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tales of a thousand and one Nights

Volume I

一千零一夜
第一卷



Liaoning People's Publishing House, China

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Tales of A Thousand and One Nights

Tales of A Thousand and One Nights is a collection of West and South Asian stories and folk tales compiled in Arabic during the Islamic Golden Age. It is often known in English as *The Arabian Nights*, from the first English language edition (1706), which rendered the title as *The Arabian Nights' Entertainment*.

The work was collected over many centuries by various authors, translators, and scholars across West, Central, South Asia and North Africa. The tales themselves trace their roots back to ancient and medieval Arabic, Persian, Indian, Egyptian and Mesopotamian folklore and literature. In particular, many tales were originally folk stories from the Caliphate era, while others, especially the frame story, are most probably drawn from the Pahlavi Persian work *Hazār Afsān* (Persian: lit. *A Thousand Tales*) which in turn relied partly on Indian elements.

Is this book for you?

民间文学的典范

相传，在古代中国与印度之间有一个萨桑国。王后不忠，被国王山鲁亚尔发现。国王一怒之下，处死了王后并对所有女人展开报复，每娶一个处女，翌日便杀掉再娶。这样的状况持续了三年，无数女子死在国王的刀下。为了阻止姐妹们惨遭杀害，宰相的女儿山鲁佐德挺身而出，让父亲将自己送入王宫。山鲁佐德恳请国王将自己的妹妹敦娅佐德召进宫做最后的告别。敦娅佐德按事先约定，要求姐姐讲个故事作为消遣，山鲁佐德征得国王同意后开始讲故事。天亮了，故事留下悬念，引起了国王的好奇心和兴趣。为了了解故事的结局，国王暂时赦免山鲁佐德不死，好让她第二天晚上接着讲。就这样，山鲁佐德一个故事接着一个故事地讲，一直讲了一千零一夜。国王被山鲁佐德迷人的故事感化，决心弃恶从善，并与山鲁佐德白头到老。

《一千零一夜》收录的故事来源于古代中、近东各国及阿拉伯地区民间说唱艺人口头相传的民间故事，内容涉及印度、波斯、伊拉克及埃及为代表的古埃及文明、两河流域文明、古印度文明及古波斯文明。这部民间故事集包含近300个故事，比较著名的有《驼背的故事》、《阿拉丁和神灯》、《渔翁和魔鬼的故事》、《辛巴达的故事》和《阿里巴巴与四十大盗》等故事。全书故事发生的时间自远古直至成书，无论在空间，还是时间上，都表征着

多种文化的碰撞和融合，体现了承前启后、贯通东西的阿拉伯-伊斯兰文化特征。故事里的人物既有神仙精灵、王公贵族、英雄美女，也有僧侣、工匠、渔夫、农民；贯穿于全书的主题，则是真善美与假恶丑的斗争。很多故事既描写了百姓的苦难，讴歌了穷苦大众的勤劳勇敢、智慧善良、不畏强暴、追求幸福、崇尚正义的美德，又揭露讽刺了统治阶级的荒淫残暴、穷奢极欲。

作为一部经典民间故事集，《一千零一夜》的艺术特色主要表现在以下几个方面：第一，作品采取了树状结构，又称“连串插入式结构”，即大故事套小故事，小故事再套更小的故事；第二，魔幻与现实交织呼应，实现了浪漫主义与现实主义的巧妙结合；第三，通过对比手法，使每个故事中的真善美与假恶丑形成鲜明对比；最后，整部作品中大量引用诗句、格言、成语、警句，语言通俗流畅，诗文并茂。

在西方各国《一千零一夜》是最普及的阿拉伯文学作品。早在中世纪的十字军东征时期就经由阿拉伯帝国的安达卢西亚和西西里岛传到欧洲，并对欧洲的文化、文学乃至文艺复兴运动产生巨大影响，如意大利薄伽丘的《十日谈》和英国乔叟的《坎特伯雷故事集》，在结构及故事题材上都反映出《一千零一夜》的影响痕迹。不仅如此，法国作家拉封丹的《寓言诗》，西班牙作家塞万提斯的《堂·吉珂德》，英国作家莎士比亚的《终成眷属》、斯威夫特的《格利弗游记》，德国作家莱辛的诗剧《智者纳旦》乃至美国诗人朗费罗的诗集《路畔旅舍的故事》等，都在选材和创作手法上吸收了《一千零一夜》的营养。从欧洲文艺复兴到浪漫主义文学的兴起，再到拉丁美洲魔幻现实主义文学的产生，无一不渗透着这部经典民间故事集的影响。

在我国，严复和奚若被认为是最早将《一千零一夜》的故事介绍到中国的译者，无论是严复还是奚若，都是将《一千零一夜》的英文译本译成汉语，英译本的标题为 *The Arabian Nights' Entertainment*，意为“阿拉伯夜晚趣谈录”，因此，严复和奚若都将书名译为《天方夜谭》。

如果您是英文爱好者中的一员，希望您通过阅读英语原文，来欣赏这部作品，这无疑是一种无法替代的精神享受。

如果您是学生家长，建议您给上中学或大学的孩子准备一套“最经典英语文库”，放在书架上。它们是永远不会过时的精神食粮。

如果您是正在学习的大中学生，也建议您抽空读读这些经时间检验的人类精神食粮文库里最经典的精品。一时读不懂不要紧，先收藏起来，放进您的书架里，等您长大到某个时候，您会忽然发现，自己开始能读，而且读懂了作品字里行间的意义时，那种喜悦感，是无法言述的，也是无与伦比的。您可能也会因此对走过的人生，有更深刻的感悟与理解。

关于这套图书的装帧设计与性价比：完全按欧美出版规则操作，从图书开本，到封面设计，从体例版式，到字体选取，但价钱却比欧美原版图书便宜三分之二，甚至更多。因此，从性价比看，它们也是最值得收藏的。

——马玉凤



PREFACE

*L*ittle excuse is needed, perhaps, for any fresh selection from the famous "Tales of a Thousand and One Nights," provided it be representative enough, and worthy enough, to enlist a new army of youthful readers. Of the two hundred and sixty-four bewildering, unparalleled stories, the true lover can hardly spare one, yet there must always be favourites, even among these. We have chosen some of the most delightful, in our opinion; some, too, that chanced to appeal particularly to the genius of the artist. If, enticed by our choice and the beauty of the pictures, we manage to attract a few thousand more true lovers to the fountain-book, we shall have served our humble turn. The only real danger lies in neglecting it, in rearing a child who does not know it and has never fallen under its spell.

You remember Maimoune, in the story of Prince Camaralzaman, and what she said to Danhasch, the genie who had just arrived from the farthest limits of China? "Be sure thou tellest me nothing but what is true or I shall clip thy wings!" This is what the modern child sometimes says to the genies of literature, and his own wings are too often clipped in consequence.

"The Empire of the Fairies is no more. Reason has banished them from ev'ry shore; Steam has outstripped their dragons and their cars, Gas has eclipsed their glow-worms and their stars."

Édouard Laboulaye says in his introduction to

Nouveaux Contes Bleus: "Mothers who love your children, do not set them too soon to the study of history; let them dream while they are young. Do not close the soul to the first breath of poetry. Nothing affrights me so much as the reasonable, practical child who believes in nothing that he cannot touch. These sages of ten years are, at twenty, dullards, or what is still worse, egoists."

When a child has once read of Prince Agib, of Gulnare or Periezade, Sinbad or Codadad, in this or any other volume of its kind, the magic will have been instilled into the blood, for the Oriental flavour in the Arab tales is like nothing so much as magic. True enough they are a vast storehouse of information concerning the manners and the customs, the spirit and the life of the Moslem East (and the youthful reader does not have to study Lane's learned foot-notes to imbibe all this), but beyond and above the knowledge of history and geography thus gained, there comes something finer and subtler as well as something more vital. The scene is Indian, Egyptian, Arabian, Persian; but Bagdad and Balsora, Grand Cairo, the silver Tigris, and the blooming gardens of Damascus, though they can be found indeed on the map, live much more truly in that enchanted realm that rises o'er "the foam of perilous seas in faery lands forlorn." What craft can sail those perilous seas like the book that has been called a great three-decker to carry tired people to Islands of the Blest? "The immortal fragment," says Sir Richard Burton, who perhaps knew the Arabian Nights as did no other European, "will never be superseded in the infallible judgment of childhood. The marvellous imaginativeness of the Tales produces an insensible brightness of mind and an increase of fancy-power, making one dream that behind them lies the new and unseen, the strange and unexpected--in fact, all the glamour of the unknown."

It would be a delightful task to any boy or girl

to begin at the beginning and read the first English version of these famous stories, made from the collection of M. Galland, Professor of Arabic in the Royal College of Paris. The fact that they had passed from Arabic into French and from French into English did not prevent their instantaneous popularity. This was in 1704 or thereabouts, and the world was not so busy as it is nowadays, or young men would not have gathered in the middle of the night under M. Galland's window and cried: "O vous, qui savez de si jolis contes, et qui les racontez si bien, racontez nous en un!"

You can also read them in Scott's edition or in Lane's (both of which, but chiefly the former, we have used as the foundation of our text), while your elders--philologists or Orientalists--are studying the complete versions of John Payne or Sir Richard Burton. You may leave the wiseacres to wonder which were told in China or India, Arabia or Persia, and whether the first manuscript dates back to 1450 or earlier.

We, like many other editors, have shortened the stories here and there, omitting some of the tedious repetitions that crept in from time to time when Arabian story-tellers were adding to the text to suit their purposes.

Mr. Andrew Lang says amusingly that he has left out of his special versions "all the pieces that are suitable only for Arabs and old gentlemen," and we have done the same; but we have taken no undue liberties. We have removed no genies nor magicians, however terrible; have cut out no base deed of Vizier nor noble deed of Sultan; have diminished the size of no roc's egg, nor omitted any single allusion to the great and only Haroun Al-raschid, Caliph of Bagdad, Commander of the Faithful, who must have been a great inspirer of good stories.

Enter into this "treasure house of pleasant things," then, and make yourself at home in the golden palaces,

the gem-studded caves, the bewildering gardens. Sit by its mysterious fountains, hear the splash of its gleaming cascades, unearth its magic lamps and talismans, behold its ensorcelled princes and princesses.

Nowhere in the whole realm of literature will you find such a Marvel, such a Wonder, such a Nonesuch of a book; nowhere will you find impossibilities so real and so convincing; nowhere but in what Henley calls:

"... that blessed brief Of what is gallantest and best
In all the full-shelved Libraries of Romance. The
Book of rocs, Sandalwood, ivory, turbans, ambergris,
Cream-tarts, and lettered apes, and Calenders, And
ghouls, and genies--O so huge They might have overed
the tall Minster Tower, Hands down, as schoolboys
take a post; In truth the Book of Camaralzaman,
Schemselnihar and Sinbad, Scheherezade The
peerless, Bedreddin, Badroulbador, Cairo and
Serendib and Candahar, And Caspian, and the dim,
terrific bulk-- Ice-ribbed, fiend-visited, isled in spells
and storms-- Of Kaf ... That centre of miracles The
sole, unparalleled Arabian Nights."

KATE DOUGLAS WIGGIN.

August, 1909.

General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is *Iliad*, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

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