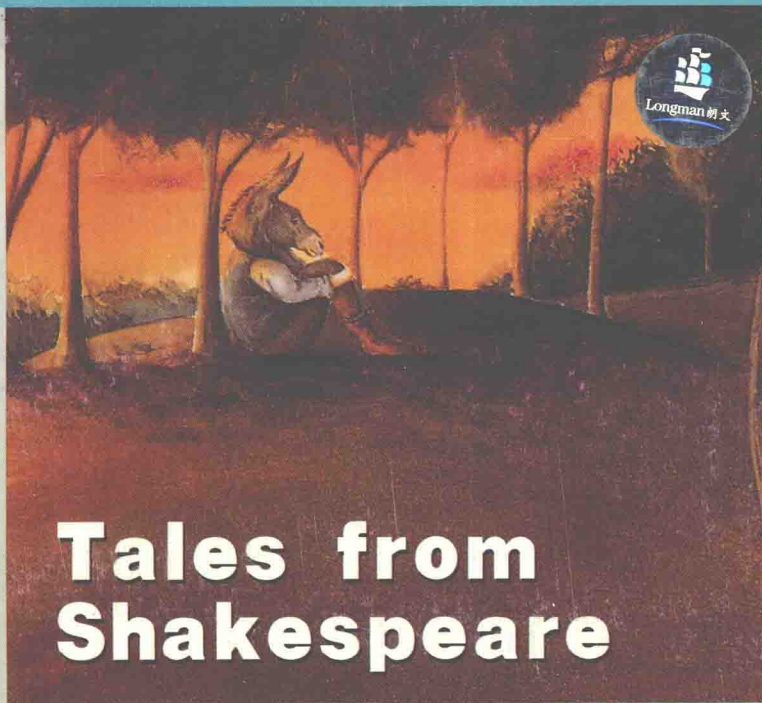


朗文英汉对照世界文学丛书



Tales from Shakespeare

莎士比亚故事集

简写本

查尔斯·兰姆 玛丽·兰姆原著 C·金斯利·威廉姆斯改写 黛鹤翻译

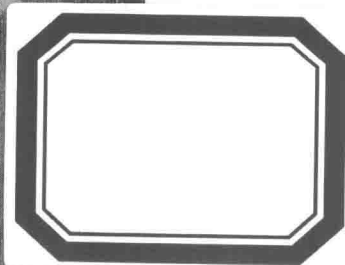
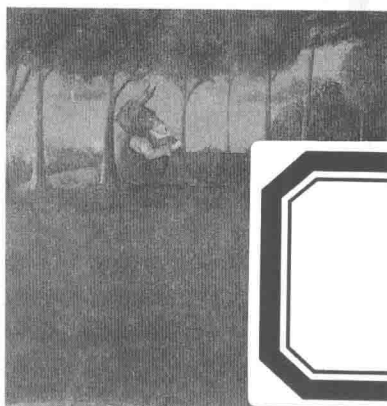


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莎士比亚故事集

(简写本)

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玛丽·兰姆

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Introduction

Charles and Mary Lamb, who wrote *Tales from Shakespeare*, were brother and sister. They came from a poor family, but Charles (1775–1834), as a boy, had the chance of a better education than Mary, his elder sister (1764–1847). For Charles, writing was something that he did in his spare time (his main job was as a clerk in a company that traded goods from India); he became very well known for his essays on personal as well as literary subjects. He was a friend of many of the most famous writers of his time, including the poets Wordsworth and Coleridge. Mary, who was clearly very intelligent, had much less formal education, and trained to be a dressmaker. She had severe mental problems, however, and one day, in an attack of madness, killed their mother. Charles (who at times also suffered from mental problems, although his were less severe) saved her from spending the rest of her life in an asylum by promising that he would look after her and take full responsibility for her and her actions. For the rest of her life she was troubled from time to time by attacks of madness, and Charles kept his promise. He described her as “my sister and my friend”, and their affection for each other was very important in both their lives.

Together they wrote other books for children, including poetry, but the most famous book that they worked on together is *Tales from Shakespeare*, which has been popular from the time they wrote it (1807) to the present day. Of the stories in this collection, Charles wrote *Macbeth* and Mary wrote the others.

The beginning of the nineteenth century saw the growth of the idea that Shakespeare was not just a great writer but the greatest writer who had ever lived, a figure who in many ways was greater than ordinary people and whose knowledge and understanding of human nature was so wide and deep that it

前言

编著这本《莎士比亚故事集》的查尔斯·兰姆和玛丽·兰姆是姐弟两人。两人的家世虽属清贫,但查尔斯(1775—1834)作为男孩,还是比姐姐玛丽(1764—1847)受到了较好的教育。写作对于查尔斯来说,不过是某种闲时的消遣(在英-印贸易公司担任雇员才是他的本行);他以擅写人物评传和散文名声鹊起,结交了一批当时文坛的翘楚,其中包括华兹华斯和柯勒律治这样的一代诗圣。玛丽显然也是天资聪颖,仅由于未受过正规的教育,学做了女裁缝。然而,她却身患着严重的精神疾病,并于某日在一阵狂乱的发作中,不幸将两人的生母杀死。是查尔斯(他自己也时受精神障碍的侵扰,虽然程度较轻)作出了承诺,保证照看姐姐并对她和她的行为担负起全部责任,这才使她免遭被关进疯人院惨度余生的厄运。在生命随后的岁月里,她又屡受谵狂的折磨,而查尔斯却恪守了诺言。他将她称之为“我的老姐和知己”,足见姐弟之情在两人的生活中所占据的重要位置。

兄弟俩还一同创作过包括诗歌在内的一些儿童读物,但说起珠联璧合式的名作,还得算这本从1807年撰毕之日起一直流传至今的《莎士比亚故事集》。集子里的故事,由查尔斯所写的是《麦克白斯》,其余均出自玛丽的手笔。

十九世纪初叶是人们高倡莎士比亚的年代,莎翁不仅被看成是一个伟大的作家,更是文坛旷古以来的巅峰巨擘,一位方方面面都高踞凡人之上、其对于人性的知晓与理解广博深

was close to God's. Charles Lamb certainly shared this view; he writes of Shakespeare as having a "godlike mind". This view of Shakespeare, however, regards him as a poet rather than a writer of plays: Lamb remarks that the real greatness of Shakespeare's plays is best understood by a reader, not a member of an audience. He feels that when they are read the plays have a greater effect on the reader's mind and feelings, and that when we see a play performed, the actors and the stage scenery take our attention from the "heavenly poetry".

The fact that at this time some of Shakespeare's plays were either very rarely performed or were performed with a different story from the one Shakespeare wrote, meant that young people might not have seen the plays performed as Shakespeare wrote them. The Lambs' stories, therefore, keep very close to the original words of Shakespeare's plays wherever this is possible, sometimes copying the words of the play directly and in other places merely making the language a little simpler to enable readers to understand it (since the English language had changed in many ways in the two hundred years since Shakespeare wrote and his own particular variety of English is often very complicated). The Lambs also cut out the second stories from some of the plays — *The Tempest*, *Twelfth Night*, and *A Midsummer Night's Dream*, for example — to prevent these *Tales* from becoming too complicated for their young readers.

At the time when the Lambs were writing, there were very strong ideas about the importance of giving young people moral education, and much of the literature written for them was intended to teach clear moral lessons. The *Tales from Shakespeare* for example, tell readers very clearly which are the "good" characters in a story and which are "bad", which means that some of the stories become a fight between good and evil, rather than stories about particular people who do particular things. The characters are presented in very simple terms, and readers are not given a chance to decide for themselves what they think about them. In *The Merchant of Venice*, for example, Shylock is presented as "merciless", "cruel" and "unfeeling",

寥几同上帝一般的不世出之才。查尔斯·兰姆当然也这样认为。他著述下的莎士比亚,有着“神一般的灵智”。出于这样的见解,莎士比亚更是一位诗人而非剧作家。兰姆评论道,莎剧的真正伟大处,是只有置身于读者而非席间观众的位置上才能领略的。他以为阅读那些剧本对心灵更具震撼力,而当我们在观赏一出戏上演时,我们的那份对来自“天庭的诗章”的觉知则被优伶们和台景移情了。

当时莎氏的一些剧作,不是难得上演一回就是被改头换面后搬上舞台,这表明那个时代青年人看到的,实际已背离莎氏的原创。而在兰姆姐弟俩的这本故事集里,凡是可能的地方,都尽量使用了最贴近原作的词语,有的直接援用了脚本中的原话,有的则是将原句稍作简化,以便读者们看个明白(因自莎士比亚之后的两百年中,英语已发生诸多方面的嬗变,况且莎氏所用的那种独特文体,又常常是十分地古奥艰深)。姐弟俩还删节了如《暴风雨》、《第十二夜》、《仲夏夜之梦》等故事中的附篇,免得他们年轻的读者们读起来不堪重负。

兰姆姐弟写作的年代,恰值对青年人的道德说教之风盛行。许多写给青年人看的文学作品亦步亦趋,教导谆谆。以此《莎士比亚故事集》为例,其对于篇中的人物亦是言必分“好”、“坏”,足见其中的一些故事,与其说是叙具体的人具体的事,毋宁说是看“善”“恶”两军的对垒,过于简单化地诠释了人物角色,也未给读者留下独自思量的余地。如在故事《威尼斯商人》中,凡涉夏洛克处者,所用都是“无情”、“残忍”、“冷酷”

whereas all the descriptions of Antonio talk of his kindness: we are even told that he was “the kindest man that ever lived”. The way in which Shylock is presented as “a merciless Jew” while only Christians show mercy and kindness also reflects the age when the stories were written.

It is interesting that all the stories in this collection show some characters deceiving others. Sometimes this is done by a character pretending to be a different person (in *The Merchant of Venice*, *As You Like It*, and *Twelfth Night*), sometimes by the plan of a group of characters to deceive others (*Much Ado About Nothing*) and sometimes by magic, whether this is controlled by a human being (*The Tempest*), or by non-human forces for good (*A Midsummer Night's Dream*) or evil (*Macbeth*). Sometimes the fact that people are deceived leads to a happy ending and in others it leads to misery, but in every case it is important that the truth should be made clear at the end so that there is a sense that right and justice have returned. This is an important part of the Lambs' intention in writing the stories: they wanted them to teach young readers a moral lesson by showing that, even if there is deceit and unhappiness along the way, the “good” characters will be happy at the end of the story while the “bad” characters will be punished or suffer in some way. Truth and justice must be seen to win in the end.

Along the way to this “happy” ending, however, there is often a great deal of confusion and pretence, and many of the characters (including “good” ones) spend a lot of time deceiving the others. Sometimes the characters deceive others by the clothes they wear as well as the way in which they behave (in *As You Like It*, *The Merchant of Venice* and *Twelfth Night*, the chief female character dresses like a man and behaves as men are thought to behave), but the most important means by which the characters are deceived is language. In *Much Ado About Nothing*, for example, Beatrice and Benedick are deceived by conversations they hear about each other's feelings, and the words they hear, which were said as lies, turn out in the end to be true. In *Macbeth* and *Twelfth Night*, words which are understood at the

类的描绘,而对安东尼奥,则歌功颂德无不尽其极,甚至有称他为“稀世至善”的。这种将夏洛克视为“无情的犹太佬”而天底下只有基督徒才讲究仁慈良善的用笔,同样折射出作品创作的时代背景。

有趣的是,本集所收的故事中篇篇都有着些爱诓弄人的角色。他们有时乔妆打扮成他人(如在《威尼斯商人》、《皆大欢喜》和《第十二夜》剧中);有时结伙沆瀣一气地蒙人(如《无事生非》中);有的还搬弄起巫术,或为善,或为恶,无论事属人为(《暴风雨》),抑或是神差(《仲夏夜之梦》)与鬼遣(《麦克白斯》)。有时人们在一番上当之后遇到的是一场皆大欢喜的大结局,有时那带来的则是悲剧一场。然而有一点事关重要,即剧情无论种种,终场必需是真相大白,以示善与正义的回归。这一点,是兰姆撰写该集子的重要初衷:他们需要借这类故事向青年读者进行道德的言教,表明即使会遇上欺诈和不幸,“好”人终得善报而“恶”人则必遭这样那样的惩罚并自食苦果。结局来临之时,那胜出的必将是真理同正义。

然而,在通向这种圆满结局的过程中,却处处充斥着迂曲和伪饰的陷阱。众多角色(包括那些“正面”人物)都在没完没了地诓弄别人,除了言谈举止,有时还玩起换装的行径(如《皆大欢喜》、《威尼斯商人》和《第十二夜》剧中,女主角都身着男装,举手投足俨然呈男相上场)。不过最具蛊惑力的手段还是语言。以《无事生非》一剧为例,贝特丽丝与班尼迪克都因偶尔听得有关他俩各自心曲的窃谈而受惑,然而原本是戏谑的话,最后却弄假成了真。又如在《麦克白斯》和《第十二夜》

time to have one meaning turn out in the end to have a very different one. Macbeth thinks he is safe when the witches tell him that no man born of woman can hurt him, while Viola promises Olivia that she will never love any woman, and tells Orsino of her father's daughter who loved a man in the same way as she, if she were a woman, would love Orsino himself. Both these remarks of Viola's are understood in one meaning by the readers or audience, who know that Viola is a woman, and in another way by the characters in the play who think she is a man. In *The Tempest*, Prospero uses the magic he has learned from his books to create the tempest which brings his enemies to the island, and to call both the spirit Ariel and the monster Caliban (who could not speak until Prospero taught him his language) to serve him. At the end of the play, when he has succeeded in his plans, he buries his magic books deep in the earth, as if to prevent anyone else from possessing the same power through language that he himself had had.

Some of the most interesting examples of the power of language appear in *The Merchant of Venice*. At the trial, Portia first makes a powerful speech on the quality of mercy and then, when Shylock refuses to show mercy, shows the court that, since the words of the bond do not include any mention of blood with the pound of flesh, and that they require that the piece of flesh be cut from Antonio's body to exactly the weight of a pound, Shylock has been caught in the trap he had planned for Antonio. He had thought that the words of the bond meant that Antonio was at his mercy, but in fact he is at the mercy of Antonio, and he has been defeated by the words which he himself had chosen.

The *Tales from Shakespeare* not only present some of Shakespeare's best-known plays so that their stories are clear and easy to read, but also suggest that whatever problems and difficulties there may be, justice and order will return in the end. In this they have the ancient purpose of literature: to give moral teaching at the same time that they give pleasure.

中,开始具某种意思的言说,临了却翻然演绎成另一种结局。当聆听到女巫说没有女人生的人能加害于他时,麦克白斯自认为是万无一失;而当维奥拉对奥丽维亚发誓说她一辈子都不会爱上女人,同时向奥西诺坦言她父亲的女儿已堕入情网,要是自己是名女子,也会像她那样爱上奥西诺时,两段话在知晓维奥拉女子身份的读者观众听来是一回事,而对当她是男身的剧中角色说又是另一回事;在《暴风雨》中,靠着从魔书中学得法术,普洛斯帕罗不仅唤来了狂风暴雨,将他的夙敌吹到岛上,还招来精灵爱丽尔和怪物卡力班(后者直至遇到了普洛斯帕罗才学会说话)供他役使。而在此剧的末尾,似乎是为了避免让自己曾拥有的那份语言的魔力旁落他人之手,他将他的术书深深埋入了地底。

谈到语言的威力,几则最有趣的例子表现在《威尼斯商人》剧中。在法庭上,鲍西娅先是一番雄论,盛赞慈悲为怀的高贵,然而当夏洛克拒绝宽让时,她旋即向法庭宣称,契约中的文字在规定那磅肉时并未连带说到有血,且他们一方要求,被从安东尼奥身上割取的那一磅肉,斤两上必须丝毫不差。至此夏洛克掉进了他自己为安东尼奥设下的陷阱里。他原以为按契约中所说,他可将安东尼奥玩弄于股掌之上,但实际却落得个听凭安东尼奥摆布的下场,毁在了他自己所选择的语言里。

这本《莎士比亚故事集》不仅以清晰易读的形式再现了莎氏几部脍炙人口的剧作,同时还阐扬了无论发生什么样的困厄与艰难,终局必归于公理和道义的理念,并藉此实现了文学原本寓教于赏读之中的宗旨。

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The Tempest

The People in the Story

Prospero, the Duke of Milan
Antonio, his brother and the villain of the play



The King of Naples
Miranda, his daughter
Alonso, the King of Naples
Ferdinand, his son
Caliban, a monster

The Tempest

The People in the Story

Prospero, the true duke of Milan

Antonio, his brother who is the wrongful duke

The king of Naples

Ferdinand, his son

Miranda, daughter of Prospero

Ariel, a spirit serving Prospero

Caliban, a monster

暴 风 雨

人 物 表

普洛斯帕罗：米兰的合法公爵

安 东 尼：其弟，篡位的公爵

那不勒斯王

费 迪 南：那不勒斯王子

米 兰 达：普洛斯帕罗的女儿

爱 丽 尔：精灵，普洛斯帕罗之仆

卡 力 班：怪物

The Tempest

The Island of Spirits

There was a certain island in the sea, on which there lived only an old man, whose name was Prospero, and his daughter Miranda, a very beautiful young lady.

They lived in a cave made out of a rock: it was divided into several parts, one of which Prospero called his study. There he kept his books, which chiefly dealt with magic; and the knowledge of this art he found very useful to him. For being thrown by a strange chance upon this island, which had been put under a charm by a witch called Sycorax, Prospero, by the power of his art, set free many good spirits that Sycorax had shut up in the bodies of large trees, because they had refused to do her wicked commands. These gentle spirits were ever after obedient to the will of Prospero. Of these Ariel was the chief.

The lively little spirit Ariel had no evil in his nature, except that he took rather too much pleasure in troubling an ugly monster called Caliban, whom he hated because he was the son of his old enemy Sycorax. Prospero had found this Caliban in the woods, a strange twisted thing, far less like a man than a large monkey. He took him home to his cave, and taught him to speak; and Prospero would have been very kind to him, but the bad nature which Caliban had from his mother Sycorax, would not let him learn anything good or useful. Therefore he was employed like a slave, to fetch wood, and do the most laborious tasks; and Ariel had the duty of forcing him to these services.

When Caliban was lazy and did not do his work, Ariel (who could be seen by no eyes but Prospero's) would come quietly up and take hold of him painfully, and sometimes throw him down in the mud; and then Ariel, in the likeness of a monkey, would make mouths at him. Then quickly changing his shape, in the