

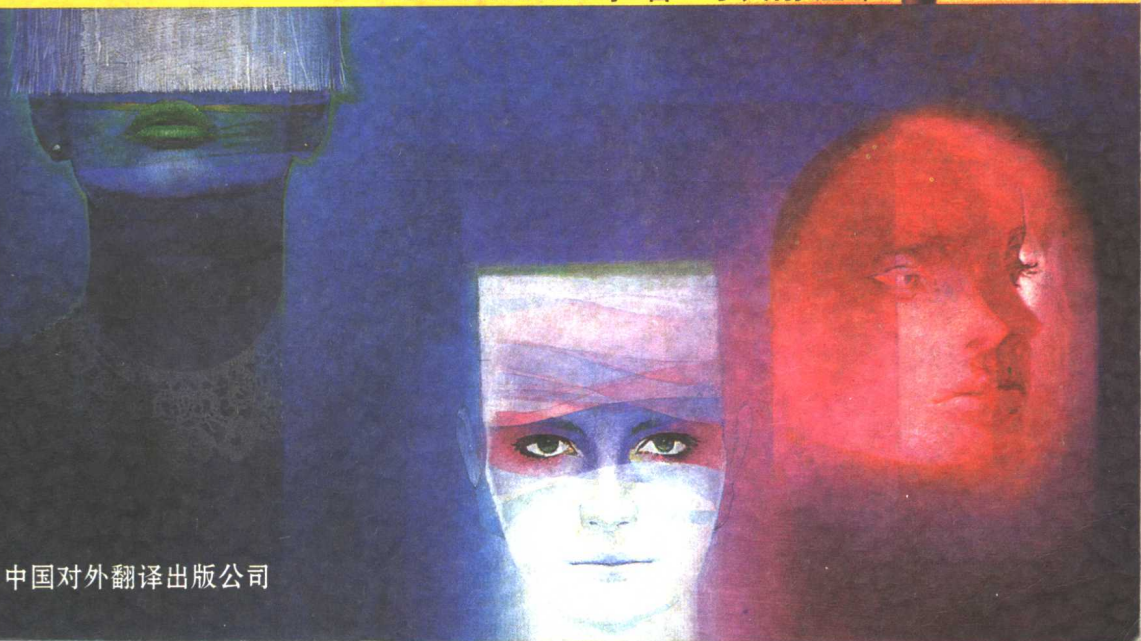
莎士比亚戏剧故事集

Tales from Shakespeare

英汉双语经典系列

Charles Lamb 等著 丁大刚 注译

中国对外翻译出版公司



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序 言

世界文学的长流里，莎士比亚是一个永恒。他的创作中最杰出的当数戏剧，经历了从浪漫到现实，从喜剧到悲剧的过程；其卓异不凡之处是，在这个过程中，他的创作篇篇锦绣，字字珠玑。《仲夏夜之梦》缥缈的幻境，《罗密欧与朱丽叶》坚贞的爱情，《驯悍记》逗人，《威尼斯商人》可气。还有《麦克白》密室中的煎熬，《李尔王》旷野中的呼唤，《奥赛罗》带血的忏悔，永远犹豫和思索着的《哈姆莱特》激昂的长啸：人，是宇宙的中心，万物的灵长！他生花妙笔下，戏剧，是文学的楷模；形象，是人物的典范；语言，是文字的光辉。读有些书，你或可跳着读，莎士比亚的故事，一行行，一句句，一篇篇，都是美的洗礼……

将深奥的古典文学通俗化，让看不懂原著的朋友得以欣赏大师作品的精华，这本来不是件容易的事。然而英国散文家查尔斯·兰姆（Charles Lamb, 1775-1834）和他的姐姐玛丽·兰姆（Mary Lamb, 1764-1847）却做到了，并为我们提供了宝贵的经验。他们从莎士比亚三十七个剧本中精选出二十种，改写成可读性很强的故事。这两位改编者对莎士比亚时代的语言和文学都很熟悉，他们尽量将原来作品的语言精华融入故事，使文字浅显易懂；经过剪裁、整理的情节，轮廓清楚分明，近两个多世纪以来，许多卓越的莎士比亚学者、著名的莎剧演员，以及千千万万喜爱莎剧的读者，最早都是通过这部启蒙性的著作而入门的。

PREFACE

The following Tales are meant to be submitted to the young readers as an introduction to the study of Shakespeare, for which purpose his words are used whenever it seemed possible to bring them in; and in whatever has been added to give them the regular form of a connected story, diligent care has been taken to select such words as might least interrupt the effect of the beautiful English tongue in which he wrote: therefore, words introduced into our language since his time have been as far as possible avoided.

In those Tales which have been taken from the Tragedies, the young readers will perceive, when they come to see the source from which these stories are derived, that Shakespeare's own words, with little alteration, recur very frequently in the narrative as well as in the dialogue; but in those made from the Comedies the writers found themselves scarcely ever able to turn his words into the narrative form: therefore it is feared that, in them, dialogue has been made use of too frequently for young people not accustomed to the dramatic form of writing. But this fault, if it be a fault, has been caused by an earnest wish to give as much of Shakespeare's own words as possible: and if the "He said" and "She said," the question and the reply, should sometimes seem tedious to their young ears, they must pardon it, because it was the only way in which could be given to them a few hints and little foretastes of the great pleasure which awaits them in their elder years, when they come to the rich treasures from which these small and valueless coins are extracted; pretending to no other merit than as faint and imperfect stamps must be called, because the beauty of his language is too frequently destroyed by the necessity of changing many of his excellent words into words far less expressive of his true sense, to make it read something like prose; and even in some few places, where his blank verse is given unaltered, as hoping from its simple plainness to

序

言





cheat the young readers into the belief that they are reading prose, yet still his language being transplanted from its own natural soil and wild poetic garden, it must want much of its native beauty.

It has been wished to make these Tales easy reading for very young children. To the utmost of their ability the writers have constantly kept this in mind; but the subjects of most of them made this a very difficult task. It was no easy matter to give the histories of men and women in terms familiar to the apprehension of a very young mind. For young ladies, too, it has been the intention chiefly to write; because boys being generally permitted the use of their fathers' libraries at a much earlier age than girls are, they frequently have the best scenes of Shakespeare by heart, before their sisters are permitted to look into this manly book; and, therefore, instead of recommending these Tales to the perusal, of young gentlemen who can read them so much better in the originals, their kind assistance is rather requested in explaining to their sisters such parts as are hardest for them to understand: and when they have helped them to get over the difficulties, then perhaps they will read to them (carefully selecting what is proper for a young sister's ear) some passage which has pleased them in one of these stories, in the very words of the scene from which it is taken; and it is hoped they will find that the beautiful extracts, the select passages, they may choose to give their sisters in this way will be much better relished and understood from their having some notion of the general story from one of these imperfect abridgments;—which if they be fortunately so done as to prove delight to any of the young readers, it is hoped that no worse effect will result than to make them wish themselves a little older, that they may be allowed to read the Plays at full length (such a wish will be neither peevish nor irrational). When time and leave of judicious friends shall put them into their hands, they will discover in such of them as are here abridged (not to mention almost as many more, which are left untouched) many surprising events and turns of fortune, which for their infinite variety could not be contained in this little book, besides a world of sprightly and cheerful characters, both men

and women, the humor of which it was feared would be lost if it were attempted to reduce the length of them.

What these Tales shall have been to the YOUNG readers, that and much more it is the writers' wish that the true Plays of Shakespeare may prove to them in older years—enrichers of the fancy, strengtheners of virtue, a withdrawing from all selfish and mercenary thoughts, a lesson of all sweet and honorable thoughts and actions, to teach courtesy, benignity, generosity, humanity: for of examples, teaching these virtues, his pages are full.

这些故事是为年轻的读者写的，当作他们研究莎士比亚作品的一个初阶。为了这个缘故，我们曾尽可能地采用原作的语言。在把原作编写成为前后连贯的普通故事形式而加进去的词句上，我们也曾仔细斟酌，竭力做到不至于损害原作语言的美。因此，我们曾尽量避免使用莎士比亚时代以后流行的语言。

年轻的读者将来读到这些故事所根据的原作的时候，会发现在由悲剧编写成的故事方面，莎士比亚自己的语言时常没有经过很大改动就在故事的叙述或是对话里出现了，然而在根据喜剧改编的故事方面，我们几乎没法把莎士比亚的语言改成叙述的文字，因此，对不习惯于戏剧形式的年轻读者来说，对话恐怕用得太多了一些。如果这是个缺陷的话，这也是由于我们一心一意想让大家尽量读到莎士比亚自己的语言。年轻的读者念到“他说”、“她说”以及一问一答的地方要是感到厌烦的话，请他们多多谅解，因为只有这样才能叫他们略微尝尝原作的精华。莎士比亚的戏剧是一座丰富的宝藏，他们得等年纪再大一些的时候才能去欣赏。这些故事只是从那座宝藏里抽出来的一些渺小、毫无光彩的铜钱，充其量也不过是根据莎士比亚完美无比的图画临摹下来的复制品，模模糊糊，很不完整。这些故事的确模糊、不完整，为了使他们念起来像散文，我们不得不把莎士比亚的许多绝妙词句改得远不能表达原作的含义，这样一来，就常常破坏了莎士比亚语言的美。即使有些地方我们一字不动地采用了原作的自由体诗，这样，希望利用原作的朴素简洁叫年轻的读者以为读的是散文，然而把莎士比亚的语言从它天然的土壤和野生的充满诗意的花园里移植过来，无论怎样总要损伤不少它固有的美。





我们曾经想把这些故事写得叫年纪很小的孩子读起来也容易懂。我们时时刻刻想着尽量朝这个方向去做，可是大部分故事的主题使得这个意图很难实现。把男男女女的经历用幼小的心灵所容易理解的语言写出来，可真不是件容易做到的事。年轻的姑娘也是写作的主要对象，因为男孩通常比女孩更早地获准去看他们父亲的书籍，他们通常在妹妹被允许看这种书之前就用心看了莎士比亚戏剧的精彩片断。因此我们并不推荐本来已经认真读过原著年青小伙子研读这些故事，这些故事对他们的妹妹理解难以理解的部分很有帮助。

他们可以（认真选择适合小妹妹听的内容）把他们喜欢的章节用戏剧的语言读给她们听。希望他们能够发现可以选来读给妹妹听的那些精彩选段和精选的章节能够使他们在了解整个故事的前提下更好地分享和理解这不太完美的节录。如果他们有幸这样做了，并且这些年轻的读者很感兴趣，真希望除了使他们希望长大以后能读到戏剧原著以外不会产生什么不良影响（这个愿望既不惹人恼也不荒谬）。当明智的读者拿起这本书的时候，他们会发现在这里删节的内容（不要认为有很多原封不动地保留下来了），那些各式各样离奇的故事和命运的转折不可能全都包含在这本小书里。为了缩短篇幅，许多充满活力、令人愉悦的男女人物其情趣恐怕会有所损减。

年轻的读者看完了，一定会认为这些故事足以丰富大家的想象力，提高大家的品质，使他们抛弃一切自私的、唯利是图的念头；这些故事教给他们一切美好的、高贵的思想和行为，叫他们有礼貌、仁慈、慷慨、富有同情心，这些也正是我们自己的愿望。我们还希望年轻的读者长大后读莎士比亚戏剧原著的时候，更会证明是这样，因为他的作品里充满了教给人这些美德的范例。

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The Tempest

暴风雨

THERE was a certain island in the sea, the only inhabitants¹ of which were an old man, whose name was Prospero, and his daughter Miranda, a very beautiful young lady. She came to this island so young, that she had no memory of having seen any other human face than her father's.

They lived in a cave or cell, made out of a rock; it was divided into several apartments, one of which Prospero called his study²; there he kept his books, which chiefly treated of magic, a study at that time much affected by all learned men: 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 enchanted³ by a witch⁴ called Sycorax, who died there a short time before his arrival, Prospero, by virtue of his art, released many good spirits that Sycorax had imprisoned in the bodies of large trees, because they had refused to execute⁵ her wicked commands. These gentle spirits

在海上有这么一个岛，岛上面只住着叫普洛斯彼罗的老头儿和他的女儿米兰达。米兰达是一个美丽的年轻姑娘，她到这个岛上来的时候年纪还小得很，除了她父亲的脸以外，再也记不得别人的脸了。

他们住在一座用石头凿成的洞窟(或者说
是洞室)里，这座洞窟隔成几间屋子，普洛斯
彼罗管一间叫作书房，里面放着他的书，大部
分是一些关于魔法的；当时凡是有学问的人
都喜欢研究魔法，而且普洛斯彼罗也发现这
种学问很有用处。他是由于一个奇怪的机缘
漂到这个岛上来的，这个岛曾经被一个名叫
西考拉可斯的女巫施过妖术；在普洛斯彼罗
来到岛上不久以前她就死了。普洛斯彼罗凭
着自己的魔法，把许多善良的精灵释放出来，
这些精灵都是因为不肯照西考拉克斯的邪恶
命令办事，而被她囚在一些大树干里。从那时
侯起，这些温和的精灵就听从普洛斯彼罗的

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BOATSWAIN: "HENCE! WHY CARE THESE
ROARERS FOR THE NAME OF KING?"

were ever after obedient⁶ to the will of Prospero. Of these, Ariel was the chief.

The lively little sprite Ariel had nothing mischievous in his nature, except that he took rather too much pleasure in⁷ tormenting⁸ an ugly monster called Caliban, for he owed him a grudge⁹ because he was the son of his old enemy Sycorax. This Caliban, Prospero found in the woods, a strange misshapen¹⁰ thing, far less human in form than an ape: he took him home to his cell, and taught him to speak; and Prospero would have been very kind to him, but the bad nature which Caliban inherited¹¹ from his mother Sycorax, would not let him learn any thing good or useful: therefore he was employed like a slave, to fetch wood, and do the most laborious offices; and Ariel had the charge of compelling him to these services.

When Caliban was lazy and neglected his work, Ariel (who was invisible to all eyes but Prospero's) would come slily¹² and pinch him, and sometimes tumble¹³ him down in the mire¹⁴; and then Ariel, in the likeness of an ape, would make mouths at him. Then swiftly changing his shape, in the likeness of a hedgehog¹⁵, he would lie tumbling in Caliban's way, who feared the hedgehog's sharp quills¹⁶ would prick his bare feet. With a variety of such like vexa-

指挥，他们的头目是爱丽儿。

这个活泼的小精灵爱丽儿生性并不爱跟人捣乱，他只是喜欢捉弄一个名叫凯列班的丑妖怪。他恨凯列班，因为凯列班是他以前的仇人西考拉克斯的儿子。这个凯列班是普洛斯彼罗在树林子里找到的，他是一个奇形怪状的东西，猴子也要比他长得像人得多。普洛斯彼罗把他带回洞室里，教他说话。普洛斯彼罗本来会待他很好的，可是凯列班从他母亲西考拉克斯那里继承下来的劣根性使他什么好的或者有用的本事也学不成，所以只能把他当个奴隶来使唤，派他捡柴和干那些吃力的活儿；爱丽儿的责任就是强迫他去做这些事。

每逢凯列班一偷懒或者疏忽了他的工作，爱丽儿(除了普洛斯彼罗以外谁都看不见他)就会轻手轻脚地跑过来，掐他，有时候把他摔到烂泥里，然后爱丽儿就变成一只猴子向他做鬼脸。紧接着又变成一只刺猬，躺在凯列班跟前打滚，凯列班生怕刺猬的尖刺会扎着他光着的脚。只要凯列班对普洛斯彼罗吩咐给他的活儿一疏忽，爱丽儿就会玩这一套恼人的把戏来捉弄他。

普洛斯彼罗有了这些神通广大的精灵听





tious¹⁷ tricks Ariel would often torment him, whenever Caliban neglected the work which Prospero commanded him to do.

Having these powerful spirits obedient to his will, Prospero could by their means command the winds, and the waves of the sea. By his orders they raised a violent storm, in the midst of which there was a exquisite vessel, and struggling with the wild sea-waves that every moment threatened to swallow it up, he showed his daughter a fine large ship, which he told her was full of living beings like themselves. "O my dear father," said she, "if by your art you have raised this dreadful storm, have pity on their sad distress. See! the vessel will be dashed to pieces. Poor souls! they will all perish. If I had power, I would sink the sea beneath the earth, rather than the good ship should be destroyed, with all the precious souls within her."

"Be not so amazed, daughter Miranda," said Prospero; "there is no harm done. I have so ordered it, that no person in the ship shall receive any hurt. What I have done has been in care of you, my dear child. You are ignorant who you are, or where you came from, and you know no more of me, but that I am your father, and live in this poor cave. Can you remember a time before you came to this cell? I think

他使唤，就能够利用他们的力量来驾驭风涛和海浪。他们照他的吩咐兴起一阵猛烈的风浪，这时候风浪里正经过一条精美的大船，它在狂暴的波涛中挣扎着，随时都会被波涛吞下去。普洛斯彼罗指着那条船对他女儿说，船里载满了跟他们一样的生灵。“哦，亲爱的父亲，”她说，“要是你曾经用魔法兴起这场可怕的风浪，那么请你可怜可怜他们遇到的不幸吧。你瞧，船眼看就要给撞碎啦。可怜的人们，他们会死得一个也不剩。我要是有力量的话，我宁可叫海沉到地底下去，也不让这么好的一只船和船上所载的宝贵的生灵毁灭。”

“我的女儿米兰达，你不要这么着急，”普洛斯彼罗说，“我不会伤害他们的。我早就嘱咐好了，不许叫船上的人受到一点点损害。亲爱的孩子，我这样做都是为了你。你不知道你是谁，也不知道你是从什么地方来的；关于我呢，你也只知道我是你的父亲，住在这个破山洞里。你还记不记得来到这个洞里以前的事情？我想你记不得了，因为你那时候还不到三岁呢。”

“我当然记得，父亲，”米兰达回答说。

“凭着什么记得呢？”普洛斯彼罗问。“凭着别的房子或是人吗？我的孩子，告诉我你记得什么。”

you cannot, for you were not more than three years of age.”

“Certainly I can, sir,” replied Miranda.

“By what?” asked Prospero; “by any other house or person? Tell me what you can remember, my child.”

Miranda said, “It seems to me like the recollection¹⁸ of a dream. But had I not once four or five women who attended upon me?”

Prospero answered, “You had, and more. How is it that this still lives in your mind? Do you remember how you came here?”

“No, sir,” said Miranda, “I remember nothing more.”

“Twelve years ago, Miranda,” continued Prospero, “I was duke of Milan¹⁹, and you were a princess, and my only heir. I had a younger brother, whose name was Antonio, to whom I trusted every thing; and as I was fond of retirement and deep study, I commonly left the management of my state affairs to your uncle, my false brother (for so indeed he proved). I, neglecting all worldly ends²⁰, buried among my books, did dedicate my whole time to the bettering of my mind²¹. My brother Antonio being thus in possession of my power, began to think himself the duke indeed. The opportunity I gave him of

米兰达说：“我觉得就像回想起一场梦似的。从前我不是有四五个女人伺候吗？”

普洛斯彼罗回答说：“有的，而且还不止四五个呢。可是这些事你怎么还记得起呢？你记得你怎么到这儿来的吗？”

“不记得了，父亲，”米兰达说，“别的我都记不得啦。”

“十二年以前，米兰达，”普洛斯彼罗接着说，“我是米兰的公爵，你是个郡主，也是我唯一的继承人。我有个弟弟，叫安东尼奥，我什么都信任他，因为我喜欢隐遁起来，关上门读书，所以我总是把国事都托付给你的叔叔，就是我那个不忠实的弟弟（他确实是不忠实的）。我把世俗的事情完全抛在一边不管，一味埋头读书，把我的时间全都用来修心养性。我的弟弟安东尼奥掌权以后，居然以为自己就是公爵了。我给他机会，让他在人民中间建立起威望，这下却在他的劣根性里引起了狂妄的野心，他竟想夺取我的公国。过不久，由于那不勒斯王（一个有势力的国王，也是我的敌人）的帮助，他达到了目的。”

“那时候他们怎么没有杀死咱们呢？”米兰达说。

“我的孩子，”她父亲回答说，“他们不

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making himself popular among my subjects awakened in his bad nature a proud ambition to deprive me of my dukedom: this he soon effected with the aid of the king of Naples²², a powerful prince, who was my enemy.”

“Wherefore,” said Miranda, “did they not that hour destroy us?”

“My child,” answered her father, “they durst²³ not, so dear was the love that my people bore me. Antonio carried us on board a ship, and when we were some leagues out at sea, he forced us into a small boat, without either tackle, sail, or mast: there he left us, as he thought, to perish. But a kind lord of my court, one Gonzalo, who loved me, had privately placed in the boat, water, provisions, apparel, and some books which I prize above my dukedom.”

“O my father,” said Miranda, “what a trouble must I have been to you then!”

“No, my love,” said Prospero, “you were a little cherub²⁴ that did preserve me. Your innocent smiles made me to bear up against my misfortunes. Our food lasted till we landed on this desert island, since when my chief delight has been in teaching you, Miranda, and well have you profited by my instructions.”

“Heaven thank you, my dear father,” said

敢，因为人民非常爱戴我。安东尼奥把咱们放到一只大船上。船在海里才走出几海里，他就逼着咱们坐上一条小船，上面既没有缆索、帆篷，也没有桅樯。他把咱们丢在那儿，以为这样一来咱们就活不成了。可是宫里有一个好心的大臣，叫贡柴罗，这个人很爱我，他偷偷在船里放了饮水、干粮、衣裳和一些对我来说是比公国还要宝贵的书。”

“啊，父亲！”米兰达说，“那时候我是您多么大一个累赘呀！”

“没有，宝贝，”普洛斯彼罗说，“你是个小天使，幸亏有你，我才活了下来。你那天真的笑容使我能忍受住一切不幸。咱们的干粮一直吃到这个荒岛上登了陆。从那时候起，我最大的快乐就是教育你，米兰达，你从我的教育里得到不少好处。”

“真感谢您啊，亲爱的父亲，”米兰达说，“现在请告诉我，您为什么要兴起这场风浪呢？”

“告诉你吧，”她父亲说，“这场风浪会把我的仇人那不勒斯王和我那狠心的弟弟冲到这个岛上来。”

说完这话，爱丽儿这个精灵刚好在他主人面前出现，来报告刮起风暴的经过，和他怎

Miranda. "Now pray tell me, sir, your reason for raising this sea-storm?"

“Know then,” said her father, “that by means of this storm, my enemies, the king of Naples, and my cruel brother, are cast ashore upon this island.”

Having so said, Prospero gently touched his daughter with his magic wand, and she fell fast asleep; for the spirit Ariel just then presented himself before his master, to give an account of the tempest, and how he had disposed of the ship's company²⁵, and though the spirits were always invisible to Miranda, Prospero did not choose she should hear him holding converse (as would seem to her) with the empty air.

“Well, my brave spirit,” said Prospero to Ariel, “how have you performed your task?”

Ariel gave a lively description of the storm, and of the terrors of the mariners; and how the king's son, Ferdinand, was the first who leaped into the sea; and his father thought he saw his dear son swallowed up by the waves and lost. "But he is safe," said Ariel, "in a corner of the isle, sitting with his arms folded, sadly lamenting the loss of the king, his father, whom he concludes drowned. Not a hair of his head is injured, and his princely garments, though drenched in the sea-waves, look fresher than

“我离开他们的时候，他们都在找胖迪南哪，”爱丽儿回答说，“他们并不抱很大的希望，以为眼睁睁看见他淹死了。船上的水手也一个没有少，尽管每个人都以为只有他自己得了救。他们虽然看不见那只船，可是它稳稳



