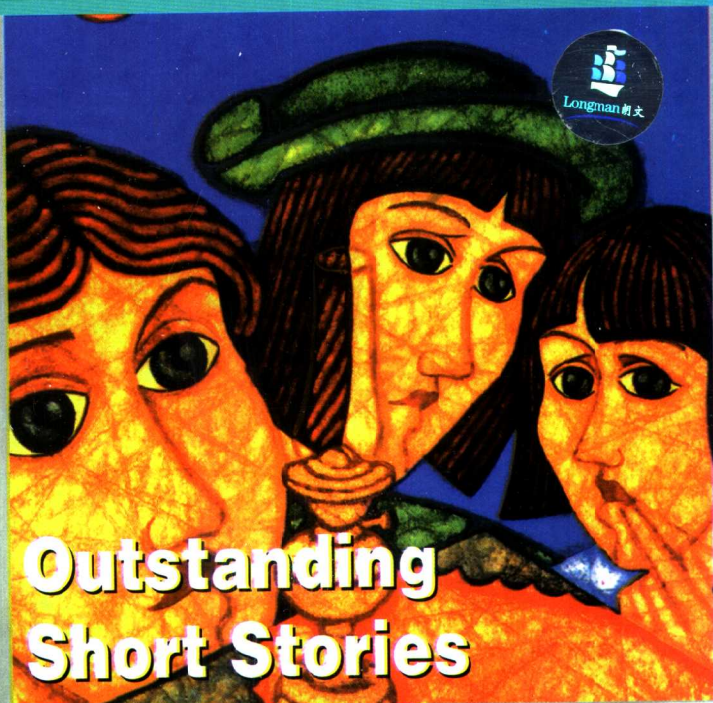


朗文英汉对照世界文学丛书



Outstanding Short Stories

著名短篇故事集

简写本

G.C.索恩利改写 陈彦佳翻译



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Introduction

This collection of short stories, by authors born during the nineteenth century, reveals something of the variety of styles and subject matter of the modern short story. The short story cannot portray complexities of character and society which longer works of fiction can, but these stories show that by exploring particular experiences or incidents the short story can inspire compassion and understanding, and can surprise and stimulate the imagination. The good-humoured fantasy of “The Man Who Could Work Miracles” is very different from the exploration of human behaviour in “Lord Mountdrago”; the sensitive depiction of the world of childhood in “The Doll’s House” contrasts with the amusing narrative of Lord Emsworth’s encounter with a child in “Lord Emsworth and the Girl Friend”; the witty, anecdotal approach towards the love story in “The Model Millionaire” is strikingly different from the slow narrative of “The Courtship of Susan Bell”.

H. G. Wells (1866–1946) was educated as a scientist and taught science for some time before devoting himself to writing. At the beginning of his writing career he wrote scientific romances, like *The Invisible Man* (1897). He then wrote a number of serious novels, such as *The History of Mr Polly* (1910). The final stage of his career, when he was a famous and controversial figure, was devoted to writing about the problems of modern society, for example *The Work, Wealth and Happiness of Mankind* (1932).

“The Man Who Could Work Miracles” (1927) combines the author’s interest in fantasies of time and space with his concern for the urban worker. Mr Fotheringay, “not a very unusual man”, deals with his discovery of his miraculous powers cautiously at first, growing in confidence until he is “no longer afraid of his greatness”. But the end of the story restores Mr Fotheringay to his unimportant, ordinary life. The character of Mr Fotheringay is an affirmation of H. G. Wells’s belief in the

前 言

这部由出生在 19 世纪的作家所写的短篇小说集展现了现代短篇小说在主题内容及风格形式方面的多样性。虽然短篇小说无法像长篇小说那样描写人物和社会的复杂性,但它们向我们表明了:通过对特定的经历或者事件的探究,短篇小说可以唤起人们的同情和理解,让人感到意外,同时激发人们的想象力。其中,颇具幽默感的幻想作品《奇迹创造者》就完全不同于那篇探索人类行为的《蒙特拉格大臣》;《洋娃娃的房子》中对孩提世界的细致描述也同《埃姆斯伍斯老爷和女朋友》中对埃姆斯伍斯老爷跟一个孩子的遭遇的逗人的叙述形成对比;《百万富翁模特》中对爱情故事的诙谐的奇闻轶事似的描写跟《苏珊·贝尔的爱情》中的娓娓叙述也迥然不同。

H. G. 威尔斯(1866—1946)学的是理工科,在他从事写作之前曾当过几年理工科教师。在他写作生涯的初始阶段,他写了诸如《隐身人》(1897)这样的科幻小说。随后,他写了几部像《波里先生的历史》(1910)这样的严肃作品。到他写作生涯的最后阶段,他已经成为一个著名的引起争议的人物了。那时,他致力于撰写有关现代社会弊病的作品,例如《人类的劳动、财富和幸福》(1932)。

《奇迹创造者》(1927)结合了作者对于时空的兴趣以及对城市工人的关切。福瑟林格先生“并不是一个不同凡响的人”,起初,对他自己制造奇迹的能力的这一发现,他谨慎处之,渐渐地他越来越有自信心,直到最后,“对于自己的过人之处再无恐惧。”然而故事最终还是让福瑟林格先生重新回到无足轻重的平凡生活。福瑟林格先生这一性格是 H. G. 威尔斯对普通人身上的

mixture of the comic and heroic in the ordinary human being.

"Lord Mountdrago", by contrast, has as its central character an aristocrat, the cleverest man in his political party. He is linked in his dreams with the Welsh Member of Parliament, Owen Griffiths, "very common, and far from being noble". The horror of Lord Mountdrago's dream life forces him to seek help from Dr Audlin, the famous psychoanalyst, whose detachment is affected by the strange outcome of Lord Mountdrago's pride; and the ending of the story is a sombre one.

This story is an example of Somerset Maugham's power as a short story writer. Maugham (1874–1965) was born in Paris, orphaned at the age of ten and sent to live with an uncle in England. His unhappy youth is described in his novel *Of Human Bondage* (1915). He trained as a doctor, and his first novel, *Liza of Lambeth* (1897) was based on his experience as a doctor in the slums of London. He is best known for his short stories, all of which are carefully constructed in order to satisfy the reader's desire to know what happens in the end. "I like the form," he wrote about the short story. "It was very agreeable to live with the personages of my fancy for two or three weeks and then be done with them."

Unlike Somerset Maugham, Anthony Trollope was primarily a novelist, the author of more than fifty novels. He believed that the writer should "make his readers so intimately acquainted with his characters that the creations of his brain should be to them speaking, moving, living, human creatures", and in "The Courtship of Susan Bell", it is the characters who are central. The plot is simple and undramatic ("I have never troubled myself much about the construction of plots," wrote Trollope in *An Autobiography*, 1883); it is the fearful widow, her clever daughter Hetta, the innocent Susan and her determined lover Aaron who remain in the memory.

Anthony Trollope (1815–82) was made miserable in his youth by the financial misfortunes of his father. His mother, Frances Trollope, supported the family by writing novels, and Trollope himself began working for the Post Office in 1834. He

喜剧性与英雄性相结合这一信念的一种肯定。

与此相反,《蒙特拉格大臣》的中心人物是一个有着贵族派头的人,并且在他的政党内部又是最为优秀的。在他的梦里,他总和威尔士议员欧文·格里菲斯——“一个完全算不上是贵族的很平常的人”纠缠在一起。蒙特拉格大臣的可怕梦境迫使他不得不找著名的心理医生奥德林大夫寻求帮助,而后者的超然态度受到了蒙特拉格大臣本身的骄傲所引发的结果的影响,故事的结局是忧郁的。

这个故事足以显示萨默塞特·毛姆作为短篇小说家的功力。毛姆(1874—1965)生于巴黎,十岁就成了孤儿,被送往英国跟伯父生活。他在小说《人生的枷锁》(1915)中叙述了不幸的童年。他学医出身,而他的第一部小说《兰贝斯的丽莎》(1897)就是基于他在伦敦贫民区的从医经历。他最为著名的是那些短篇小说,所有这些小说构思精巧,以满足读者想知道“最终结局究竟如何”的愿望。“我喜欢这种形式,”关于短篇小说他这样写道,“跟我想象中的人物共处两、三个星期直到写完分手,实在是件很高兴的事。”

和萨默塞特·毛姆不同,安东尼·特罗洛普主要是个长篇小说家,写了五十多部长篇小说。他认为作家应该“使得读者们对小说人物非常地熟悉、了解,而他头脑中的那些人物对于读者来说应该是活生生的人。”而在《苏珊·贝尔的爱情》中,人物才是作品的中心。情节很简单、很平淡(“我从不在情节的安排方面跟自己过不去,”特罗洛普在1883年发表的《自传》中写道),一个胆怯的寡妇、她聪明的女儿赫塔、单纯的苏珊及她坚定的恋人阿伦给人们留下了深刻的印象。

安东尼·特罗洛普(1815—1882)在少年时代由于父亲的经济窘迫而倍受煎熬。而他的母亲,弗朗西斯·特罗洛普靠写作维持家庭生计。特罗洛普本人从1834年开始在邮局工作。1847年写

wrote his first novel in 1847, but did not achieve success until the publication of *The Warden* (1855), the first of the six Barchester novels which portrays the lives of the professional and landed classes of Victorian England. His series of political novels, from *Phineas Finn* (1869) to *The Duke's Children* (1880) enabled him to express his views on public questions and the atmosphere of Westminster, the political clubs of London, and the great houses of the country.

"The Courtship of Susan Bell" (published in *Tales of All Countries*, 1861), although set in the United States, deals with themes which occur in all Trollope's work: marriage, financial difficulties, family relationships. Trollope's views on marriage and the position of women may seem old-fashioned today, but at the time Trollope wrote, when arranged marriages were common, they were not readily accepted. Trollope's sympathy with the powerlessness of a woman in love is revealed in his portrait of Susan Bell.

Aaron Dunn, determined to provide financially for the woman he loved, ". . . was able and willing to work and knew his profession, and asked what young man of his age had done better than that". His attitude is in stark contrast with that of Hughie Erskine in "The Model Millionaire", "a delightful, useless young man with a perfect face and no profession". Hughie is also unable to provide for the girl he loves, but the solution for him comes unexpectedly, as a result of his good nature and generosity.

"The Model Millionaire" (1887), on the surface a light social comedy in which Oscar Wilde mocks the way society treats individuals according to their appearance and financial standing, touches also upon the difference between physical beauty and spiritual goodness, one of his favourite themes.

Oscar Wilde (1854-1900) was born in Dublin into a famous and eccentric family, and spent his youth building a reputation of indolence and extravagance. His first volume of poetry was published in 1881, and a collection of short stories was published in the mid-1880s. His collection of fairy tales, *The*

了第一篇小说，可直到《看守人》（1855）的发表才获得成功，那是他六部巴塞特系列小说的首部，描写了维多利亚时代英格兰职业阶层及拥有地产阶层的生活。他的一系列政治性小说，从《费尼斯·芬因》（1869）到《公爵的子女们》（1880）使他得以对公众问题及对威斯敏斯特——伦敦的政治俱乐部及议会所在地——的气氛表达了自己的看法。

《苏珊·贝尔的爱情》（于1861年发表在《全球各地的故事》上）的故事背景虽然在美国，但涉及的主题出现在特罗洛普的所有作品中：婚姻、经济困难、家庭关系。在今天看来，特罗洛普的婚姻观以及对妇女地位的看法似乎有点儿过时了，而在他的写作年代，正是包办婚姻盛行之时，他的观念还不能被完全接受。从他对苏珊·贝尔的描写中，我们可以看到他对恋爱中的女人的那种无助的同情之心。

阿伦·邓恩认定自己该要维持心爱的女子的生计，“……能够胜任并且很乐于工作，他熟悉自己的专业。他还问，像他这样年纪的青年是否还能干得比他更好。”他的态度完全不同于《百万富翁模特》中的休吉·厄斯金，“一个有着漂亮面孔而没有职业的快活无用的年轻人。”休吉也没有能力养活自己心爱的姑娘，而问题解决得全然出乎人们的意料，得益于他纯良的天性以及慷慨大方。

《百万富翁模特》（1887）从表面上看是一部反映社会生活的轻喜剧。奥斯卡·王尔德嘲笑了社会上以貌取人以财取人的习俗，也涉及到他喜欢的主题之一——外在美与心灵美的区别。

奥斯卡·王尔德（1854—1900）出生在都柏林一个著名的古怪家庭，年轻时以懒惰奢华闻名。他的第一册诗集于1881年发表，在19世纪80年代中期又发表了第一部短篇小说集。他那有着苦难和牺牲、骄傲和谦卑主题的童话集《快乐王子》是他的

Happy Prince, with their themes of suffering and sacrifice, pride and humility, are the best known of his stories and are classics of their kind. In 1891, the stage comedy *Lady Windermere's Fan* was produced, the first of his penetrating stage comedies. In 1895, Wilde was sentenced to two years' hard labour for his romantic friendship with Lord Alfred Douglas. After his release, he lived in Paris until his death.

The use of unexpected verbal contrast, which Wilde uses to good effect in "The Model Millionaire" ("... there are moments when Art almost reaches the importance of manual work..."), is seen also in Edgar Allan Poe's "X-ing a Paragraph" (1849). Poe uses solemn language as his main weapon of satire as he describes a trivial dispute between two journalists. This story is not typical of Poe's work, but his love of language and his contempt for the literary world are revealed as clearly in this story as other aspects of his personality are revealed in his more horrific stories.

Poe (1809–49) was an American writer most famous for his macabre mystery and horror stories ("The Fall of the House of Usher", 1839; "The Murders in the Rue Morgue", 1841), though he was also a poet and literary critic. His struggle to obtain work from newspapers and magazines gave him a strong dislike for much of the literary world, as well as a detailed knowledge of the world of the journalist.

P. G. Wodehouse (1881–1975) started work in a London bank, but soon gave this up for writing. He was a professional writer for over seventy years and wrote more than ninety humorous books. His comic genius was of a different nature from that of Oscar Wilde and Edgar Allan Poe: he dealt gently and affectionately with both his characters and the society in which they lived. He saw his writing as "making a sort of musical comedy without music and ignoring real life altogether".

"Lord Emsworth and the Girl Friend" has been described as an example of the perfect short story. The good-natured, eccentric Lord Emsworth unexpectedly makes friends with a bold London child, and this friendship enables him to stand

小说中最为著名的,也是那类作品中的经典之作。1891年,舞台喜剧《温德米尔夫人的扇子》诞生了,这是他第一部尖锐的舞台喜剧。1895年,王尔德因为同贵族阿尔弗雷德·道格拉斯的浪漫友谊而被判两年苦力。释放之后,他一直住在巴黎,直到去世。

王尔德在《百万富翁模特》中效果很好地运用了意想不到的语言对比(“……艺术有时候跟体力活儿一样……”),同样,在埃德加·爱伦·坡的《通篇都是X》(1849)中,也可以看到这种方法的运用。坡在描写两名报人之间浅薄的争论时,把严肃的语言当作他主要的讽刺武器。这篇小说并不是坡作品的典型代表,不过从中可以清楚地发现他对语言的热爱和对文人世界的轻视,正如我们可以在他更为恐怖的其他小说中看到 he 个性的其他方面。

坡(1809—1849)是一名美国作家,最著名的是写以死亡为主题的侦探小说和恐怖小说(1839年的《厄舍古厦的倒塌》和1841年的《莫格街凶杀案》),虽然他还是一名诗人及文学评论家。他极力想在报社和杂志社得到工作,这一过程使他对文人世界产生了极大的厌恶,同时,也对报人的生活有了详细的了解。

P·G·沃德豪斯(1881—1975)开始在伦敦的一家银行工作,不久就辞职从事起写作来了。他当了七十多年的职业作家,写了九十余本幽默的作品。他的喜剧天赋与奥斯卡·王尔德和埃德加·爱伦·坡的有所不同:对他的小说人物以及他们所处的社会,他怀着温婉、仁爱的态度。他把写作看成是“创作一种没有音乐并完全忽略现实生活的配乐喜剧”。

《埃姆斯伍斯老爷和女朋友》被评为完美的短篇小说的典范。天性纯良、行为古怪的埃姆斯伍斯老爷出人意料地同一个小勇敢的伦敦小姑娘交上了朋友,而这份友谊使他能够勇敢地面

up to his fierce gardener and formidable sister. The world of Wodehouse is revealed as a world where the class structure of society has a rigid hold over the behaviour of individuals, and a world where adults can be the victims of children.

In "The Doll's House", Katherine Mansfield (1888-1923) writes about similar social divisions, but she creates the atmosphere of childhood by describing it from the children's point of view. She was born in New Zealand, though she lived in Europe as a writer. She died young, of tuberculosis, but her reputation as a short story writer has remained high. Her stories come from a different tradition than those of the other writers in this collection. She was greatly influenced by the Russian writer, Chekhov, who broke away from the tradition of straightforward narrative, and who chose as the heroes of his stories sensitive individuals, struggling against the strong forces of society.

Katherine Mansfield published five collections of short stories, "The Doll's House" being written in 1921 but not published until 1923. The atmosphere of childhood is built with a careful selection of detail, the doll's house being the focus of the story, providing the characters with a challenge which reveals their inner beings. Kezia stands apart, her appreciation of the lamp indicating her sensitivity: ". . . the lamp was perfect. It seemed to smile at Kezia, to say, 'I live here.' The lamp was real." It is Kezia who invites the Kelveys, the children society has rejected, to see the doll's house. And Else's reaction to the lamp reveals her nature: "She smiled her rare smile. 'I saw the little lamp,' she said softly."

The short story, as indicated by this collection, is equally suited to humour, to fantasy and to exploring more sombre aspects of life; it can reveal characters, narrate unusual incidents and anecdotes; it can interpret attitudes, emotions, relationships and explore ideas. From H. G. Wells to Katherine Mansfield, the short story can amuse and challenge, and ranges from the fantastic to the poetic.

对凶狠的花匠和令人生畏的姐姐。沃德豪斯所表现的世界中，社会的阶级结构严厉地束缚着个人的行为，他又表现了一个成人可能是孩子们的牺牲品的这样一个世界。

在《洋娃娃的房子》中，凯瑟琳·曼斯菲尔德(1888—1923)写的也是类似的社会阶层的划分，不过她是从孩子的角度来描述孩童的氛围。她生于新西兰，不过，作为作家，她一直生活在欧洲。她年纪轻轻地就死于结核病，但是，作为一名短篇小说家，她获得了很高的声誉。跟这本集子中的其他作家不同，她的小说源自另一种传统。她受到俄罗斯作家契诃夫的巨大影响，打破了平铺直叙的叙述传统，把那些敏感的、同巨大的社会压力抗争的个人作为她的主人公。

凯瑟琳·曼斯菲尔德发表了五部短篇小说集。《洋娃娃的房子》写于1921年，可直到1923年才得以发表。她精心地选择细节以营造孩童的氛围，洋娃娃的房子作为故事的中心，挑战性地给了人物以机会来展露内心世界。凯齐娅远远地站着，她对那盏灯的喜爱表现出她的敏感：“……那盏灯无懈可击。它像是正对着凯齐娅微笑，说，‘我属于这儿。’那盏灯像真的一样。”是凯齐娅邀请了被排斥在孩子世界之外的凯尔维姐妹来看洋娃娃的房子。而埃尔斯对那盏灯的反应表现出她的内心：“她露出了难得的笑容。‘我看到那盏小灯了。’她柔声地说。”

正如本集所示，短篇小说同样适合于表达幽默与奇想，并适合被用来探索生活中的阴暗层面。它昭示人物的个性，叙述生活中的非常事件和种种轶事，解读众角色的立场、情怀、相互关系，并深究他们的思想。无论上起H.G. 威尔斯还是下至凯瑟琳·曼斯菲尔德，短篇小说的创作历来以谐谑逗人、激励时尚而见长，其风格或奇谲怪诞，或诗情画意，包容涵盖，不一而足。

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