

【英汉对照全译本】

● 外国文学名著精粹文集 ●

Anderson's Fairy Tales

安徒生童话

[丹麦] 安徒生



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——安徒生童话

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译 序

初读《安徒生童话》，简直难以置信这是一篇针对孩子的“童话”，是的，它符合童话的一切特征：虚拟、夸张……但，它又蕴含着一般童话所没有的深意：对人生、爱情执著无悔的追求，坚强的毅力及牺牲精神，正是这一点，打动了成千上万读者的心，纪念这种高尚的情操，也纪念他们伟大的童话作家——安徒生。

安徒生在他开始写童话的时候，他在给一个朋友的信中写过这样的话：“我用我的一切感情和思想来写童话，但是同时我也没有忘记成年人。当我写一个讲给孩子们听的故事的时候，我永远记住他们的父亲和母亲也会在旁边听，因此我得给他们写一点，让他们想想。”这段话也说明了安徒生童话的特点：他的童话是“讲给孩子们听的”——不只是写给他们读，同时还要让在他们旁边的父母“想想”。也就是说，他写童话不仅是为了要教育孩子，而且为了要教育他们的父母——成年人。在给另一个朋友的信中，他说：“我现在爱艺术，是因为艺术负有一个崇高的使命。”写童话也是一种艺术，它“负有一个崇高的使命”——那就是教育人民。

安徒生的童话不是一般民间故事和传说的转述，以“有趣”和“惊险”的题材为主，偶尔夹杂一些劝善惩恶和类似因果报应一类的宗教教义。他的童话立足于现实生活，并且，在这现实的基础上充满了他对人类美好未来所作的想像和愿望。他热爱“人”，当然也热爱“人”的生活。

因为他热爱“人”，他就热情地颂扬“人”应具有的优良品质：勤

劳、勇敢、坚强的毅力、克服困难的决心，牺牲的精神……《野天鹅》中的艾丽莎、《拇指姑娘》中的拇指姑娘，以及本文的“海的女儿”，就是他在这方面所创造的典型，这都是他理想中的“人”的缩影。具有这些品质的“人”，一定能走向光明，创造出美好的生活。因为他热爱“人”，所以他才憎恨人间的黑暗和各种不合理现象：比如贪婪、愚蠢、虚荣、骄傲……对于这些现象，他总是毫无保留地给予批评对于统治阶级的愚蠢和挥霍，他总是无情地加以揭露和抨击。《皇帝的新装》、《豌豆上的公主》就是这样的作品。他把他们的丑态和荒唐暴露在读者面前，而他所用的语言又极其生动风趣。

童话是“讲给孩子们听的故事”，安徒生的童话紧密地与儿童的生活和心理结合起来。在《拇指姑娘》里对于拇指姑娘小巧玲珑体态的形容，都会让小读者觉得生动而逼真。而，成年人也不会认为这只是专为儿童们写的作品，他们对这样的作品也高度欣赏，因为安徒生使用的语言，是一种源自生活但经过提炼的语言，它更集中的表现出人民的智慧、生活气息和幽默感。如在他最早所写的一篇童话《打火匣》里，他用这样的句子来概括一个王后的形象：“她不仅只会坐四轮马车，而且还能做一些别的事情。”所谓“别的事情”就是要点小心眼儿，好不至于是一个完全愚蠢的人物。

他的童话创作可以分做三个时期。第一个时期的童话，也就是“讲给孩子们听的故事”，是在1835年到1845年这十年间写成的，也就是他在30岁到40岁之间写成的。一般小读者所爱读的故事，如《小意达的花儿》、《豌豆上的公主》、《皇帝的新装》、《拇指姑娘》、《夜莺》和《丑小鸭》等，就是这个时期的作品。这些作品想像丰富、故事生动、语言活泼、诗意浓厚，最能代表他的童话创作的艺术，也是他在童话创作中现实主义和浪漫主义相结合的典范。1845年以后他开始写一种“新的童话”。所谓“新”，其实倒似乎有些“旧”。他减少了故事中的浪漫主义成分，而用比较直截了当的手法描写现实的生活，如《卖火柴的小女孩》、《影子》和《母亲的故事》等，就是这类的作品。到了1852年，他干脆把他新的创作名为“故事”。《柳树下的梦》、《她是一个废物》、

《单身汉的睡帽》和《园丁和主人》等，就是这类作品的代表。它们更是对现实生活的直接描述，但它们又与一般的小说不同，因为它们仍然保持有某些童话的特色和幻想。总的说来，他这个时期的作品的调子是低沉的，忧郁的。

他的这种发展说明，他越深入地描写生活，他就越感到苦闷。重重的矛盾纷纷出现在他的笔下，他无法解决。他早期作品中所表现的那种乐观情绪，那种对于生活的美好愿望，对于真、善、美的追求，这时他自己也感觉到不过是一种“幻想”。

安徒生热情地盼望人民能过幸福的生活，一个光明正义的社会能在人间出现。他在现实的生活中既然找不出满足这个愿望的线索，那就只有求助于“上帝”了。所以“上帝”就在他的作品中成了一个经常出现的人物，一把解决问题的钥匙。当然，他的上帝不是教会中的上帝——这一点从他刻画的那些在人间宣传“上帝”和“福音”的牧师的形象就可以看得出来。他的上帝是“爱”和“正义”的化身。人间的矛盾、困难和不平，只要提到上帝那里他认为就可以得到解决。事实当然不是如此。《卖火柴的小女孩》中的那个小女孩，当有钱人在欢度除夕时，她却在大雪纷飞的街头冻得要死。这时安徒生让她亲爱的祖母到来，把她迎接到上帝那儿去，也欢度一个快乐的除夕。但事实证明，这个可爱的小姑娘到底还是在街头的墙脚边冻死了。安徒生本人也不能否认这个事实。

这是安徒生的苦恼。这种苦恼给他后半期的童话作品带来一种忧郁和消极的气氛。这是他的时代给他造成的局限性。排除了这一点，我们就可以从他的童话创造中吸取许多营养。他的作品中所表现的现实主义和民主主义精神，他的现实主义和浪漫主义相结合的创作方法，以及他生动活泼的语言和文风，在今天对我们说来，仍能起到有益的借鉴作用。

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A CHEERFUL TEMPER

FROM my father I received the best inheritance, namely a "good temper." "And who was my father?" That has nothing to do with the good temper; but I will say he was lively, good-looking round, and fat; he was both in appearance and character a complete contradiction to his profession. "And pray what was his profession and his standing in respectable society?" Well, perhaps, if in the beginning of a book these were written and printed, many, when they read it, would lay the book down and say, "It seems to me a very miserable title, I don't like things of this sort." And yet my father was not a skindresser nor an executioner; on the contrary, his employment placed him at the head of the grandest people of the town, and it was his place by right. He had to precede the bishop, and even the princes of the blood; he always went first, he was a hearse driver!

There, now, the truth is out. And I will own, that when people saw my father perched up in front of the omnibus of death, dressed in his long, wide, black cloak, and his blackedged, three-cornered hat on his head, and then glanced at his round, jocund face, round as the sun, they could not think much

好心情

我从父亲那里得到了最好的遗产，那就是一个“好心情”。“那么我的父亲是谁呢？”这 and 好心情没有关系；但我要说他很活跃，肥肥胖胖的，他的外表和内心与他的官职都很不相称。“他的官职又是什么，他在社会上的地位又是什么呢？”是啊，若是在一本书的开头，就把它写下印出来，那么许多人读到它，就很有理由把书搁在一边说，“我看着很不舒服，我不喜欢这类东西。”不过我的父亲不是一个鞣革的，也不是一个刽子手；正相反，他的职务总是使他位于城里最高贵的人前面，公正地说，这是他的位置。他理应在主教甚至王子们前面；他总是在前面——他是一个赶柩车的！

你看，我把真情说出来了！而且我可以这样说，当人们看见我的父亲高高地坐在死神的交通车上，穿着一件又长又宽的黑披风，头上戴着一顶有黑边的三角帽，还有他那一副像太阳一样的圆圆的笑脸，人们恐怕很难想到坟墓或悲哀了。那副面

of sorrow or the grave. That face said, "It is nothing, it will all end better than people think."

So I have inherited from him, not only my good temper, but a habit of going often to the churchyard, which is good, when done in a proper humor; and then also I take in the *Intelligencer*, just as he used to do.

I am not very young, I have neither wife nor children, nor a library, but, as I said, I read the *Intelligencer*, which is enough for me; it is to me a delightful paper, and so it was to my father. It is of great use, for it contains all that a man requires to know; the names of the preachers at the church, and the new books which are published; where houses, servants, clothes, and provisions may be obtained. And then what a number of subscriptions to charities, and what innocent verses! Persons seeking interviews and engagements, all so plainly and naturally stated. Certainly, a man who takes in the *Intelligencer* may live merrily and be buried contentedly, and by the end of his life will have such a capital stock of paper that he can lie on a soft bed of it, unless he prefers wood shavings for his resting-place.

孔说：“不要怕，那比人们所想象的要好得多。”

于是，我的好脾气是从他那儿继承的了。同样，我还从他那儿继承了常去教堂墓地的习惯。当然，如果一个人兴高采烈地去那种地方总是一件好事。哦，对了，我还订阅了《新闻报》，就像他曾经做过的一样。

我已经不很年轻。我没有妻子儿女，也没有图书，但是我说过，我读《新闻报》，对我来说这就够了；它对于我就像对于我父亲那样，是一份好看的报纸。它很有用处，因为它含有一個人需要知道的一切东西；教堂布道者的名字，刚出版的新书；哪里可以找到房子、仆人、衣服和食品。还有许多向善团体的捐赠，许多天真无邪的诗！有征婚的，有关于约会的通告，都写得简单自然。一个人读《新闻报》便可以快快乐乐地活着，心满意足地被埋掉，而且在生命终了的时候，还有许许多多的纸让他舒舒服服地躺在上面，如果他不愿意选择刨花作为安息之地的话。

The newspaper and the churchyard were always exciting objects to me. My walks to the latter were like bathing-places to my good humor. Every one can read the newspaper for himself, but come with me to the churchyard while the sun shines and the trees are green, and let us wander among the graves. Each of them is like a closed book, with the back uppermost, on which we can read the title of what the book contains, but nothing more. I had a great deal of information from my father, and I have noticed a great deal myself. I keep it in my diary, in which I write for my own use and pleasure a history of all who lie here, and a few more beside.

Now we are in the churchyard. Here, behind the white iron railings, once a rose-tree grew; it is gone now, but a little bit of evergreen, from a neighboring grave, stretches out its green tendrils, and makes some appearance; there rests a very unhappy man, and yet while he lived he might be said to occupy a very good position. He had enough to live upon, and something to spare; but owing to his refined tastes the least thing in the world annoyed him. If he went to a theatre of an evening, instead of enjoying himself he would be quite annoyed if the machinist had put too strong a light into one side of

报纸和墓地对我来说最使人兴奋是我的好心境的浴泉。谁都可以阅读报纸。不过请你一块儿跟我到墓地来吧。当阳光普照的时候，当树儿变绿了的时候，我们可以在坟墓之间走走。每座坟像一本封底朝上的、合着的书本，我们只能看到书名。它说明书的内容，但同时什么东西也没有说明。不过我从我的父亲和我自己知道了很多内容。我在日记里都把它记载了下来，这是我自己作为参考和消遣所写的一本书。所有的事情都写在里面，还有一些别的东西。

现在我们到了教堂墓地。这里，在刷白了的铁栅栏后面，那儿曾经有过一株玫瑰；现在不见了，可是邻坟是一小片长青树把它的碧绿卷须伸了过来，总算让它看起来还算得体一点儿；这儿躺着一个非常不幸的男人，不过，这个男人在世的时候生活得还是挺好的，像一般人说的，过着小康日子，甚至还有些节余，可是他对世界，也就是说对艺术太关注了。如果某一天晚上他在戏院里，消磨时光，假如灯光师把布景上月亮的半边照得透亮，或者，本应该挂在景色后部的

the moon, or if the representations of the sky hung over the scenes when they ought to have hung behind them; or if a palm-tree was introduced into a scene representing the Zoological Gardens of Berlin, or a cactus in a view of Tyrol, or a beech-tree in the north of Norway. As if these things were of any consequence! Why did he not leave them alone? Who would trouble themselves about such trifles? especially at a comedy, where every one is expected to be amused. Then sometimes the public applauded too much, or too little, to please him.

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"They are like wet wood," he would say, looking round to see what sort of people were present, "this evening; nothing fires them." Then he would vex and fret himself because they did not laugh at the right time, or because they laughed in the wrong places; and so he fretted and worried himself till at last the unhappy man fretted himself into the grave.

Here rests a happy man, that is to say, a man of high birth and position, which was very lucky for him, otherwise he would have been scarcely worth notice. It is beautiful to observe how wisely nature orders these things. He walked about in a coat embroidered all over, and in the drawing-

天空上方;或者,如果在柏林动物园的风景中画了一棵棕榈树,或者,提罗尔的风景里画了一棵仙人掌,或挪威的北部画了一棵山毛榉树,等等,他都会非常生气。这些又有什么关系!为什么他就不会置之不理呢?谁会为这些琐事而不安呢?这只是一出让大家娱乐的戏而已。观众有时大鼓一顿掌,有时只略微鼓几下,不能使她满意。

"这简直是湿柴火,"他说,于是他就向四周望,看看这些观众究竟是什么人。"今晚它一点儿也燃不起来,"他发现他们笑得不是时候,他们在不应当笑的地方却大笑了;这使得他心烦,坐立不安,最终这个不幸的人忧愁地躺在坟墓里。

这里躺着一个幸福的人,就是说,一个出身高贵又有地位的人,这对他真是一件幸事,要不然他就不会受人重视了。大自然如何巧妙地安排这些事情,这是很值得看看的。他走来走去总穿着一件全身绣花的上衣,在上流社会的起居室里

rooms of society looked just like one of those rich pearl embroidered bellpulls, which are only made for show; and behind them always hangs a good thick cord for use. This man also had a stout, useful substitute behind him, who did duty for him, and performed all his dirty work. And there are still, even now, these serviceable cords behind other embroidered bell-ropes. It is all so wisely arranged, that a man may well be in a good humor.

Here rests, - ah, it makes one feel mournful to think of him! - but here rests a man who, during sixty-seven years, was never remembered to have said a good thing; He lived only in the hope of having a good idea. At last he felt convinced, in his own mind, that he really had one, and was so delighted that he positively died of joy at the thought of having at last caught an idea. Nobody got anything by it; indeed, no one even heard what the good thing was. Now I can imagine that this same idea may prevent him from resting quietly in his grave; for suppose that to produce a good effect, it is necessary to bring out his new idea at breakfast, and that he can only make his appearance on earth at midnight, as ghosts are believed generally to do; why then this good idea would not suit the hour, and the

非常像一个镶珍珠的仅仅为了炫耀的门铃拉索。因为在门铃拉索后面总是一根很适用的好的、结实的绳子。这个男人身后有他那个好的、结实的替身，执行他那肮脏的工作。现在仍然在另一个装饰一新的门铃拉索后面起作用。一切都安排得那么周到齐全，使这个人很容易就能够维持他的好脾气。

这里安息着——是啊，想起他真是叫人悲痛！——这儿躺着一个男人，活了六十七岁，他从未说出一个好点子；他活着就是为了找到一个好点子，而且他真的找到了一个，他自己认为是这样；他于是因终于找到了一个好点子而高兴万分竟至死去。谁也没有从这个好点子上得到什么，——的确如此，甚至没有人听说这个好点子是什么。现在我可以想象，他为了这个好点在坟墓里不会有一刻的安宁。因为要产生好效果，这个新点子必须在吃早饭时说出来，而他只能在半夜里出现，大家相信鬼通常都是这样的；那么，这个好点子时间不对头，那人又只好把它重新带回坟墓里去——这一定是个苦恼的坟墓。

man would have to carry it down again with him into the grave- that must be a troubled grave.

The woman who lies here was so remarkably stingy, that during her life she would get up in the night and mew, that her neighbors might think she kept a cat. What a miser she was !

Here rests a young lady, of a good family, who would always make her voice heard in society, and when she sang "Mi manca la voce," it was the only true thing she ever said in her life.

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Here lies a maiden of another description. She was engaged to be married, but, her story is one of every-day life; we will leave her to rest in the grave.

Here rests a widow, who, with music in her tongue, carried gall in her heart. She used to go round among the families near, and search out their faults, upon which she preyed with all the envy and malice of her nature.

This is a family grave. The members of this family held so firmly together in their opinions, that they would believe in no other. If the newspapers, or even the whole world, said of a certain subject, "It is so-and-so;" and a little schoolboy declared he had learned quite differently, they would take his asser-

躺在这里的女人太吝啬了，她一生都夜里起来喵喵叫，她的邻居还以为她养了一只猫呢。她是一个怎么样的吝啬鬼啊！

这儿躺着一个出自名门的小姐，她在社交场合总是希望人们听到她的歌声。她唱：“我没有一个好声音，”这是她生命中一件惟一真实的事情。

这儿躺着一个另一类型的姑娘。她订婚了，——不过，她的故事是一个老故事；我们还是让她在坟墓里休息吧。

这里躺着一位寡妇，她的舌头上是音乐，心中却带着毒汁。她常在附近人家中转悠，寻找他们的过失，用她天性中的全部妒忌心和恶意猎取它们。

这是一个家庭墓地。这家人在意见上如此紧密一致，以至于不相信任何其他意见。如果报纸上，甚至全世界都说某件事情“是如此如此”；而一个小学生说他知道的完全不是那样，那么大家都把他的说法看作是惟一的真理，因为他是这

tion as the only true one, because he belonged to the family. And it is well known that if the yard-cock belonging to this family happened to crow at midnight, they would declare it was morning, although the watchman and all the clocks in the town were proclaiming the hour of twelve at night.

The great poet Goethe concludes his Faust with the words, "may be continued;" so might our wanderings in the churchyard be continued. I come here often, and if any of my friends, or those who are not my friends, are too much for me, I go out and choose a plot of ground in which to bury him or her. Then I bury them, as it were; there they lie, dead and powerless, till they come back new and better characters. Their lives and their deeds, looked at after my own fashion, I write down in my diary, as every one ought to do. Then, if any of our friends act absurdly, no one need to be vexed about it. Let them bury the offenders out of sight, and keep their good temper. They can also read the *Intelligencer*, which is a paper written by the people, with their hands guided.

When the time comes for the history of

家里的一分子。大家也都知道，如果这家里的一个公鸡在半夜啼叫，这家人就要说天快亮了，虽然守夜人和城里所有的钟都说明这是半夜十二点钟。

伟大的诗人歌德在他的《浮士德》的结尾说了这样的话：“可能会继续下去；”我们在墓地里的散步也会继续下去。我常常到这儿来，如果我的朋友或者非朋友中的任何一位使我无法忍受时，我就去那儿为他(或她)物色一块绿色草地来下葬。就这样，我已经把他们埋葬了。他们躺在那儿，没有生命，没有力量，再也不能伤害我了，直到有一天他们会再活过来，变得更好。我在日记里以我自己的观点写下他们的生活和他们的历史，每一个人都应该这么做。那么，如果我们的一些朋友做事荒唐。大家用不着为此苦恼。让他们把这些惹人生气的家伙埋葬掉，再也看不到他们，从而保持住自己的好心情。他们也可以读读《新闻报》，给这份报纸写文章的人，他们的手是有指导的。

若是有一天，我自己也将带着我

my life, to be bound by the grave, then they
will write upon it as my epitaph ——

"The man with a cheerful temper."

And this is my story.

生活的故事被埋进坟墓，那么，人
们要刻上这样的墓志铭——

“一个心情好的人。”

这便是我的故事。

A GREAT GRIEF

THIS story really consists of two parts. The first part might be left out, but it gives us a few particulars, and these are useful.

We were staying in the country at a gentleman's seat, where it happened that the master was absent for a few days. In the meantime, there arrived from the next town a lady; she had a pug dog with her, and came, she said, to dispose of shares in her tan-yard. She had her papers with her, and we advised her to put them in an envelope, and to write thereon the address of the proprietor of the estare, "General War-Commissary Knight," &c.

She listened to us attentively, seized the pen, paused, and begged us to repeat the direction slowly. We complied, and she wrote; but in the midst of the "General War-" she struck fast, sighed deeply, and said, "I am only a woman!" Her Puggie had seated itself on the ground while she wrote, and growled; for the dog had come with her for amusement and for the sake of its health; and then the bare floor ought not to be offered to a visitor. His outward appearance was characterized by a snub nose and a very fat back.

伤 心

这个故事实际上包括两部分。第一部分可以删掉，但是它告诉我们一些情况，它们是有用的。

我们待在乡下一位绅士的邸宅里，正好碰上主人出去几天。就在这时候，邻近镇上来了一位太太；她带着一只小哈巴狗，她说她是来处理她制革厂的股份的。她把文件也带来了，我们劝她把它们装进信封，上面写上业主的地址：“军需部总监爵士”，等等。

她认真听我们讲，同时拿起笔，停了一会儿，于是就要求我们把这意见又慢慢地念一次。我们同意了，于是她就写起来；但是当 she 写到“总监”的时候，她把笔停住了，长叹了一口气说：“我只是一个女人！”在她写字的时候，她的哈巴狗坐在地上，于是狗咆哮起来，因为它原是为了消遣和健康的目的才跟她来这儿的，况且一个来访者是不应该被搁在光秃秃的地板上的。这只狗的外表很有特点：长着一只