

朗文英汉对照世界文学丛书



The Hound of the Baskervilles

魔犬

简写本

柯南道尔原著 爱伦·罗纳德逊改写 朱振武翻译



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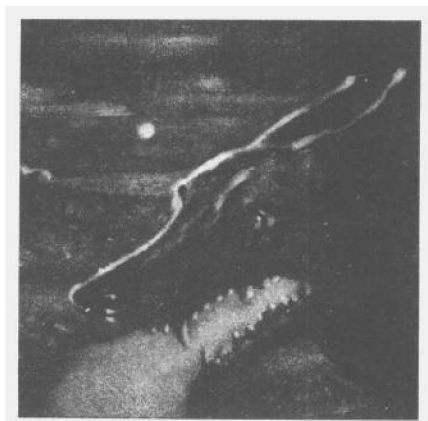
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Introduction

"I am the man in the street," wrote Arthur Conan Doyle of himself. His writings do indeed reflect the interests and attitudes of the middle classes of the 1890s-1920s, but it was his creation of an eccentric and extraordinary character, Sherlock Holmes, which gave Doyle worldwide fame during and well beyond his lifetime. Sherlock Holmes made his first appearance in 1886, in a short story called "A Study in Scarlet"; his last appearance, in the sixtieth story, was in 1927. The popularity of Sherlock Holmes has not waned in the years since then: he has been described as the most memorable character in fiction.

Arthur Conan Doyle was born in 1859, in Edinburgh, of Irish parents. He was the eldest child of poor parents, and it was his mother who was the mainstay of the family. She managed to send Arthur to Stonyhurst, a well-known Jesuit boarding-school for boys, from the age of nine to sixteen, and he then went on to Edinburgh University to study medicine. To help finance his training, and to help his family, he worked as a surgeon on a whaler for seven months and earned fifty sovereigns.

After qualifying as a doctor, he went as a ship's surgeon to West Africa, and then in 1882 set up a practice in Portsmouth. Things were so difficult for him at first that he was forced to pawn his watch three times. Unable to afford a servant, he did his shopping and cleaning late in the evening, so that his neighbours should not realise how poor he was. Gradually, he built up his practice and became involved in the social life of the town. He was a keen sportsman all his life, playing rugby, cricket, football and golf, all with great enthusiasm.

He moved to London to advance his medical career, but in 1891 he decided to give up medicine and live as a writer. He had been writing throughout these early years, and although it was the popularity of the Sherlock Holmes stories which enabled him to embark on a full-time career as a writer, he became bored with Sherlock Holmes and tried to kill him off as early as

前 言

罗威娜·阿金耶米

“我是个普通人。”阿瑟·柯南道尔这样写自己。他的作品的确是真实地反映了 19 世纪 90 年代到 20 世纪 20 年代中产阶级的情趣和对事物的看法。但是，真正使道尔生前及死后很久都闻名世界的，是他创造了歇洛克·福尔摩斯这个奇异而非凡的人物形象。1886 年，歇洛克·福尔摩斯在一篇名为《血字的研究》的短篇小说中首次出现。1927 年，在第六十个故事中，福尔摩斯最后一次露面。在此后的岁月中，歇洛克·福尔摩斯的盛名经久不衰，他被描述成最难以忘怀的小说人物形象。

阿瑟·柯南道尔于 1859 年出生于爱丁堡，父母为爱尔兰人。他是这个贫困家庭的长子。母亲支撑着全家。她设法送阿瑟从九岁到十六岁到斯托尼赫斯特学校上学，这是一所专招男生的耶稣会办的寄宿学校，后来便到爱丁堡大学学医。为了支付培训费用和接济家庭，他在一艘捕鲸船上做了七个月的外科医生，挣了五十英镑。

取得医生资格后，他作为一名随船外科医生去了西非；随后又于 1882 年在朴次茅斯开业行医。起初境况极为窘迫，他不得不三次当掉自己的手表。由于雇不起佣人，他每天到很晚才去购物或打扫房间，以便邻里看不出他有多么贫寒。渐渐地，他的诊所发展起来了，开始参与城里的社交生活。他一生都热衷体育运动，橄榄球、板球、足球、高尔夫球，他都有一手，并投入极大的热情。

他迁到伦敦去发展他的医疗事业，但却于 1891 年弃医从文，成为专职作家。开始的那些年里，他一直笔耕不辍，尽管是歇洛克·福尔摩斯故事的走俏才使他得以成为职业作家，但他已对歇洛克·福尔摩斯感到厌倦，并早在 1893 年就想把他了结掉。道尔

1893. Doyle's other writings were always more important to him. He wrote several historical novels which he rated highly: "They form the most complete, satisfying and ambitious thing that I have ever done." He wrote a history of the Boer War, and a six-volume history of the First World War. In his later years, he was increasingly involved with spiritualism — going on lecture tours, and opening his own spiritualist bookshop — and did not write much in the years before his death in 1930.

The Hound of the Baskervilles (1902) is regarded by many as the best of the Sherlock Holmes stories. It is, in fact, one of only four novels which Doyle wrote about Sherlock Holmes, and it originally appeared in nine parts in the *Strand Magazine*. Like all the stories, *The Hound of the Baskervilles* is narrated by Dr Watson, the friend and companion of Sherlock Holmes, a character with whom the reader identifies. He is a complete contrast to Sherlock Holmes, continually astonished by the power of his friend's intelligence, and yet he is valued by the great man. The contrast between the two men is a source of pleasing tension in the novel. Dr Watson works alone during part of the story, and believes himself to make great progress. Eventually, he determines "to reach the heart of the mystery", only to find Holmes himself: "his grey eyes full of amusement".

Following the pattern which Doyle used so successfully in other stories, *The Hound of the Baskervilles* begins in the comfort and warmth of Baker Street. A stranger calls, and the adventure begins. From the security of Baker Street, Watson is thrust into the dangerous, threatening home of the Baskervilles on Dartmoor. Watson's letters to Holmes, and then his diary, add variety and immediacy to the narrative. When Holmes joins Watson, the pace of the story increases, until, back in the safety of Baker Street, Holmes explains the whole case to Watson.

Doyle sustains suspense throughout the novel by varying atmosphere, pace and substance. The horror of the legend of the hound, at the beginning of the novel, gives way to the mundane mysteries of the anonymous letter and the missing boot. The sub-plot of the escaped prisoner diverts suspicions and creates

的其他作品更为他本人所看重。他写了几部历史小说，对此他评价颇高：“它们构成了我所做过的最完整、最令人满意、最具雄心的事情。”他写了一部布尔^①战争史和一部六卷本第一次世界大战史。在他晚年，他越来越多地热衷于唯灵论——周游各地去演讲，开办唯灵论者书店——在1930年死前的几年里，他创作很少。

《魔犬》（1902）是许多人公认的歌洛克·福尔摩斯故事中最好的一部。事实上，它是道尔创作的仅有的四部歌洛克·福尔摩斯长篇小说中的一部。这部小说最初分几个部分在《海滩杂志》上连载。与所有的故事一样，《魔犬》是由福尔摩斯的朋友和搭档华生大夫叙述的，华生这个形象也得到了读者的认同。他和歌洛克·福尔摩斯形成了鲜明的对照，他朋友的智力令他屡屡惊叹不已，而他也颇为这位大师看重。二人间的对照是这部小说既让人愉悦又让人紧张的源泉。在故事中，华生大夫有时独自行动，自以为能取得重大进展，最后，他确信已摸到了秘案的核心，却发现了福尔摩斯本人：“那双灰色的眼睛充满了机趣”。

《魔犬》开篇便描写贝克街的舒适和温暖，这是沿用了道尔在其他小说中已经成功使用的创作模式。陌生人来访，一场历险就此开始。华生从平安无事的贝克街，一下子被推到达特沼泽上的危险四伏、充满险恶的巴斯克维尔府中。华生给福尔摩斯的信，继之是他的日记，这些都使叙述的形式更显多样而直接。当福尔摩斯与华生汇合后，故事节奏加快，直到返回安全的贝克街，福尔摩斯为华生讲解全部案情。

道尔不断变换环境、节奏和内容，使悬念贯穿作品始终。小说一开始，猎犬传说的恐怖气氛就被匿名信和丢失的靴子这两个寻常谜团所取代。逃犯这个次要情节分散了疑点，并为华生带来

① 布尔人 (Boer) 是非洲南部的荷兰人后代。

new anxieties for Watson. The isolation of Baskerville Hall, the fearful Grimpen Mire, and the desolation of Dartmoor itself create a bleak and powerful atmosphere. The sound of the mysterious hound increases the fearsomeness of the moor: "Just then, a long, low cry swept over the whole moor. It filled the air, yet it was impossible to say where it came from. It rose to a deep roar, and then sank back again into a dull and fading sound."

As Sherlock Holmes and Dr Watson confront the terrors of this wild and lonely place, the contrast with the cosy security of Baker Street, many miles away, increases the sense of their dangerous isolation.

The characters Doyle portrays create fear and suspense: the Barrymores behave suspiciously; the Stapletons are eccentric; Mrs Lyons has something to hide.

The character of Sherlock Holmes himself, as well as unravelling the mystery, plays a large part in the atmosphere of suspense. Doyle does not portray Holmes in depth, and yet his character is vivid, individual, and immediately recognisable. In the early chapters, Holmes is revealed as eccentric, possessing great powers of deduction, and with an enthusiasm and eagerness for life. From the beginning we see Holmes's sportsman's approach to detection: he immediately focuses on the criminal, and joins battle with him: "... this time we have an enemy worth fighting." Holmes obviously enjoys the chase, the challenge of uncovering the identity of the criminal through his use of rational deduction, and the action involved in obtaining proof.

In the early part of the novel, Sherlock Holmes is calm and confident: "I don't pretend to understand it yet. This case of yours is very complicated, Sir Henry. But we hold one or two threads in our hands, and one or other of them may guide us to the truth." This contrasts with his assessment of the danger of the situation: "It is a bad business, Watson, a bad and dangerous business, and the more I see of it the less I like it."

In the later part of the novel, Holmes is revealed as being aware of the possibility of his own failure; indeed, at one point he believes he *has* failed: "He has beaten us, Watson. We are

了新的焦虑。与世隔绝的巴斯克维尔府，可怕的格林盆泥沼和荒凉的达特沼泽本身就营造了一个凄凉的氛围，令人印象深刻。神秘猎犬的叫声增加了沼泽的恐怖：“正在这时，一阵长长的低吟传遍了整个沼泽，响彻了长空，可是却说不出这声音是从何处发出的，它升高成为一种深沉的吼叫，又回落下来便变得模糊起来，直到消失。”

歇洛克·福尔摩斯和华生大夫在这个蛮荒偏僻之地面对着恐怖，这与数英里远的贝克街的安逸形成的对照，使他们更觉危险和与世隔绝。

道尔塑造的人物能造成恐怖与悬念：巴利莫尔一家行为可疑，斯台普顿一家古怪异常，莱昂斯夫人遮遮掩掩。

除了侦破神秘的案件外，歇洛克·福尔摩斯这个人物本身在悬念氛围的构成中起着重要作用。道尔并不对福尔摩斯进行深刻的形象刻画，但他的形象栩栩如生，个性鲜明，一眼就能认出。在头几章里，福尔摩斯的形象是行为古怪，极具推理能力，对生活有热情，有渴望。从一开始，我们就看到福尔摩斯对侦探工作所表现出的勇于冒险的态度：他立即瞄准罪犯，同他展开斗争：“这次我们可遇上劲敌了”。福尔摩斯显然喜欢这种追踪，喜欢通过运用推理方法揭露罪犯的本来面目的挑战，喜欢为获取证据而采取的行动。

在故事的开头部分，歇洛克·福尔摩斯沉着而又自信：“我现在在还不敢说已经明白了。您的这件案子错综复杂，亨利爵士。但我们已掌握了一两条线索，料想其中会有一条能帮我们查出真相。”这和他对危急情形的估计形成了对照：“这是件棘手差使，华生，一个又棘手又危险的差使，这案子我是越办越不喜欢办。”

故事发展到后来，我们看得出福尔摩斯出场时已意识到他失败的可能性：的确，在某个时候，他认为他**已经**失败了：“他已经击败了我们，华生。咱们来得太晚了……我这个笨蛋，竟推迟行动

too late . . . I was a fool to delay . . . I shall never forgive myself for leaving Sir Henry to his fate.” At the end, the very forces of nature are raised against Holmes: “Our success and even his life may depend upon his coming out before the mist is over the path.”

“One of Sherlock Holmes’s faults,” Watson says, “. . . was that he was very unwilling to explain his full plans to any other person until the moment when they were carried out.” This fault is consistent with his powerful and unusual character, and of course this facet of his character plays a vital part in the maintenance of suspense to the end of the novel.

When Doyle returns Holmes to the sitting room in Baker Street where he relates the details of his investigations, Holmes reassumes the detached confidence which is one aspect of his personality. Such is the strength of his character, that Doyle does not stretch credibility by revealing that Holmes “was certain about the hound, and had guessed at the criminal” before Watson left for Dartmoor.

The police, in the person of Lestrade, are a component of the story, but they play no part in the solution of the mystery. Sherlock Holmes’s attitude to Lestrade is patronising: “. . . the best of the policemen, I think, and we may need his help.”

The Hound of the Baskervilles does not concern itself with portraying complexities of character or society; Doyle is content to reflect middle-class social attitudes of the period. The servants, Mr and Mrs Barrymore, are not condemned for shielding the criminal, but their feelings are discounted. The escaped prisoner is regarded as “a criminal for whom there was neither pity nor excuse”. Both Miss Stapleton and Mrs Lyons are stereotypes, shown to be dominated by the man they love: “I could stand it all — cruel treatment, loneliness, a life of deceit, everything — as long as I could still believe that I had his love.”

Doyle’s personal experience extended beyond the shores of the British Isles, and yet his portrayal of non-British peoples is unenlightened. Africans are regarded by Dr Mortimer merely as interesting topics for study. Beryl Garcia, the character from

……我永远也不能原谅自己，我竟让亨利爵士听天由命。”故事到最后，大自然的威力又向福尔摩斯挑战：“我们成功与否，甚至爵士的生命安危都取决于他是否在浓雾遮住小径之前出现。”

“福尔摩斯的缺点之一，”华生说，“……就是他在计划实现之前，从不愿意把他的全部计划跟任何人讲。”这一缺点与他坚强而非凡的个性是一致的。当然，他个性的这方面对把小说的悬念保持到最后一刻起了决定性的作用。

当道尔让福尔摩斯又回到贝克街的起居室，让他在那里讲述他调查的细节时，福尔摩斯又恢复了超然的自信，这是他个性的又一方面。华生前往达特沼泽之前，道尔并没有写福尔摩斯“已经肯定了猎犬的存在，并猜出了罪犯”去夸大其可信性，就是这种性格力量的作用所在。

以莱斯特莱德为化身的警察也是小说中的一个组成部分，但他们在解决疑案中却不起任何作用。歇洛克·福尔摩斯对莱斯特莱德抱有一种屈尊俯就的态度：“……是警察中最棒的，而且，我觉得我们可能还需要他的帮助呢。”

《魔犬》并不着墨于描写社会或人物的复杂性；道尔更乐于反映他那个时代中产阶级的社会态度。仆人巴利莫尔夫妇并没有因为包庇罪犯而受到谴责，但他们的感情却被置之不理。那逃犯被看作“是个十恶不赦的恶棍”。斯台普顿小姐和莱昂斯夫人都是模式化的人物，她们被刻划成受她们所爱的男人的左右：“这些我都能忍受——虐待、寂寞、受骗的生活，所有的一切——只要我依然相信我还得到他的爱。”

道尔个人的生活阅历超出了不列颠群岛的海岸，然而他对非不列颠人的描写却失之偏颇。在莫蒂默大夫眼里，非洲人只不过是可供研究的有趣话题。来自中美洲的人物贝莉尔·加西亚是个

Central America, is beautiful and strong-minded but Sherlock Holmes summarises her character thus: "A woman of Spanish blood does not forgive bad treatment so easily."

In his personal life, however, Doyle did not identify with the views of "the man in the street" quite so simply. He spent time and money fighting against popular opinion to secure the pardon of a young Indian wrongly imprisoned for horse-maiming; and he worked for years to gain pardon for a Jew wrongly imprisoned in Scotland for eighteen years for murder.

Doyle gives this commitment to a justice above the British legal system to the character of Sherlock Holmes, who pursues evil relentlessly. The intense morality of the Holmes stories, in which evil is defeated and order restored, is a theme which Doyle bequeathed to detective fiction.

At the root of the popularity of Sherlock Holmes is the stories' combination of romance and logic. The romance and entertainment of *The Hound of the Baskervilles*, where heroes and villains are larger than life and where the adventure is both mysterious and dangerous, is deepened by the constant contrast of the bizarre and grotesque with the austere rationality and scepticism of Sherlock Holmes. The fearsome, supernatural hound is explained through the logical workings of the intelligence of Holmes.

Arthur Conan Doyle read Edgar Allan Poe, the inventor of the detective story, and was obviously influenced by his stories. Doyle's imagination was more restricted than Poe's; his romance was restrained by logic; his life was more rooted in reality. However, Doyle is regarded as the master of detective fiction, and his influence is still felt; it was he who first gave vitality to a detective, and his commitment to justice and moral values gave the detective story its place in the literary scene of the twentieth century.

漂亮又有主见的女子，而福尔摩斯却把她的个性归纳为：“一个有着西班牙血统的女子是不会轻易地原谅别人的虐待的。”

在个人生活中，道尔可不是这样简单地认同“普通人”的观点。一个年轻的印第安人以伤害马匹罪误遭监禁，为了使她获得赦免，道尔投入时间和金钱去同舆论抗争；苏格兰警方以谋杀罪误将一犹太人监禁十八年之久，道尔为了他的赦免奔走了多年。

道尔通过嫉恶如仇的歇洛克·福尔摩斯这个人物，表示了他伸张正义的决心。这种正义是高出英国法律制度的。在福尔摩斯故事里，邪恶势力被击败，秩序得到恢复。这一深刻的道德准则就是道尔赋予侦探小说的主题。

歇洛克·福尔摩斯故事受欢迎的根本原因在于它把浪漫故事和推理故事结合了起来。《魔犬》中的正面人物与反面人物都比现实生活夸张，其历险故事既神秘又危险，故事中不断把怪诞与荒唐同福尔摩斯的一丝不苟的理性和怀疑对照起来，从而加深了故事的浪漫色彩和娱乐性。可怕而超自然的猎犬通过福尔摩斯的智力的合乎逻辑的推理得到了解释。

阿瑟·柯南道尔读过侦探小说的发明者埃德加·爱伦·坡的作品，并明显受其影响。与坡相比，道尔的想像受到更多的限制，他的浪漫故事受到逻辑的限制，他所描写的生活较多地植根于现实。然而，道尔被认为是侦探小说大师。今天人们仍能感受到他的影响。是道尔第一次给侦探注入活力，他对正义与道德准则坚定不移的信念使侦探小说在 20 世纪的文学领域里占有一席之地。

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