亚的论文时,依靠的只是一部中文译本和两小本英文莎剧故事,不能不感到立论的根据太单薄些。诚然,中译本和莎剧故事自是有用之书,并不能抹煞,但是它们绝不可以代替莎士比亚原作。任何严肃的莎士比亚研究,必须以攻读莎士比亚原作为其根本的基础。但在缺乏必要的基本工具书的情况下,这个根本问题在我国并未解决。而且,从我自己当大学生到今天教大学生,这个问题已经悬而未决 50 年了!

因此,目前我国莎学研究实际上处于一个青黄不接的状况:一方面,老一辈的专家学者由于自己早年负笈海外,学有积累,撰文写书,成绩卓著;另一方面,对于广大青年学生来说,莎剧原文仍是一部“天书”,深入的莎学研究仍为一门带有一定神秘性的学问。莎剧原文的特殊语言困难构成了我国学生不能直接攻读莎士比亚的一大障碍,而这种障碍又成为目前我国莎学研究既不能广泛普及又不能深入提高的根本原因。此语尚未经人道破,实际上这个问题是必须尽快予以解决的。

有鉴于此,倘能编出一部莎士比亚词典,对于莎氏全集中的难字一一予以注释,并举出莎剧原文

作为例句,英汉双解,加以说明,则我国学生得此一书之助,当可扫除攻读莎氏原作中的“拦路虎”,能够直接看懂原文并进而理解、欣赏莎士比亚原作的渊博内容和无限妙趣。这样,也就能够在我国具有相当英语基础的学生和其他青年学者当中,为普及推广莎学研究提供一个基本条件。——这是编写这部词典的根本宗旨。

近百年来,国外陆续出有莎氏词典数种。但这些词典不但为国内一般学生难于见到,而且有的卷帙浩繁,不易查阅,有的又过于简略,不能解渴,不太适合我国一般学生的需要。因此,这一部为中国学生使用的莎士比亚词典,必须由中国人自己动手来编。编时还不能照译外国的书,只能独立工作。我的工作方法是从我自己攻读莎士比亚全集原文开始,根据我国学生的实际需要,对于原作一字一句进行爬剔筛选,再据国外第一手资料确定词义的英文解释,例句广采莎剧原文片断,然后,将英文注释和莎剧引文译为中文,必要时再加以按语说明——用这种方法首先编制大量莎氏语词卡片;然后,参照国外有关典籍的编写经验,对于全部语词卡片进行分类排比,删繁就简,最后编成一部繁简适当、英汉双解的莎士比亚词典,前有导言,后有附录,并有名物插图若干幅。为体现中国特色,这部词典力求注释简明扼要,语言浅显易懂,以适合我国学生攻读莎剧原文的需要,达到方便实用的效果。自然,这不过只是一部入门工具书。但我们衷心希望它能成为一把钥匙,帮助如我当年一样想读莎士比亚原作而不得其门而入的今天的中国学生,能够打开莎剧原作的宝库,让他们进去窥见其中珍藏着的艺术瑰宝。

上述计划于1989年冬制订,1990年开始编写莎剧词语卡片。八年来,除了少数学术活动之外,我和助编的全部身心都扑在这项工作中了,无所谓“双休周末”,也无所谓节庆假日,每天日夜工作,不管春季的桃红柳绿、夏天的阳光灿烂、秋日的天高气爽、冬令的银装素裹,一心一意,念兹在兹,唯以这部词典作为我们夫妇二人安身立命的庄严事业,克服一个又一个困难,以苦为乐,日就月将,铢积寸累,共写出莎剧词语卡片41,200张;其内容除广泛收入莎翁一般常用词汇外,包括他的早期喜剧和悲剧、六大喜剧、四大悲剧及八部历史剧的全部难词难句。现在,经过一步步的编排合成,把它们紧紧地装进了24只方便面纸箱,连同前言、附录,即将付印成书。八年马拉松式的苦工,终于告一段落。我们可以抚摩一下被漫长的重负压得酸痛的肩背,歇一口气了。

整个词典的核心部分是每一词头的英文释义,因为释义准确可靠乃是一部词典质量的根本保证。所以,我们把这一环节当作重点的重点。首先,我们尽可能搜求到19世纪末以来直到当前国外出版的莎学典籍和莎剧版本,作为确定词义的第一手资料(参考书目附后)。凡是国外资料中有一言可采者绝不漏过,同时,在缺乏可靠资料根据时也绝不望文生义、向壁虚造——这是我们工作中的一条铁则。此外,工作中也遇到过另一种情况:对于某些词语,国外学者的解释众说纷纭、莫衷一是。这时我们就得在比较研读不同资料的基础上做出自己的选择判断,寻求一种或二三种比较合理的解释。所谓“合理”不外乎从莎剧上下文或剧情中看来比较通情达理,对于我国学生来说简明易懂,从而避免那些过于曲折烦琐、牵强附会的说法。因此,为了最后确定某一单词的英文释义,把卡片写了又涂、涂了又改;确定之后又发现更好的解释,则把卡片的正面画掉,在反面另写;甚至为此毁掉一两张、两三张卡片,也是时有发生的事。凡此努力,不外想使我国学生在初读莎剧原文时能获得一个比较准确的概念而已。

注释必须有例句作证,而词典中四万多张卡片上的莎剧例句又必须一一对照权威版本一个字母、一个字母,一个标点、一个标点,进行校对无误,才能作为定稿合成付排。仅此一项,我们付出的劳动也是难以计算的。

在对英文释义和莎剧例句原文进行翻译当中,我们广泛参考了国内(包括台湾)已有的多种莎剧中译本和英汉词典,书名和译者、编者列于“主要参考书目”,以表示感谢。倘没有半个多世纪以来许多莎译先行者和英语学者的卓越成果,用中文来阐释莎剧原文中成千上万词语的含义,将会是无限崎岖和步履维艰的。但在参考他们的译文时,我们并不是一一照搬,而是在他们翻译的基础上,核对原文,进行再构思和改译——改译成为尽量接近原文的“直译”,因为这部词典的编纂宗旨不在于展示翻译的样板,而在于使我国学生弄懂莎剧词语的准确含义。由于同样的原因,在本词典中对于莎氏的优美诗句常常不得不译成拙直的散文。这是词典的根本宗旨所决定的。但这么一来,也可以看出:对于莎氏原作的理解、诠释和翻译,还留有一定的余地,有待于我们在新世纪中做出新的尝试。

其他具体问题,详见“体例说明”,此处不赘。

编者和助编的分工是:助编担负资料搜集、原文校对、打字复印、卡片编排合成等全部技术性工作以及部分附录的编制工作,而编者对全书的学术内容质量负责。

回顾八年的工作历程,我们首先要感谢北京大学李赋宁教授、中山大学戴镗龄教授、著名作家翻译家萧乾先生和冯亦代先生,以及著名出版家、原北京三联书店总经理兼总编辑沈昌文先生,他们或

则在一开始拟订词典计划时就给我们以热情的鼓励,或则在词典编纂中提出过指导意见,或则在信息资料方面给予大力的帮助。凡有词典编纂经验的人都知道这是一项多么繁重、细致而又漫长的工程,但在这长期的“自愿的苦役”中,上述几位学者专家的无私支援乃是始终鼓舞我们前进的精神支柱!

李赋宁先生和戴镗龄先生所写的序言为这部词典增了光。两篇序言本身的学术价值,读者自会明见;至于他们对词典的表扬,我们只能当作蔼然长者的鼓励。

美国密西根州萨吉诺大学的莎学专家王裕珩教授远道惠赠莎剧的美国新版本多种,对词典的后期编写帮助不小。原在河南大学外语系工作的美国朋友麦德尼克先生(Mr. Frank Mednick)和金罗德美女士(Ms. Dorothy L. Cameron)均曾惠赠莎学书籍,在词典编写中曾不断参考。特此申谢。

英国当代版画家格雷厄姆·克拉克先生(Mr. Graham Clarke)特为本书绘制封面上的莎翁肖像,我国著名书画家黄苗子先生拨冗为词典题写书名。两位艺术家为这部书增添了中西合璧的艺术光彩,谨表衷心的感谢。

近些年,由于商品大潮的冲击,学术书籍出版不易。承河南人民出版社领导理解此书的意义,将它列入“九五”出版规划的重点项目,远见卓识,令人钦佩。

最后,我想以拙诗《编纂莎氏词典述怀》为此序作结:

老来何事习雕龙?只缘痴情耽莎翁。
敢以苦学追少壮,窃把勤耕比劳农。
一字未稳几片纸,三思始得半日功。
心血倘能平险阻,好与来者攀高峰。

刘炳善

1997年6月9日,开封。

附:刘炳善先生为1996年4月洛杉矶第六届世界莎学大会所写的英文发言稿

Compiling a Shakespeare Dictionary for Chinese Students

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Shakespeare is a great topic, about which I can only speak from the view of a Chinese teacher of English literature.

Shakespeare has been introduced to China for more than a hundred years. We have now two Chinese prose versions of *Complete Shakespeare*. A Chinese poetry version of *Complete Shakespeare* appeared at the end of the twentieth century. Our people usually read Shakespeare through these Chinese versions, and Shakespeare has become one of the favourite Western writers and dramatists among our readers and audience. But, so far as the study of Shakespeare is concerned, translation cannot take the place of the original. It is unthinkable to make a serious study of Shakespeare without the careful reading of his original plays and poems. But that is still a question sometimes puzzling us at present.

May I take my own experience to illustrate how an ordinary Chinese scholar has been groping his way in studying and teaching Shakespeare? My first play of Shakespeare was *Romeo and Juliet* which I read at middle school through the beautiful translation made by Cao Yu, the most famous playwright in modern China. The happy impression encouraged me to read the play in the original as soon as I studied English at university. I embarked on this pleasant task with a

little pocket Temple edition of the original play. At first, the peculiarities of Shakespeare's language appeared very interesting and I brushed aside all obstacles with youthful high spirits. Then I planned to read over *The Oxford Shakespeare* from cover to cover with the help of *The Concise Oxford Dictionary*. But I could only get over the first two or three plays before I put down the big volume with a strong feeling that the language gap between Shakespeare and me was unsurmountable in spite of my warm love of him.

Many years later, when I taught English literature at university, I tried by all means to get reference books about Shakespeare, and succeeded in buying from second-hand bookshops in Beijing and Shanghai, in early sixties, *Hamlet*, *The Merchant of Venice*, *As You Like It*, and *Henry IV*, edited separately by E. K. Chambers, K. Deighton, and A. W. Verity. The greatest acquisition in my search of books was an Arden *Hamlet* which was borrowed from an old professor of our department. Armed with these good editions, I could better understand Shakespeare and prepare my lecture about him with greater confidence. I also wanted to get some Shakespeare dictionary or grammar, but it was then nowhere to be obtained.

The Cultural Revolution played havoc with academic researches. Our Shakespearean studies revived after the end of the Cultural Revolution. But its calamitous effect is deep-going. For one thing, the second-hand bookshops where we could formerly pick a few good old editions of Shakespeare are no more. Meanwhile the rising of prices in the international book market has made it impossible for ordinary Chinese scholars to buy up-to-date publications about Shakespeare. Universities in Beijing and Shanghai may be better furnished with stocks of books about Shakespeare. But, as far as I know, it is verging on impossibility, even now, to find in our provincial universities and local colleges, any indispensable Shakespeare dictionary and grammar, and whole sets of authoritative editions of Shakespeare. Under such conditions, the study of Shakespeare's original remains the business of a very limited number of learned scholars who either studied Shakespeare in Britain and America long ago, or have in recent years the chances of making advanced studies abroad. Meanwhile, most of our students can only rely on Chinese translation, or mere stories from Shakespeare, to satisfy their ardent desire to study Shakespeare. For them, the original Shakespeare is still a closed book.

Shakespeare wrote in Early Modern English, which is now four centuries old. From the days of Shakespeare, the English language has changed greatly. "Time has placed an ever-increasing cloud before the mirror he held to life." Anyone who tries to read Shakespeare's original without any preparation in advance can only "see through a glass, darkly." A British Shakespeare dictionary compiler has pointed out bluntly: "The Shakespearean language is, to an extent greater than is sometimes supposed, a dead tongue to us, and can be thoroughly mastered only by study with the aid of grammar, dictionary and comment." (R. J. Cunliffe, Preface to *A New Shakespearean Dictionary*, 1910.) So the study of his language becomes a pre-requisite for the study of his drama. "An accurate apprehension of a poet's meaning is a condition precedent to a full appreciation of his poetry." (Ibid.)

The same is true of the drama of Yuan dynasty (1271—1368), one of our treasures of classical Chinese literature. Yuan drama used a language which on the one hand inherited ancient literary Chinese and on the other absorbed a large amount of contemporary vernacular with numerous words and expressions which represent the particular customs, fashions, institutions and ways of life belonging exclusively to that period of Chinese history. These peculiar words and expressions constitute the language difficulties for present-day readers. So dictionaries of Yuan drama have been compiled by Chinese scholars to solve this problem.

It is said that even the students of Britain and America today find it hard to read Shakespeare owing to language difficulties. Then the difficulties will be twice or thrice as great to Chinese students, because for them Shakespeare's language is not only a foreign language, but also an ancient one.

As a teacher of English literature, I have long been thinking of how to make Shakespeare easily accessible to our students. A chance obtaining of *A Pocket Shakespeare Lexicon* struck me

with the idea of translating it into Chinese. But I gave up the thought because the little book is not enough for us. How about other dictionaries published abroad? Neither of them is completely suitable for our special needs. A Shakespeare dictionary for Chinese students can only be compiled by a Chinese scholar. Such a dictionary should explain all the difficult words and expressions in the Complete Works of Shakespeare so that every Chinese student with adequate English foundation can read and understand Shakespeare's original from whatever cheap paperbacks he could get from the library, with the aid of this dictionary. After a few years' consideration, I have drawn up the following plan:

"A SHAKESPEARE DICTIONARY FOR CHINESE STUDENTS"

- I. Aim: Popularizing Shakespearean studies in China.
- II. Users: Students of English language and literature, young scholars of foreign literature and lovers of Shakespeare with adequate English foundation, in China.
- III. Languages Used: English and Chinese.
- IV. Size: Smaller than Schmidt, larger than Onions.
- V. Scope of Content: Covering 38 plays, 2 narrative poems and the Sonnets.
- VI. Contents of an Item: Head-word — English definition(s) with Chinese translation — Examples from Shakespeare's original with Chinese translation — Supplementary remarks if necessary.
- VII. General Introduction.
- VIII. Appendices.
- IX. Main Sources: Drawn from the abundant fruits of researches outside and in China during the past centuries (rewritten and simplified so as to be easily understood by Chinese students).
- X. Working Process: Vocabulary cards — Arranged in alphabetical order — Synthesized — Computerized — Completed MS. — Published in China.
- XI. Working Method: Starting from scratch; working like a marathoner, slowly, incessantly and determinedly; doing by learning, and learning by doing, combined.

This is a work of compilation on the basis of the researches made by forerunners of past centuries and by learned scholars of our own time. I shall enumerate all the authorities I have consulted in a list of acknowledgements in my dictionary.

William Tyndal, the hero of Bible translation, once declared that he "will cause a boy that driveth the plough shall know more of the scripture". In compiling my dictionary, I work with a sincere hope that more and more young scholars, translators and lovers of Shakespeare will arise among our students in the 21st century, thus raising the studies of Shakespeare to a higher level in China.

Above-mentioned are the motives, ideas and project of my "Shakespeare Dictionary for Chinese Students". Now this English-Chinese Shakespeare dictionary has been published in China as a handsome volume of 1,283 16mo pages with general introduction, appendices and all. I think it would be suitable for me to say a few words about some of the most prominent impressions concerning Shakespeare's language, which have been left in my mind during twelve years' compilation and publication of my dictionary.

Shakespeare's language is a world of wonder by itself. A compiler of Shakespeare dictionary is face to face with an ocean of words used by a cultural giant, totalling 21,000 to 28,000 in number according to recent estimations. The compiler's work of studying and choosing among various explanations of each word, and making his decision about its meaning should be carried on all the year round. A sense of dual responsibility to the Bard on the one hand and to the young learners on the other lies heavy like a millstone on my back while I work at my desk every day. The task is unspeakably arduous. But fortunately I can rely on the fruits of researches of those learned scholars of Britain, America, Germany and other Western countries, who have laboured for three centuries in their efforts to have "chewed and digested" every word left behind by the great poet in order to make it rightly understood and pleasurably appreciated by the world's

readers and audience.

Among the Shakespeare dictionaries published in late 19th and early 20th centuries the most authoritative are undoubtedly C. T. Onions' *A Shakespearean Glossary* and Alexander Schmidt's *Shakespeare-Lexicon*. *A Shakespearean Glossary* was compiled by an editor of *The Oxford English Dictionary*. Its original aim "is to supply definitions and illustrations of words or senses of words now obsolete or surviving only in provincial or archaic use, together with explanations of others involving allusions not generally familiar," The definitions of this world-famous Glossary are precise, pithy and terse. But, regrettably, its criterion of inclusion of Shakespeare's vocabulary is too strict for general readers. Schmidt's *Shakespeare-Lexicon* bears the sub-title "A Complete Dictionary of All the English Words, Phrases and Constructions in the Works of the Poet." He declares in the Preface: "The present work, as differing from the existing Shakespearean glossaries, the object of which has been to explain what has become obsolete and unintelligible in the writings of the poet, is to contain his whole vocabulary and subject the sense and use of every word of it to a careful examination." As a user of the Lexicon, I should say that old Schmidt is a veritable gold mine of Shakespeare's vocabulary upon which every scholar of Shakespeare may draw much information. But the first edition of the Lexicon was published in 1875, and its third edition with a supplement of 30 pages by Sarrazin was published in 1901. So it is impossible for both its editor and reviser to utilize the new results of the studies of Shakespeare's language made during the 20th century. Although the Lexicon is still very useful, some of its definitions seem now indistinct, and once in a while you may find no explanation for some difficult word which should be explained.

An essay of E. V. Lucas's put me in mind of the fact that W. J. Craig (1843 - 1906), the Irish editor of *The Oxford Shakespeare* and *The Arden Shakespeare*, had devoted his lifetime to compiling a new Shakespeare lexicon instead of old Schmidt, but left it unfinished. ("His own *magnus opus* he left unfinished; he had worked at it for years, until to his friends it had come to be something of a joke. But though still shapeless, it was a great feast, as the world, I hope, will one day know. If, however, this treasure does not reach the world, it will not be because its worth was insufficient, but because no one can be found to decipher the manuscript; for I may say incidentally that our old friend wrote the worst hand in London." — *A Funeral*. I hope that W. J. Craig's manuscript is safely preserved somewhere in Britain. — Quoter.)

The completion of *The New English Dictionary on Historical Principles* in 1928, and that of *The Oxford English Dictionary* in 1933, furnished scholars of the world with enormous linguistic material and enabled them to make new researches into Shakespeare's language. They could now explain many of those words and phrases of Shakespeare which had long remained unexplained, with the aid of the great Oxford Dictionary. But the fruits of their harvests have been scattered here and there in various editions of Shakespeare published during the 20th century. The time seems ripe for the scholars of the world to compile and publish a new Shakespeare dictionary to meet the demand of the readers and audience of the 21st century.

Shakespeare mastered a large vocabulary which he used with an unprecedented flexibility that may never be seen again. Virginia Woolf once mentioned "how many words Shakespeare used and how much grammar Shakespeare violated" (*The Patron and the Crocus*). So far as the violation of grammar is concerned, the first irregularity you will find at a glance of Shakespeare's text may be the free interchange of the parts of speech. Here is a classical description given by E. A. Abbott: "In the first place, almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, 'They *askance* their eyes' (R. of L.); as a noun, 'the *backward* and abyss of time' (Sonn.); or as an adjective, 'a *seldom* pleasure' (Sonn.). Any noun, adjective, or neuter verb can be used as an active verb. You can 'happy' your friend, 'malice' or 'foot' your enemy, or 'fall' an axe on his neck. An adjective can be used as an adverb; and you can speak and act 'easy', 'free', 'excellent'; or as a noun, and you can talk of 'fair' instead of 'beauty', 'a pale' instead of 'paleness'. Even the pronouns are not exempt

from these metamorphoses. A 'he' is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld.' (Introduction to *A Shakespearean Grammar*)

The Elizabethan Age was a period of transition in the history of English language, in which new-emerging things and ideas called for the invention of new terms of expression. This inspired writers and poets with great enthusiasm for coining new words. Shakespeare and his contemporaries enjoyed a linguistic licence which later writers and poets can never enjoy. Vigour of expression was preferred to rules of grammar, and there was no authoritative grammar or dictionary to restrict them. So, during the 25 years of his writing career, Shakespeare brought about a miracle in the history of English language and produced a large number of new coinages of his own. As a busy actor, playwright, poet and share-holder of a drama troupe, we can imagine, he had neither the time to compile a glossary for his plays and poems, nor the patience to define the exact meaning of every word in his works. That is the task of later scholars. And from the 18th century onward, one generation after another of scholars, since Pope, Johnson and Malone, have investigated into Shakespeare's text so meticulously that they left no single word, nay, not even a punctuation mark written by him untouched, so that we may now understand Shakespeare's language tolerably well, with the exception of a small number of "cruxes" over which scholars should still cudgel their brains hereafter.

Shakespeare often used a word in such a way that, basing on its etymological root sense, he adopted it to various contexts and endowed it with various meanings, thus changing it into a polysemant. Hence arose a peculiarity in Shakespeare's language, i.e. the interchangeability of the multifarious significations of a single term. Here is an example in *Othello* IV. ii. 201: "O, 'tis foul in her." The word "foul" may be defined as "dirty", "shameful", "wicked", "criminal", and the four definitions are all relevant to the context. Two better known examples are "love" and "will" in the Sonnets, either of which has four or five significations. Sometimes, there is no unbridgeable gulf between the different meanings of a word used by Shakespeare. Of crucial importance is, of course, a careful study of the context.

The copious polysemants provided Shakespeare with plentiful occasions of playing with words, and Shakespeare was fond of wordplays. The first words of Hamlet, "A little more than kin, and less than kind" (I. ii. 65) constitute a play on *kin* (i.e. relation) and *kind* (i.e. member of the same family united in natural feeling), which implies the unnatural relationship between Claudius and Hamlet. Again, a line in *Love's Labour's Lost*, "Light, seeking light, doth light of light beguile," according to Harry Levin, plays on the four significations of the word "light", which are separately "intellect", "wisdom", "eyesight" and "daylight".

Punning is the kind of wordplay profusely used by Shakespeare. "Puns may be homophonic or semantic." (N. B. Blake; *Shakespeare's Language: An Introduction*) A homophonic pun consists of "two words that agree in sound, while differing in sense." In *Richard the Third* I. i. 1-2: "Now is the winter of our discontent / Made glorious summer by the sun of York," the word "sun" is punning on the word "son", i. e. the son of Richard, Duke of York. A semantic pun indicates a polysemant which has at least two meanings, one of which is sometimes obscene. There is an example in *The Comedy of Errors* IV. i. 111: "She is too big, I hope, for me to compass." The word "compass" is punning on both the meaning "achieve, obtain" and the meaning "embrace".

Malapropism is wordplay extending to the sphere of learned terms easily misunderstood and mispronounced by less educated but self-asserted people. Dogberry, the self-important constable of *Much Ado About Nothing*, in his attempt to command *respect*, shouts "Dost thou not *suspect* my place? Dost thou not *suspect* my years?" (IV. ii. 71-72) thus mixing up the two opposite terms and causing a laughable effect on the stage.

It is easy for the compiler of a Shakespeare dictionary to handle Shakespeare's wordplay or puns. He needs only to arrange the different meanings or words one by one in parallel, and let the reader to appreciate Shakespeare's wit for himself. But it is much more difficult for a

translator to deal with the Bard's quibblings. He may once in a while be able to find two words with the same sound but different meanings. But in most cases, I am afraid, he could only drop the attempt because the language he uses in his rendering is quite different from the English language of Shakespeare.

Harry Levin writes: "In reading and studying Shakespeare, at best we merely approximate the actual condition of his art." As the compiler of *A Shakespeare Dictionary for Chinese Students*, I have personally experienced the weight of this verdict. After swimming in the ocean of Shakespeare's language for twelve years, I feel I have only gathered a few seaweeds from his "multitudinous seas". But I wish that they might be useful to our students as if they were "Sesame, open!" before the gate of Shakespeare's golden treasury.



续 编 自 序

当这部《英汉双解莎士比亚大词典续编》(以下简称《续编》)即将付印之际,我作为编纂者,首先需要说明一下为什么要编这部《续编》以及《续编》包括哪些内容。

在2002年7月出版的《英汉双解莎士比亚大词典》的自序中,我曾说明该词典的词条涵盖面包括莎士比亚的早期喜剧和悲剧,中期喜剧及大部分历史剧的难词难句。因此,现在这部《续编》所注释的自然就是那部词典未来得及注释的后期喜剧(或称悲喜剧、传奇剧),希腊罗马题材剧,《十四行诗》和其他诗集,以及剩下的历史剧。两部词典合在一起,涵盖了莎翁原著全集。所以,《续编》并非前一部词典的简单补充,而是这项学术工程所不可缺少的另一半。两者的关系有点像是上、下卷,但又跟一般大词典的上、下卷不同,因为这部“下卷”的内容独立于它的“上卷”之外,并非像一般大词典下卷那样按照字母顺序紧接着上卷。——这是需要特别说明的。

为什么会造成这种状况?容我解释一下。

莎士比亚全集包括37部剧本、4部诗集。我们这部词典的编纂工作,酝酿于1988-1989年间,计划制订于1989年冬。1990年开始动手编写词语卡片,那年我63岁,给自己规定的指标是每天写30张卡片,计日程功,打算五年完成。但是一工作起来,发现兹事体大,每一部莎剧都有自己的特殊内容、特殊用语、特殊难点,没有一部作品是可以轻而易举地注释的,都需要以硬功夫对待。因此,编这部《英汉双解莎士比亚大词典》是一场没完没了的“马拉松”,只有凭着热爱莎剧的一腔热情、一点痴念一直做下去,直到完成为止。这样日夜不停地工作,到了1996年夏天,由于身体劳累,稍事休息,到本地医院做一次体检,不料医生开出了癌症的诊断。于是赶快去上海检查,经过一个月的复查,结论是长期的炎症,这才松了一口气。癌症虽然排除,但给我提了一个醒:最好把已经做过的卡片整理出来排印成书,免得以后万一有什么闪失,大批卡片无法收拾,化为废纸——那将是不可挽回的损失。

于是,把没有编完的一个剧本编完,写前言,加附录,连同卡片全部合成。1997年暑假统计,八年间共做词语卡片41,200张,装入24只方便面纸箱,又经过四年的排版、校对、印装。这就是2002年7月出版的《英汉双解莎士比亚大词典》。

《续编》是从1998年到2008年十年的工作结果,其内容略如上述,此外在“附录”中增加了《莎士比亚的版本源流述略》和《莎士比亚评论辑要》两份资料,并补充了“正编”中应更详注的内容,因此篇幅也随之增加。

《英汉双解莎士比亚大词典》及其《续编》所涵盖的内容各有不同,既可互补,又可各自单独使用,其间并无轩輊之分。说到这里,想起一件小事。1996年夏到美国参加第六届世界莎学大会,曾出席一位老教授家里举行的莎翁诞辰432周年晚会。老教授名叫Dr. Robert Spanable,一生从事莎剧教学、表演和导演工作。老教授在会上朗诵了《理查二世》一段台词和一首《十四行诗》。然后,大家随意漫谈,气氛友好热烈。结束时,老教授手捧一部对折本、摊开莎翁那幅著名的版画像,和我一同合影留念。我顺便问他一句:“Has Shakespeare any minor works?”(莎士比亚可有什么次要作品?)他斩钉截铁地回答:“Shakespeare has no minor works. His works are all major and major!”(莎士比亚没有次要作品。他的作品全都是重要而又重要!)原来我编莎士比亚词典编得太累,心想万一有一两部次要作品,可以稍微省点力气,看来办不到。莎士比亚的作品不像“金陵十二钗”,有正副之分,全都属于“正册”或曰“正经”(canon)。我只能把莎士比亚作品的注释一部接一部地编,编完为止。

有关这部词典的宗旨和体例,已见原来的自序和体例说明,此处不赘。关于这部词典如何使用,我想对初学者说一两点个人想法,以供参考——

这部词典虽然出版为两卷大书,其实它的实质乃是一部莎学的入门工具书。因此,我把书的英文名字定为“A Shakespeare Dictionary for Chinese Students”,“为中国学生编的莎士比亚词典”。这就是说,它是为中国的有志于攻读莎士比亚原著的学生编的,在编纂方法上,从中国学生的实际情况

出发,不避浅显,不避低俗,追求的是实用性,力求帮助我国学生读懂、欣赏、理解莎士比亚原文。

另一方面,也需要提醒初学者,攻读莎翁原著,不同于阅读一般英文读物,必须要下一番功夫。正如梁实秋教授所说:“我们读莎士比亚的作品,是当做古典(即经典作品——引用者)读的,”是需要“字斟句酌来读的”。由于莎翁语言的特殊性,在一行台词中有时包含不止一个“拦路虎”,不能像读畅销小说那样一目十行、顺流而下,必须把难懂的词语逐字、逐句一一查清准确含义,才能看懂。这是阅读莎剧原文不可回避的基本功。

另外,莎剧中有些诗行或句子,即使查出了每个单词的释义,对于整个句子的内容仍会有似懂非懂、“雾中看花”之感。这是因为莎翁的语言属于“早期近代英语”,用法简古,非同当代英语。对于这一类难句,从18世纪以来,英国、美国、德国的莎学专家陆续给予串讲(paraphrasing),本词典对此尽量择优采取,以利初学。读者参考专家串讲,细心揣摩,当不难索解。(凡采用专家串讲之处,谨列出其名,以示不敢掠美。)

莎翁生活在一个思想、文化、习俗、语言大变化的时代,他的职业是伦敦的主流剧团的编剧。这为发挥他的才能提供了一个绝好的突破口。他天才横溢,文不加点,既创造出一大批戏剧艺术的瑰宝,也留下一些费人疑猜的谜团。加上剧本传抄、出版中的讹误,使得他的文本中存在一部分“难题”(cruxes)。三四百年来,历代学者从历史背景、语言发展、文字书写以至印刷技术等方面钩沉索隐,对于大多数“难题”都能给出一定的“说法”,尽管还留下极少数“难题”仍有待解决,但无碍大局。这才使得我们今天能够靠着几代前人学者的研究成果,理解欣赏莎翁的微言大义。正如许国璋教授所说:“对于一个面对莎士比亚原作的现代读者来说,莎士比亚的英语是视而能解、朗读能背的英语,尽可放大胆读去,得其神韵,不必多虑。”

我在《英汉双解莎士比亚大词典》的自序中,对于在词典编纂过程中给予我们帮助的中外师友表示了衷心谢意,他们的深情厚谊是常记在心的。他们当中的李赋宁教授和戴镗龄教授,萧乾先生和冯亦代先生,不幸在世纪之交先后辞世,我将另外著文表示怀念。

在《续编》的编纂工作中,美籍华人莎学家王裕珩教授一如既往地邮购和惠赠莎学书籍;西雅图的旅美工程师李文洁小姐也远道购寄重要典籍;这些都大大帮助了《续编》的卡片编写和最后合成。特别需要感谢的是今年五月去世的德高望重的著名学者和思想家王元化先生,他在2003年8月为我们的词典所写的题词用在书前,既作为宝贵的纪念,也更是对于我们的鞭策和激励。

刘炳善

2008年12月28日,草于读莎楼。

