



翻译与跨学科学术研究丛书

解读《哈姆雷特》

——莎士比亚原著汉译及详注（下）

黄国彬 译注



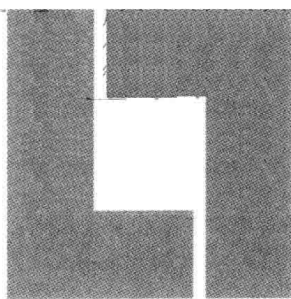
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丹麦王子哈姆雷特的悲剧

第三幕

第一场

国王、王后、波伦纽斯、欧菲丽亚、罗森坎兹、格登斯腾、众贵族上。^{〔1〕}

国王 那么，^{〔2〕}凭你们谈话所显示的动向，^{〔3〕}
找不出他假装神志混乱的原因吗？^{〔4〕}

〔1〕 在 Q1(scene 8)，这一场长 40 行；在 Q2 长 187 行；在 F 长 189 行。第三幕第一场的场景像第二幕第一场一样，仍然是波伦纽斯家中的一个房间，时间是第二天。国王出场，不像第一幕第二场和第二幕第一场，并没有“喇叭齐鸣”(flourish)，表示国王接见罗森坎兹和格登斯腾，也没有前两场严肃。“众贵族”只在 Q2 和 F 出现，出现后没有说话；此后剧本也没有说明他们何时退下。参看 Thompson and Taylor, 279; Spencer, 266; Hibbard, 236; Jenkins, 274。

〔2〕 那么：原文“And”。Thompson and Taylor (279)指出，在莎士比亚的戏剧里，角色经常在谈话中途上场；也就是说，观众要假设角色在幕后已开始交谈。也可能因为这样，演出说明没有“喇叭齐鸣”。

〔3〕 谈话所显示的动向：Q2 原文“drift of conference”；F 原文“drift of circumstance”。译文以 Q2 为准。“drift of conference”=“course of talk”(Jenkins, 274)；“direction of the conversation”(Thompson and Taylor, 279)。

〔4〕 假装神志混乱：原文“puts on this confusion”。从这句话可以看出，国王也怀疑哈姆雷特装疯。“假装”，原文是“puts on”。不过英语“put on”在莎剧里也可以有中性意思，如 *As You Like It* 中的“The Duke hath put on a religious life”(5. 4. 179)。参看 Spencer, 266; Thompson and Taylor, 279。

- 他过的日子本来都安静,却因为
狂暴危险的疯癫而大受困扰。
- 罗森坎兹 他的确也承认,自己神志恍惚; 5
至于原因,他就绝口不提。
- 格登斯腾 我们发觉,他也不愿意受试探;
我们想怂恿他说些坦白的話,
说出真相,他就狡猾地装疯,^{〔5〕}
疏远我们。^{〔6〕}
- 王后 他待你们友善吗? 10
- 罗森坎兹 倒是彬彬有礼的。
- 格登斯腾 态度却颇为生硬,不太自然。
- 罗森坎兹 不愿意主动交谈,不过我们
发问,他倒对答如流。^{〔7〕}
- 王后 你们有没有鼓励他消遣消遣呢?^{〔8〕} 15
- 罗森坎兹 娘娘,旅途中,我们恰巧赶上了^{〔9〕}
一些伶人,因此告诉了殿下。

〔5〕 狡猾地装疯: 原文“crafty madness”。“crafty”=“(1) cunning (2) feigned” (Hibbard, 237)。

〔6〕 疏远: 原文“keeps aloof”=“keeps himself at a distance”(Thompson and Taylor, 280)。

〔7〕 不愿意……对答如流(13-14): 原文“Niggard of question, but of our demands/Most free in his reply.” Thompson and Taylor (280)指出,这两行与 2. 1. 219 之后的发展有别,因此 Warburton 认为两行应改为:“Most free of question, but of our demands/Niggard in his reply”。这样一改,就比较接近 Q1:“But still he puts us off and by no means/Would make an answer to that we exposed”(8. 7-8)。

〔8〕 鼓励他: 原文“assay him to”=“encourage him to try”(Thompson and Taylor, 280);“assay”=“test the inclination of”(Jenkins, 275);“tempt (Schmidt), woo (compare *Merry Wives* 2. 1. 22, ‘that he dares in this manner assay me?’)” (Hibbard, 237)。译文以 Thompson and Taylor 为准。消遣消遣: 原文“pastime”=“Though not restricted to, readily suggests a dramatic entertainment (Hulme, 337-8)” (Jenkins, 275);“recreation, (pleasant) way of passing the time”(Thompson and Taylor, 280)。

〔9〕 赶上了: 原文“o’errought”=“overtook, came up with”(Hibbard, 237);“overtook”(Jenkins, 275);“overtook (the past tense of ‘to overreach’)” (Thompson and Taylor, 281)。

殿下听了,倒好像感到高兴。

这些伶人,已经进了王宫;

而且我猜,他们已经奉命

20

今晚为殿下演出。

波伦纽斯

的确是这样。

他还请微臣恳求陛下跟娘娘

去听戏赏戏呢。

国王

当然,当然。听见他有这样的

情怀,我就十分放心了。

25

你们两位,再加把劲儿怂恿他,^[10]

把寻欢作乐之心付诸行动吧。

罗森坎兹

遵命,陛下。

罗森坎兹、格登斯腾〔、众朝臣〕下。^[11]

国王

格蒂露,你也先走吧。^[12]

我们私下传召了哈姆雷特来这里,^[13]

让他跟欧菲丽亚相遇,^[14]像事出偶然

30

那样。我跟她父亲是合法探子,^[15]

[10] 再加把劲儿怂恿他: 原文“give him a further edge”。“edge”=“incitement, stimulus (OED sb. 2c)”(Hibbard, 238); “incitement, spur (cognate with the verb *egg on*)”(Jenkins 275)。

[11] 众朝臣(演出说明): 原文“and Lords”, 为 Thompson and Taylor (281)所加的演出说明。

[12] 你也先走吧: 原文“leave us too”是 F 版, 向心翻译是“你也离开我们吧”; Q2 版是“leave us two”。Thompson and Taylor (281)认为 Q2 版也说得通: “F’s ‘too’ is adopted by most editors (including Jenkins), but *leave us two* provides a perfectly acceptable meaning: ‘leave the two of us alone’ (assuming that the King simply ignores Ophelia).”

[13] 私下: 原文“closely”。“privately—or even ‘secretly’, i. e. without Hamlet realizing he is being manipulated”(Thompson and Taylor, 281); “privately”(Spencer, 266); “privately (OED 3)”(Hibbard, 238)。也就是说, 国王传召哈姆雷特, 但不让他知道有人在监视他。

[14] 跟……相遇: 原文“affront Ophelia”=“meet Ophelia face to face (OED v. 4)”(Hibbard, 238)。

[15] 合法探子: 原文“lawful espials”, 为 F 版; Q2 版缺。Jenkins (276)指出, F 版较可信。汉译以 F 版为准。“espials”=“spies”(Hibbard, 238)。

会置身适当的地方，^[16]暗中监视；^[17]
按照他们会面的过程坦白下判断，
同时按照他的行为来决定，他
目前所患的，是不是单思之病，
还是另有原因。

35

王后

好，我依你。

至于你呢，欧菲丽亚，我倒希望
你端丽的美貌，^[18]无故叫哈姆雷特^[19]
变得狂野；^[20]因此，也盼你用贤慧
把他带回正路。这样，双方
都会有光彩。^[21]

40

欧菲丽亚

但愿如此，娘娘。〔王后下〕^[22]

波伦纽斯

欧菲丽亚，你过来。（陛下同意的话，

[16] 会置身适当的地方：原文“*We'll so bestow ourselves*”。“*We'll*”在 F 版是“*Will*”，为大多数编者所采用（如 Barnet, 62; Craig, 885; Hibbard, 238）。Thompson and Taylor (282) 也认为 F 版较佳：“*F's 'Will' makes slightly smoother syntax in this awkward sentence. Q2's We may be an anticipation of the next line.*”

[17] 暗中监视：原文“*seeing unseen*”，指国王和波伦纽斯看得到哈姆雷特，哈姆雷特却看不到国王和波伦纽斯。

[18] 端丽的美貌：原文“*good beauties*”=“*the several parts and qualities which constitute the beauty of a person or thing*” (Schmidt) (Hibbard, 238)；因此不仅指表面的美貌，也指内在美。Jenkins (276) 指出，*The Merchant of Venice* 3. 2. 157 同样有复数“*beauties*”：“*I might in virtues, beauties ... / Exceed account*”。

[19] 无故：原文“*happy*”=“*fortuitous*” (Thompson and Taylor, 282)。

[20] 狂野：原文“*wildness*”，翻译时用了移位手法。Spencer (266) 指出，王后较为婉转，没有用“*confusion*”、“*lunacy*”、“*affliction*”一类较直率的字眼。

[21] 我倒希望……都有光彩(37-41)：原文“*I do wish... To both your honours.*” Thompson and Taylor (282) 指出，王后不像 1. 3 的雷厄提斯和波伦纽斯，并不反对欧菲丽亚与哈姆雷特来往。

[22] 王后下(演出说明)：原文“*Exit Queen*”。Thompson and Taylor (282) 指出，Q2 和 F 都没有演出说明，不过在 28 行，国王已经叫王后离开，而王后在 36 行也说“我依你”，因此在这里应该离开。

我们就不露面。)^[23]你假装看这本书。^[24]

行动虔诚,一人独处就不会^[25]

受怀疑。^[26]我们经常受这样的非议——^[27] 45

经验也常常证明——外表虔诚,

行动恭敬,我们就可以用糖衣

把魔鬼弄甜。

国王

啊,的确是这样。^[28]

[23] 陛下……不露面(42-43): 原文“Gracious, so please you, / We will bestow ourselves.”这话对国王说,所以放在括号内。“陛下”,原文“Gracious”。Thompson and Taylor (282)指出,“gracious lord”和“gracious sovereign”是普通的称呼;但“Gracious”单独用作称呼,在莎士比亚作品中绝无仅有,这是唯一的例子。Jenkins (279)也认为“Gracious”的这一用法独一无二。Edwards (145)只说这一用法不常见。Hibbard (238)指出,Thomas Heywood 为 *The Jew of Malta* 写序言时有“Gracious and great...”的说法。

[24] 这本书: 原文“this book”。下文有“devotion”(Thompson and Taylor 原文 46 行)、“orisons”(Thompson and Taylor 原文 88 行)等语,因此“这本书”应该是祈祷书(Thompson and Taylor, 282)。Hibbard (238)也认为是“a devotional work”。Jenkins (276)指出,女子单独一人看书,是虔诚举动。

[25] 一人独处: 原文“Your loneliness”。也就是说,没有年长女伴(chaperon)陪伴。参看 Spencer 267。

[26] 行动虔诚,一人独处就不会/受怀疑(44-45): 原文“‘That show of such an exercise may colour / Your loneliness.’”“exercise”=“religious exercise”(Hibbard, 239);“act of private devotion”(Thompson and Taylor, 283)。“colour / Your loneliness”=“serve to explain your being alone”(Hibbard, 239)。“colour”=“provide an excuse for”;“loneliness”=“solitariness”(Thompson and Taylor, 283)。

[27] 受[……]非议: Q2 和 F 原文为“too blame”。大多数编者(如 Barnet, 63; Edwards, 145; Hibbard, 239; Jenkins, 276; Spencer, 123; Wilson, 59)都修订为“to blame”。不过 Thompson and Taylor (283)指出,“too blame”的用法有其他例子为证;而 OED 也说:“In the 16-17th c. the *to* was misunderstood as *too* and *blame* taken as an adjective=blameworthy, culpable”(v. 6)。莎剧的例子有: F *Othello* 3. 3. 214, “I am much too blame”; *The Merchant of Venice* 5. 1. 166, “You were too blame”; *King Henry IV, Part 1* 3. 1. 171, “You are too wilful-blame”。

[28] 啊,的确是这样: 原文“O, 'tis too true.”一般编者(如 Barnet, Craig, Jenkins, Edwards, Hibbard,)都把这行放在下面的旁白里。不过 Thompson and Taylor(283)跟 Klein 一样,另有看法:“it would be odd for him [the King] simply to turn away [...] these four words are more likely a controlled response to Polonius before the private revelation.”汉译采用了 Thompson and Taylor 的意见,没有把这句放在旁白里。

[旁白]^[29]这番话是鞭子，鞭痛了我的良心！

娼妓用浓妆艳抹打扮的脸颊^[30]

50

比用来打扮的胭脂水粉还要丑；^[31]

却丑不过我的行动之于我最矫饰的

言词。^[32]啊，这沉重的包袱！^[33]

波伦纽斯 我听到他来了——陛下，我们退下吧。^[34]

[国王与波伦纽斯匿藏在挂毯后面。]^[35]

[29] 旁白(演出说明)：原文“*aside*”，为后来的编者所加；Barnet (63)，Edwards (145)，Hibbard (239)，Jenkins (277)都放在“O, 'tis too true”之前；Spencer (123)，Thompson and Taylor (283)则放在下一行(“How smart a lash that speech doth give my conscience!”)之前。汉译以 Thompson and Taylor 版为准。

[30] 浓妆艳抹：原文“*plastering art*”。伊丽莎白时代的讽刺作品，喜欢嘲笑妇女化妆。在本幕的后半部，哈姆雷特还会进一步谈到这点。

[31] 比用来打扮的胭脂水粉：原文“*to the thing*”。Thompson and Taylor (283)的解释是：“in comparison with the make-up which enhances it....”Spencer (267)的解释是：“in comparison with the cosmetic. But the meaning is strained. Possibly *the thing that helps it* is the harlot's servant who arranges her toilet and so knows how ugly she really is.”Spencer 的推断过于纠缠，要兜太大的圈子，译本没有采用。

[32] 最矫饰的 / 言词(52-53)：原文“*painted word*”。“*painted*”=“*hypocritically disguised*”(Spencer, 267)。

[33] 这番话……包袱(49-53)：原文“*How smart a lash that speech doth give my conscience. / The harlot's cheek beautied with plastering art / Is not more ugly to the thing that helps it / Than is my deed to my most painted word. / O heavy burden!*”Spencer (267)指出：国王首度表示内疚。“*beautied*”=“*beautified, not elsewhere in Shakespeare*”(Hibbard, 239)。Jenkins (277)指出，“*The harlot's...art*”是伊丽莎白时期讽刺的标准题材。参看 Jenkins (497)详注。

[34] 我听到……退下吧：原文“*I hear him coming-withdraw, my lord.*”F 版是“*I hear him coming-let's withdraw, my lord.*”有了“*let's*”，波伦纽斯对国王的口吻就较为恭敬，与他的身份相配；整行也符合了抑扬五步格(*iambic pentameter*)的格式：“*I 'hear | him'com|ing, 'let's|with'draw, |my 'lord.*”

[35] 国王与波伦纽斯匿藏在挂毯后面(演出说明)：原文“*King and Polonius hide behind an arras*”，为 Thompson and Taylor (284) 版。Hibbard (239) 版为“*Claudius and Polonius hide behind the arras*”；Jenkins (277) 版为“*Exeunt King and Polonius*”；F 版为“*Exeunt*”；Q2 版在这里没有演出说明。

哈姆雷特上。^[36]哈姆雷特 活下去呢,还是不活,是问题所在;^[37]

55

[36] 哈姆雷特上(演出说明): F 原文“Enter Hamlet”; Q2 没有演出说明。哈姆雷特出场时,可能在看书,因为在 Q1 版里,国王在哈姆雷特的独白开始前先说下面一行:“see where hee comes poring vpon a booke.”(Spencer, 267)。哈姆雷特接着的独白, Q1 放在 2. 2. 170 之后。有些导演认为,独白放在 2. 2. 170 之后,戏剧效果更佳,因为当时哈姆雷特的心情更沮丧,更能配合这段独白。参看 Thompson and Taylor, 284; Spencer, 267-68。

[37] 活下去呢……问题所在: 原文是“To be, or not to be—that is the question”。这行是《哈姆雷特》——甚至是莎士比亚所有剧本——中最有名的独白。Spencer (268)的解释是:“whether or not to continue this mortal existence (the choice is between continuing to live and committing suicide). An alternative explanation is: ‘is there an afterlife, or not?’ This, though congruous with the line of thought later in the soliloquy, is more difficult to communicate on the stage.”Thompson and Taylor(284)则指出这行的诠释如何难有定论:“Perhaps surprisingly after so much debate, editors and critics still disagree as to whether *the question* for Hamlet is (a) whether life in general is worth living, (b) whether he should take his own life, (c) whether he should act against the king. One reason for this, as Hibbard notes, is that the speech is cast in very general terms.”Edwards (146)就“that is the question”几个字提出以下看法:“But there are many opinions on what the question really is. I assume that Hamlet is debating whether to take his own life or not.”Hibbard (239)认为哈姆雷特的独白在综论人生,不是谈自己的心境:“One thing can be said with some confidence about this much discussed and debated soliloquy: it is cast in general terms. Hamlet speaks of *we*, *us*, *who*, and *he*, without using *I* or *me* once.”Wilson (190)指出:“Johnson, Dowden and others contend that Ham. is meditating upon his task, the fulfilment of which will prob. involve his own death; but I think ll. 75-76 [“When he himself might his quietus make / With a bare bodkin”] rule this out, and show that he is thinking of suicide, as in the First Soliloquy (1. 2. 129-32 [“O, that this too too sullied flesh would melt, / Thaw and resolve itself into a dew, / Or that the Everlasting had not fixed / His canon ‘gainst self-slaughter.”]), and as Malone, Bradley and most critics assume.”Jenkins (484-90)的详注引述了各派的说法,然后认为哈姆雷特并非考虑个人的自杀问题,认为 56 行(Jenkins 版)的“To be”=“to have being, to exist”(Jenkins, 277)。各派的说法到目前仍未能统一,此后恐怕也不会统一。不过译者认为,在这句话里,哈姆雷特在考虑该自杀还是不该自杀;而不是 Hibbard 和 Jenkins 所言,有生命好呢,还是没有生命好。就实际创作和戏剧效果考虑,到了这一重要关头,莎士比亚如果节外生枝,叫主角泛论人生,就会离题;剧情的焦点会在聚集间突然分散。这样的处理手法,完全不像超级大师的手笔。相反,自杀念头与哈姆雷特此刻的处境紧扣,与剧情息息相关,应该是莎翁

在心中忍受残暴命运的弓弩^[38]

利箭,或拿起武器对抗一海的

上接注[37]

的匠心所在。《哈姆雷特》全剧的主题是:优柔寡断的主角,胜任不了命运加诸他身上的重任;整出戏剧也由这一主题衍生。剧中 1. 5. 186-87 (Thompson and Taylor 版) 所写,早已为观众和读者预示了这一主题:“The time is out of joint; O cursed spite / That ever I was born to set it right!” (“这个时代脱了臼。恶运哪,真可恶, / 我竟要生到世上,为时代正骨!”); 没有能力的人被逼“为时代正骨”,面对巨大的压力时要逃避,甚至心萌轻生之念,不是很自然吗? 一个在水深火热中自顾不暇的人,会像个冷静的哲学家那样,就人生这个大课题从容发表“伟论”吗? 哈姆雷特觉得自己的责任太重,却欠缺履责的意志和勇气,乃有自杀之想。这样诠释,主题、剧情、角色才会连贯呼应; 这样诠释,我们才不会辜负莎士比亚的匠心 and 巧思。Hibbard 说“*I*”和“*me*”两个词,哈姆雷特在独白中一次也没有用过,因此整个独白不应和自杀有关。这一论点,也难以服人。哈姆雷特不用“*I*”和“*me*”,并不表示他没有想到自己。一个人独白或寻思、自忖,是不必用主词的; 这情形在英语或其他欧洲语言中至为常见。至于用“*we*”、“*us*”、“*who*”、“*he*”,虽然是综合言之,但一个人说到自己的时候,也可以随时推己及众,由殊相想到共相,再由共相返回殊相。讨论这一独白时如果不考虑这些因素,就难以切中肯綮; 结果引证越多,反而离真相越远。

[38] 在心中忍受……哪一种更崇高呢? (56, 59): 由于翻译过程中有大幅度移位,原文 56 行的“Whether 'tis nobler in the mind to suffer”已经分散在汉译中的 56 和 59 行。“in the mind”修饰“nobler”呢还是“to suffer”呢,论者有不同的看法。Jenkins (277) 没有下结论; 只引述了两种说法:“This is to be connected with ‘suffer’, not with ‘nobler’ (Dowden);” “This modifies *nobler*, not *suffer* (Kittredge).” Hibbard (239) 认为: “It is not evident whether *in the mind* is meant to go with *to suffer* or with *nobler*. The latter possibility seems more likely, for *nobler in the mind* can signify ‘more magnanimous’; and *magnanimity* had two different but related senses, corresponding to the two courses Hamlet goes on to consider: ‘fortitude in endurance’ and ‘courage in resistance’.” Wilson (191): “The words go with ‘suffer’.” Spencer (268): “[*in the mind*] probably goes with *to suffer* rather than with *nobler*.” 汉译以 Dowden, Wilson, Spencer 的诠释为准。

灾难,把灾难了断——^[39]两种行动,^[40]

哪一种更崇高呢?死亡,不过是

睡眠;^[41]我们可以说,睡眠能了结

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肉体所承受的心疼跟千百种

与生俱来的打击。这睡眠,是馨香

以求的圆满结果——^[42]死亡,睡眠——^[43]

[39] 拿起武器对抗一海的/灾难,把灾难了断(57-58): 原文“to take arms against a sea of troubles/And by opposing end them”。英语有谚语“a sea of troubles”。有的论者认为“to take arms against a sea of troubles”一语是杂糅的意象(mixed metaphor),以修辞学的标准衡量是美中不足;有的论者则认为,意象杂糅正好反映哈姆雷特凌乱的心境,用得恰当。这句的解释有两种:(一)以自杀为手段,结束生命的痛苦;(二)采取行动对抗国王,最后会导致自己的死亡(剧情的发展的确如此)。参看 Thompson and Taylor, 285。“end them”=“Not by overcoming them, but (paradoxically) by being overcome by them”(Jenkins, 278)。Wilson (191)引 Herford 解释“take arms against a sea of troubles”：“To take up arms and rush upon the waves of the sea was a custom attributed by several classical writers to the Celts. Sh. prob. read of it in Fleming’s trans. of *Ælian’s Histories* (1576), bk. xii, where it is said that ‘they throw themselves into the fomey floudes with their swordes drawn in their handes, and shaking their javelines as though they were of force and violence to withstand the rough waves.’”不过这样的意象,莎士比亚不看前人的作品也可以自创。

[40] 两种行动: 指(一)忍受生命;(二)自杀。这里用了翻译中的补足法。

[41] 死亡,不过是/睡眠(59-60): 原文“to die; to sleep-/No more”=“i. e. dying is no more than sleeping”(Hibbard, 240); “i. e. to die is no more than to sleep”(Jenkins, 278)。

[42] 圆满结果: 原文“consummation”=“fitting end. Compare *Cymbeline* 4. 2. 281, ‘Quiet consummation have’”(Hibbard, 240). “But the modern sense of (2) satisfying climax may also be present, as *OED* (consummation 4) supposes”(Jenkins 178).

[43] 死亡,不过是/……死亡,睡眠(59-63): Wilson (191)引述 Brandes, 指出法国作家蒙丹雅(一译蒙田)有类似的说法: “Brandes (*Shak.* p. 354) quotes a close parallel from Montaigne’s summary of the Apology of Socrates (Florio, bk. iii, ch. 12): ‘If it [i. e. death] be a consummation of ones being, it is also an amendement and entrance into a long and quiet life. Wee finde nothing so sweete in life, as a quiet rest and gentle sleepe, and without dreames.’ For other possible sources of the Soliloquy v. Dowden’s note on ‘action’ l. 88.” “Florio’s *consummation* (see ll. 56-88 LN) translates Montaigne’s *anéantissement*. Hence the primary idea seems to be of (1) being consumed or vanishing into nothingness. Cf. *Lr* IV. vi. 129, ‘Burning, scalding, stench, consumption’ (Q ‘consumation’); *Edw.* III, IV. ix. 43, ‘darkness, consummation, dust and worms’. But the ordinary modern sense of (2) satisfying climax may also be present, as *OED* (consummation 4) supposes”(Jenkins, 278).

睡眠,也许是做梦——唉,真棘手:〔44〕

把这个躯壳的缠绕蜕掉之后,〔45〕

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长眠中会做什么梦呢?〔46〕想到这点,

我们就会犹疑;考虑到这点,〔47〕

受难的人才宁愿长期熬下去。〔48〕

要不是这样,谁愿意忍受世间的

〔44〕 唉,真棘手:原文“ay, there's the rub”。“rub”是“〔滚木球戏〕(场所的)不平坦,崎岖;球碰到障碍物滚歪”(郑易里、曹诚修,1211)。Hibbard (240)的解释是:“obstacle, difficulty—a metaphor derived from the game of bowls, in which a *rub* is ‘an obstacle or impediment by which a bowl is hindered in, or diverted from, its proper course’ (OED). Shakespeare's use of it here seems to have made ‘Ay, there's the rub’ proverbial (Tilley R196).”可以意译为“唉,难就难在这里”,“唉,棘手的地方就在这里”或“问题就在这里”;不过为了设法保留意象,并符合格律的要求,译文稍加调整,以“棘手”译“rub”。

〔45〕 把这个躯壳的缠绕蜕掉之后:原文“have shuffled off this mortal coil”,有蛇蜕皮、蝶离蛹的意象(Spencer, 268)。也可以解作:“(1) this turmoil and trouble of living (2) this mortal flesh, the ‘too too solid flesh’ of l. 2. 129, which enclosed within its coils or folds our essential being and has to be *shuffled off* at death as a snake sloughs its old skin”(Hibbard, 240)。Jenkins (278)这样解释“coil”:“A richly suggestive word: (1) turmoil of activity, the invariable sense in Shakespeare; but here also, in a bold nautical metaphor, (2) something wound round us like a rope. This second sense seems clear from *shuffled off* (=got rid of, cast aside), but OED can cite no instance before Cotgrave (1611): ‘*Vrillonner une cable*, to coil a cable, to wind... it up round, or in a ring’. Unlike many commentators, I do not see this *coil* as anything so simple as the body, from which the soul frees itself at death. It includes all the appurtenances, occupations, and experiences of mortal life.”汉译设法保留“coil”在剧中的丰繁含义。

〔46〕 长眠:原文“that sleep of death”。直译是“那死亡的睡眠”。

〔47〕 考虑到这点:原文“there's the respect”。“respect”=“consideration”(Thompson and Taylor, 285; Hibbard, 240);“as in ‘with respect to’; regard (as in l. 87)”(Jenkins, 279)。汉译用了移位法。

〔48〕 受难的人……熬下去:原文“That makes calamity of so long life.”Thompson and Taylor (285)的解释是:“that allows calamitous experiences to last so long. But ‘it is not easy to exclude the feeling that *long life* is itself being regarded as a *calamity*’ (Jenkins, 285).”Spencer (269)这样解释“makes calamity of so long life”:“makes those afflicted by calamity willing to endure it for so long”。Jenkins (279)对“of so long life”有详细的分析:“(an adjectival phrase=) so long lived. But although this is the strict grammatical sense, it is not easy to exclude the feeling that ‘long life’ is itself being regarded as a ‘calamity’.”汉译是离心翻译,用了大量的移位法。

鞭笞和嘲笑、^[49]暴君的虐待、凌人的
盛气、^[50]失恋的剧痛、^[51]法律的延误、
官吏的傲慢呢？^[52]该获善报的人
何必对恶人忍气吞声呢？^[53]光是
一把短剑，^[54]不是就可以把账目

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[49] 世间的/鞭笞和嘲笑(69-70): 原文“the whips and scorns of time”。“time”, Edwards(146)的解释是: “the times”; Jenkins (279)的看法有别,并引述 Kittredge: “‘the world we live in’ (Kittredge), temporal life. Not, as often explained, ‘the time (s)’, as though one age might be different from another.” Hibbard (240)解释“whips and scorns of time”时看法与 Jenkins 相同: “i. e. lacerating injuries and insults inflicted on us by the world we live in”. Wilson (192)这样解释“the whips and scorns of time”: “Life is thought of as a beadle whipping us through the streets, like the vagabond or the whore, with jeering mobs around. Cf. *Lear*, 4. 6. 164-65.”

[50] 凌人的/盛气(70-71): Q2 原文“the proud man’s contumely”; F 原文“the poore [poor] man’s contumely”。“contumely”= “insolence, insulting behaviour or treatment”(Thompson and Taylor, 286)。汉译是离心翻译。

[51] 失恋: Q2 原文“despiz’d” [despised]; F 原文“dispriz’d” [Wilson (60)拼“disprized”]= “unvalued” (Jenkins, 179)。Jenkins (279)认为 F 较可信: “On the principle of the more difficult reading F *dispriz’d* is less likely than Q2 *despiz’d* to be a corruption. The *z* spelling (which *OED* does not record for *despise*) lends strong support.” 不过,在地道汉语中,“失恋”既可以指“dispriz’d love”,也可以指“despised love”。因此版本的异同不太影响汉译。

[52] 官吏的傲慢: 原文“The insolence of office”。“office”= “people in official positions”(Hibbard, 240)。

[53] 该获善报的人/何必对恶人忍气吞声呢? (72-73): 原文“the spurns/That patient merit of the’unworthy takes”= “the rejections or setbacks that a patient and deserving person receives from worthless or despicable (unworthy) people”(Thompson and Taylor, 286)。

[54] 光是/一把短剑(73-74): 原文“With a bare bodkin”。“bare”= “unsheathed, or perhaps puny”(Thompson and Taylor, 286); “mere (rather than unsheathed)” (Jenkins, 279); “a bare bodkin”= “a mere dagger. (‘bodkin’ was the name for sharp pointed instruments with various different uses; probably Hamlet is not being very specific.)”(Edwards, 147)。此外参看 Hibbard (286)和 Jenkins (279)对“bodkin”的解释。Jenkins (279)指出,莎士比亚的句子 (“When he himself might his quietus make / With a bare bodkin”)上承 Seneca, *Epist.*, 70: “scalpello aperitur ad illam magnam libertatem via et puncto securitas constat [“一把手术刀,通往大解脱;一刺即可永无忧”]。”

付清了吗?^[55] 死后的情景是永不公开的

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国度,没有旅人从境内归来。^[56]

[55] 就可以把账目/付清了吗? (74-75): 原文“might his quietus make”,意为自杀,结束生命。*quietus est* (拉丁语)是“账目(或债目)已付清”或“付讫”的意思。参看 Spencer, 269; Thompson and Taylor, 286; Jenkins, 279. Thompson and Taylor (286)指出,这里的结账意象,上呼第 1.5.78 的“未清还罪债,就送去跟上帝结账”(“No reckoning made but sent to my account”)。所谓“债”,指凡人欠上帝的债(即上帝借给凡人的生命): “The debt in question here is man's debt to God, who lent him life, which he pays by dying. Compare *I Henry IV* 5.1.126, ‘thou owest God a death’, and Tilley Q16”(Hibbard, 240)。

[56] 死后的情景……归来(75-76): 原文“The undiscovered country from whose bourn / No traveller returns”。“bourn”=“boundary”(Thompson and Taylor, 286); “frontier. See *OED bourne sb.*², where it is pointed out that the word first appears in Lord Berners' *Froissart* (1523), reappears in Shakespeare, who uses it seven times, and then disappears once more until the 18th century, ‘the modern use being due to Shakespeare, and in a large number of cases alluding to [this] passage in *Hamlet*.’” (Hibbard, 241)。有的论者指出,莎士比亚让鬼魂返回阳间,现在又让哈姆雷特说没有人死后能回来,显然是前后矛盾或一时大意。Wilson (192)引述 Dowden,认为哈姆雷特此刻情绪低落,不再相信鬼魂,因此有这样的论调。有的论者认为,哈姆雷特的这段独白应该放在鬼魂出现之前。Jenkins (491)在详注里认为,鬼魂一听到鸡鸣就要返回阴间,不能算归来。Dowden, Wilson, Jenkins 等学者,似乎都不能接受莎士比亚会疏忽的事实,回护莎士比亚时论点都显得牵强。其实,在这里,莎士比亚的确有前后矛盾之嫌,论者不必勉强回护莎翁;看戏时,观众大概也不介意这前后“矛盾”;反正他们欣赏戏剧时不容易觉察这“矛盾”。有关人死不能返回阳间的说法,Jenkins (491)征引了不少例子: “The metaphor of the journey with no return is in Catullus (III. 11-12), several times in Seneca (*Hippolytus*, 93, 625-6; *Hercules Furens*, 865-6), and in the Bible (e. g. Job x. 21; cf. Wisdom of Solomon ii. 1, ‘neither was there any man known to have returned from the grave’). Cardan thinks of a dying man dreaming ‘that he travellet in countries unknown without hope of return’ (*Comfort*, 1573, D3^v). La Primaudaye, speaking of souls after death, says that we do not know ‘into what country they go: because no body as yet ever brought any news from thence’ (*The French Academy*, 1618, p. 596). Cf. also Marlowe's *Edward II*, where the condemned Mortimer ‘as a traveller Goes to discover countries yet unknown’ (V. vi. 65-6). Ingleby (*Shakespeare Hermeneutics*, 91-2) would trace the image back to ‘the allegorical country of the Meropes’ described by Aelian, within the bounds of which was ‘a place called Anostum’, signifying a place from which there was no return.” Hibbard (241)的说法比较圆通: “In fact, Hamlet is stating one of the great commonplaces about death: that the road leading to it is a one-way street, or, as Horace puts it, *omnes una manet nox / Et calcanda semel via leti* [“众生都要入长夜, / 都走一次不归路”] (*Odes* 1. 28. 15-16).”

我们惧怕死后的未知而心志
 惶惑，^[57]宁愿忍受今生的痛苦
 而不愿投奔未知的境况。^[58]要不是
 这样，谁愿意身负重担，^[59]在疲累的生
 命下流汗，猪猡般气喘吁吁呢？^[60]
 因此，思前想后，^[61]就会变懦夫——
 因此，果决之心的自然颜彩，

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[57] 惶惑：原文“puzzles”=“confounds, bewilders”(Hibbard, 241);“(much stronger in meaning than now) bewilders so as to make incapable of proceeding. Cf. *Tw. N.* IV. ii. 42, ‘more puzzled than the Egyptians in their fog’; *Ant.* III. vii. 10, where Cleopatra is warned that her presence in the battle ‘needs must puzzle Antony’”(Jenkins, 279); “bewilders, paralyses (a stronger sense than the modern one)”(Thompson and Taylor, 286)。

[58] 宁愿忍受……未知的境况(78-79)：原文“makes us rather bear those ills we have/Than fly to others that we know not of”。 “Shakespeare’s version of the common saying ‘Better the harm I know than that I know not’(Tilley H166)”(Hibbard, 241)。

[59] 重担：Q2 原文“fardels”; F 原文“these fardels”。Jenkins (279)认为 F 把意义缩窄了，不若 Q2。“fardels”=“burdens, packs. (The word—in its variant farthel(l)—used of the Shepherd’s bundle in *Wint.* IV. iv. 707, etc.)”(Jenkins, 279)。

[60] 猪猡般气喘吁吁：原文“grunt”。Thompson and Taylor (286)指出，18 世纪的编者认为 *grunt* 字不雅(就像 3. 4. 210 的 *guts* 和 4. 5. 84 的 *hugger-mugger*)。

[61] 思前想后：原文“conscience”=“reflection, consciousness”(Wilson, 192); “introspection, reflection on the contents of the consciousness”(Spencer, 269)。Thompson and Taylor (287)的解释和 Wilson, Spencer 的解释相近：“Certainly the context indicates that Hamlet means ‘fear of punishment after death’ rather than ‘innate sense of good and bad’.”有的论者有不同的解释(参看 Edwards, 147; Hibbard, 241; Jenkins, 280, 492-493)。就剧中的语境而言，Wilson, Spencer, Thompson and Taylor 的解释最可信；汉译也以这些论者的解释为准，不过翻译时用了移位法。

会叫忧思的苍白色调沾染,^[62]
 而高飞的雄图大略会因为
 这样的忧思把气流弄歪,^[63]结果
 会失去行动之名。嘿,等一下……^[64]
 是好姑娘欧菲丽亚! 仙女呀,祈祷时,

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[62] 果决之心……沾染(83-84): 原文“the native hue of resolution/Is sicklied o'er with the pale cast of thought”。“native hue”=“natural colour”(Thompson and Taylor, 287); “natural colour (ruddy or sanguine)”(Hibbard, 241); “Resolution is sanguine and its complexion therefore red”(Jenkins, 280)。“sicklied o'er”=“unhealthily covered”(Thompson and Taylor, 287); “covered all over with a sickly hue. This use of *sickly* as a verb is a Shakespearian invention”(Hibbard, 241); “A nonce-use”(Jenkins, 280)。“cast”=“tinge”(Spencer, 269)。“thought”=“Often used to denote meditation of a melancholy cast. Cf. ‘thought-sick’, III. iv. 51”(Jenkins, 280); “melancholy”(Wilson, 192)。

[63] 高飞的……弄歪(85-86): 原文“*And enterprises of great pitch and moment / With this regard their currents turn awry / And lose the name of action.*”此句有游隼意象: 雄图大略拟人后变成高飞的隼。隼要靠“气流”方能大飞; 一旦把“气流”弄歪了, 就难以保持原定的航迹。“pitch”是Q2版; F版为“pith”。“pitch”=“height, esp. ‘the height to which a falcon soared, before she stooped upon her prey’ (Nares). Cf. R2 I. i. 109, ‘How high a pitch his resolution soars!’ The association of *pitch* with *resolution* confirms the more authoritative reading of Q2”(Jenkins, 280)。汉译以Q2为准。

[64] 嘿,等一下: 原文“Soft you now”=“be silent, cease. Cf. I. i. 129, etc. OED *soft adv.* 8”(Jenkins, 280); “(an interjection expressing moderate surprise)”(Spencer, 270)。“soft you”=“As usual, ‘soft’ as a verb in the imperative means ‘restrain yourself, leave off, be cautious’. Compare I. 1. 126, I. 5. 58, 3. 2. 353, 4. 2. 3, 4. 4. 8, 4. 7. 153, 5. 1. 184”(Edwards, 148)。哈姆雷特见欧菲丽亚在场, 于是独白中断(Thompson and Taylor, 287)。

别忘记我的罪孽。^[65]

欧菲丽亚

啊，是殿下。

殿下过去这一段日子可好？^[66]

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哈姆雷特

很好。在下多谢你关怀了。^[67]

欧菲丽亚

殿下，这是你送给我的信物，^[68]

[65] 是好姑娘……罪孽(88-89): 原文“The fair Ophelia! Nymph, in thy orisons / Be all my sins remembered.”Thompson and Taylor (287)指出,Johnson 认为哈姆雷特说这句话时,忘了自己在装疯,一时疏忽,说了严肃正经的话。有的论者不以为然,认为这句话的语调含讥讽意味(Wilson, 192): “The touch of affectation in ‘nymph’ and ‘orisons’ (both pretentious words) and of sarcasm in ‘all my sins’ shows that Ham. speaks ironically, and not as Johnson maintained in ‘grave and solemn’ mood. Dowden sees ‘estrangement in the word “nymph”’.”Jenkins (280) 解释“Nymph... orisons”时,赞成 Johnson 的说法: “The tone is ‘grave and solemn’ (Johnson) rather than ironical (Dover Wilson).” Edwards (148)的解释与 Wilson 的解释相近。Spencer (270)指出,哈姆雷特与欧菲丽亚见面的这部分(指 Spencer 版原文 89-150 行)不容易诠释。首先,我们不知道哈姆雷特说话时是否已知道有人在偷听;是否认为欧菲丽亚正参与偷听的阴谋,并且是阴谋中的圈子;还是交谈到一半才起疑,于是对欧菲丽亚不客气。在一般的演出中,直到 130 行(“Where’s your father?”),哈姆雷特仍一直止于怀疑。“Where’s your father?”之后,哈姆雷特觉察到国王和波伦纽斯在偷听,于是恶言恶语,故意让他们听到。在两人交谈的前半部,哈姆雷特的台词是一贯的隐晦,而且语带讥嘲。到了 130 行,他开始奇怪,欧菲丽亚一直没有见他,现在却单独一人出现,没有人陪伴。首先,他怀疑欧菲丽亚的出现是王后的安排,于是以为王后在偷听,故意说难听的话让王后听到,因此在台词中批评女性。讽刺的是,偷听者是国王和波伦纽斯,结果哈姆雷特不经意地泄露了自己的计划(149 行: “all but one-shall live”),让国王有机可乘,在伶人演戏的一场(第三幕第二场)要诡计。Q2 和 F 版中,演出说明没有指示王后在 42 行下(译本 41 行已按需要加上“王后下”)。

[66] 殿下过去这一段日子可好?: 原文“How does your honour for this many a day?”Thompson and Taylor (287-88)指出,欧菲丽亚言下之意,是好久没有跟哈姆雷特见面了。其实,在 2. 1. 74-97,欧菲丽亚才说过昨天见过哈姆雷特。“这段日子”指第一场和第二场相隔的时间。Edwards 指出,莎士比亚可能故意这样描写欧菲丽亚,表示她加入了欺骗哈姆雷特的阴谋,感到紧张,因此记忆错误。

[67] 很好。在下多谢你关怀了: Q2 原文“I humbly thank you, well.” F 原文“I humbly thank you, well, well.”各编者对 F 版中“well”的重复有不同的诠释,认为表示哈姆雷特的不耐烦、厌倦、沮丧、讽刺。参看 Thompson and Taylor, 288。Jenkins 认为不外是演员即兴,随便多加了两个“well”而已: “The F repetition—variously interpreted as showing impatience, boredom, depression, or irony—appears to be no more than an actor’s elaboration.”

[68] 信物: 原文“remembrances”。欧菲丽亚和哈姆雷特“偶然”相遇,居然带来信物,要归还他;结果哈姆雷特起疑,乃理所当然(Thompson and Taylor, 288)。