

歐美小說選

自修英文叢刊之一

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張友松譯註

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歐

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美 小 說 選

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序

像這樣一本集子，要給牠寫一篇序文，實在是沒有多話可說。從許多文學史上或評傳之類的書上抄下各個作者的生平及其作風等等，未免是無謂之至的勾當，尤其是現在這個英漢對照的集子上用不着譯註者來費這一番工夫。這種書的目的，主要的是使讀者增進英文的文字能力，與普通的小說選集稍有不同。所以這個對照的集子裏所收的各篇，雖則以文學的價值而論，篇篇都是無可置疑的上等作品。但這并非譯註者選譯時主要的標準；更大的

注意還是用在各篇的文字的長處方面。艱澀乏味的作品是沒有的，詞句不合文法的作品是沒有的。

本集所選共九篇，計英國一篇，美國兩篇，俄國三篇，法國一篇，德國一篇，瑞典一篇。這幾篇小說的作者在這幾國的文學史上，各自都佔着很重要的地位；而本集所選的幾篇作品，又是可以代表他們各自的風格的。譬如你讀了愛或他們倆，覺得滿意，你就儘可以說，我愛讀契訶夫的小說，或是說，我愛讀巴里的小說。如果你讀了秋或惹禍的心，覺得不喜歡，那你也儘可以說，我不喜歡斯特林堡，或是說，我不喜歡亞侖坡。

譯文因為是與英文對照，有些地方譯者寧肯稍稍犧牲詞句的流利，去遷就意義的恰合；間有一二例外，亦經特別註明，以免讀者所有誤會。註解偏重 idioms 和 Phrases，這一方面是使讀者瞭解得格外透澈同時還有一種更大的用意，便是要喚起讀者對於這些 idioms 與 Phrases 的特別注意，以免在別處遇着牠們的時候又生困難。並且自己用英文寫作時也好將牠們隨時用進去而不致用得牛頭不對馬面。爲了最後這一種原因，本書的註解中有些 idioms 與 Phrases 是極其平常的，因為極其平常的 idioms

與 Phrases 正是最宜注意，最宜隨時應用到自己的寫作中去的。讀者逢到註解中的 idioms 與 Phrases 時，務須細心研究牠們與其各自的上下文之間的關連，及其所屬的全句之結構。這樣，你才能確切地學得這些 idioms 與 Phrases 的用法。

書中的註解，前面有了一次，以後便不再見。所以讀者最好從第一篇讀起，順序地讀下去。好在全書都是不會使讀者氣悶的作品，大家正無須性急地從中腰或尾巴上讀起。

要說的話盡於此矣。

張友松

一九三〇，八，五。上海。

LOVE

Some Best Short Stories

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LOVE

BY

ANTON TCHEHOV

愛

LOVE

“THREE o'clock in the morning. The soft April night is looking in at my windows and caressingly winking at me with its stars. I can't sleep, I am so happy!

“My whole being from head to heels is bursting with a strange, incomprehensible feeling. I can't analyse it just now—I haven't the time, I'm too lazy, and there—*hang analysis!¹ Why, is a man likely to interpret his sensations when he is flying head foremost from a belfry; or has just learned that he has won two hundred thousand? Is he in a state to do it?”

This was ~~more or less~~ how I began my loveletter to Sasha, a girl of nineteen with whom I had fallen in love. I began it five times, and as often tore up the sheets, scratched out whole pages and copied it all over again. I spent as long over the letter as if it had been a novel I had to write to order. And it was not because I tried to make it longer, more elaborate, and more fervent, but because I wanted endlessly to prolong

1. hang 在這裏作咒罵的意思, 如 Hang it! (該死!) Hang

愛

早晨三點鐘。柔和的四月的良夜從我的窗戶裏往裏面望，牠那些星都很親熱地對我只是瞬眼。我不能成寐，我真快活呀！

“我周身從頭頂到腳跟都充滿了一種希奇的不可思議的感覺，好像要炸裂了。我現在也不能分析牠——我沒有這種時間，我也太懶了，並且咳——分析才無聊哩！你想！一個人從一個鐘塔上倒跟頭地墜落下來，或是剛聽說他自己中了二十萬的彩，這時候他還能說明他的情緒嗎？他還有心來分析嗎？”

這大致就是我給沙夏的情書用來起首的幾句話，她是一個十九歲的姑娘，我和她發生愛情了。我動筆把這封信開始寫了五次，却總一頁一頁地撕碎了，草草地又寫成許多頁，再從頭到尾地重抄一遍。我寫這信用的時間很長，就好像是寫的要拿去應徵的一篇小說一般。然而又不是因為我想把牠寫得長些，精心些，熱烈些，為的只是我要把這寫情書的時間無限地延長，一個人坐在寂靜的書房

you! 或 I'll be hanged if ——等，用法均相似。

the process of this writing, when one sits in the stillness of one's study and communes with one's own (ay) dreams while the spring night looks in at one's window. * *Between the lines*¹ I saw a beloved image, and it seemed to me that there were, sitting at the same table writing with me, spirits as naïvely happy, as foolish, and as blissfully smiling as I. I wrote continually looking at my hand, which still ached deliciously where hers had lately pressed it, and if I turned my eyes away I had a vision of the green trellis of the little gate. Through that trellis Sasha gazed at me after I had said good-bye to her. When I was saying good-bye to Sasha I was thinking of nothing and was simply admiring her figure as every decent man admires a pretty woman; when I saw through the trellis two big eyes, I suddenly, as though * *by inspiration*², knew that I was in love, that it was all settled between us, and fully decided already, that I had nothing left to do but to * *carry out*³ certain formalities.

It is a great delight also to seal up a love-letter, and, slowly putting on one's hat and coat, to go softly out of the house and to carry the treasure to the post. There are no stars in the sky now: * *in their place*⁴ there

1. between the lines, 字裏行間。

2. by inspiration, 受了靈感。

裏，作着自己的白日夢兀自出神，同時那春天的夜從窗戶裏向裏面望進來。字裏行間我總看見一個心愛的幻影，我還覺得好似有許多人，和我坐在同一個桌子前面寫信，也像我一般穉氣地快樂，一般的獸氣，一般幸福地微笑着。我寫的時候，眼睛不住地望着我的手，手上被她的手新近握過的地方，還有些甜蜜的隱痛；我若把眼睛轉開，却又生出那小小的門口的綠格子門的幻象了。那個格子門啊，我向沙夏告別之後，她便從那裏面凝神地望着我。當我向沙夏告別的時候，我心頭什麼事也沒有想，只是羨慕她的容貌，就和無論那個體面的男子羨慕一個美貌的女子一般；我從那格子門外看見裏面一雙大眼睛的時候，忽然好像受了神示一般，知道我自己原來在和她戀愛，知道我倆之間什麼都不成問題，業已完全地決定了，我除了辦理些照例的儀式而外，便什麼事也沒有了。

一個人把一封情書封好，慢慢地穿上外衣，戴上帽子，悄悄地走出屋子外面，把這個寶貝送到郵筒裏去，這也是一種非常快意的事情哩。現在天上已經沒有星了：代替牠們的有一道很長的白光在東方，那些骯髒的房屋屋頂

4. carry out, 實行。

5 in their place 代替牠們，此外如 in place of.....用法相同。

is a long whitish streak in the east, broken here and there by clouds above the roofs of the dingy houses; from that streak the whole sky is flooded with pale light. The town is asleep, but already the water-carts have come out, and somewhere in a far-away factory a whistle sounds to wake up the workpeople. Beside the postbox, slightly moist with dew, you are sure to see the clumsy figure of a house porter, wearing a bell-shaped sheepskin and carrying a stick. He is in a condition **akin to*¹ *cataplexy*: he is not asleep or awake, but something between.

If the boxes knew how often people **resort to*² them for the decision of their fate, they would not have such a humble air. I, anyway, almost kissed my post-box, and as I gazed at it I reflected that the post is the greatest of blessings.

I beg anyone who has ever been in love to remember how one usually hurries home after dropping the letter in the box, rapidly gets into bed and pulls up the quilt in the full conviction that as soon as one wakes up in the morning one will be overwhelmed with memories of the previous day and look with rapture at the window,

1. *akin to* 近於。

之上，有許多雲到處在這道白光中間間斷着；從這道白光裏放出許多灰白的光來，滿天都照遍了。全城還在睡着，但是那些水車却已經出來了，還有遠遠的一處地方有一個工廠裏發出一陣汽笛的聲音，叫工人們醒來。信箱上微微地被露沾溼了，牠的旁邊你一定可以看見一個守門的人那粗笨的形影，身上穿着一件鐘形的羊皮衣，手裏拿着一根棍子。他那種情形就像中風的人一般：他也不是睡着，也不是醒着，只能算是在這兩者之間。

倘使這些信箱，知道大家時常找牠們決定他們的命運，那也就不會顯出那種卑微的神氣了。我當時幾乎和我那信箱親吻，我凝神地望着牠，心裏便想，郵局是天地間最大的幸福了。

無論誰曾經戀愛過，我更要請他回想，一個人把信丟進了信箱之後，怎樣地急忙跑回家，趕快爬上牀，把檯被往上一拉，滿心地想着只待清早醒來，回想起前一天的事便要爲之神昏顛倒，狂喜地望着窗戶，望着陽光切心地從

2. resort to 求之於。

where the daylight will be eagerly * *making its way through*¹ the folds of the curtain.

Well, to facts.....Next morning at midday, Sasha's maid brought me the following answer: "I am delighted be sure to come to us to day please I shall expect you.² Your S."

Not a single comma. This lack of punctuation, and the misspelling of the word^o "delighted," the whole letter, and even the long, narrow envelope in which it was put filled my heart with tenderness. In the sprawling but diffident handwriting I recognised Sasha's walk, her way of raising her eyebrows when she laughed, the movement of her lips.....But the contents of the letter did not satisfy me.....In the first place, poetical letters are not answered in that way, and in the second, why should I go to Sasha's house to wait till * *it should occur to*³ her stout mamma, her brothers, and poor relations to leave us alone together? It would * *never enter their heads*,⁴ and nothing is more hateful than to have to restrain one's raptures simply because of the intrusion of some animate trumpery in the shape of a

-
1. **make its way through.....**, 由.....而進 (或出,或前進)。此外如 **Make my way through the Crowd to the platform** (由人羣中走到講台)。
 2. **I am delighted. Be sure to come to us today,**

那窗幃的摺疊裏攢進來。

好罷，再敘事實……第二天中午的時候，沙夏家裏的女僕送來了下面這麼一封回信：“我很高幸請你今天一定到我們這裏來吧我等着你。你的S。”

一個句讀也沒有。她這樣的不點句，和把『高興』寫作『高幸』，她這封信的全體，連那裝信的長而窄的信封，都使我心裏充滿溫柔可愛的感覺。我見了沙夏那不成行却又羞澀的字跡，便聯想到她的步態，和她笑的時候眉毛上聳的樣子，嘴唇轉動的神情…但是她這封信的內容却不曾使我滿意…第一層呢，抒情的信不應該是這樣回覆的，其次呢，我爲什麼到沙夏家裏去，老在那裏等，一直等到她那肥大的媽媽和她的兄弟以及那班窮親屬想到要避開我們，才讓我們倆單在一起呢？並且這是他們決不會想到的。一個人只爲了有一個半鬚的老婦或是一個小姑娘，這類討厭的東西拿許多問題來纏繞，在當中礙住，便不得不

please. I shall expect you.

3. It occurs to……, 某某想到。

4. never enter their heads = Never occur to them.

halfdeaf old woman or little girl pestering one with questions. I sent an answer by the maid asking Sasha to select some park or boulevard for a rendezvous. My suggestion was readily accepted. I had struck the right chord, * *as the saying is* ¹

Between four and five o'clock in the afternoon I made my way to the furthest and most overgrown part of the park. There was not a soul in the park, and the tryst might have taken place somewhere nearer in one of the avenues or arbours, but women don't like doing it * *by halves*² in romantic affairs, * *in for a penny, in for a pound*³ —if you are in for a tryst, let it be in the furthest and most impenetrable thicket, where one * *runs the risk of*⁴ stumbling upon some rough or drunken man. When I went up to Sasha she was standing with her back to me, and in that back I could read a devilish lot of mystery. It seemed as though that back and the nape of her neck, and the black spots on her dress were saying: Hush!.....The girl was wearing a simple cotton dress over which she had thrown a light cape. To add to the air of mysterious secrecy, her face was

1. as the saying is, 照俗語說。

2. by halves=imperfectly.

3. in for a penny, in for a pound=thing once begun

抑住自己的狂喜，世間的事還有更可恨的嗎？我於是便托這女僕帶了一個回信給沙夏，要她挑定一個公園或是散步場談談情話。我這個提議她馬上就答應了。說句俗話，“我這個調子奏對了。”

下午四五點鐘的時候，我往公園裏最僻靜和草木最盛的地點走過去。公園裏連一個人也沒有，我們的密談本可以在近一點的地點，隨便那一條甬道或是那一個亭子裏舉行，但是女人家對於講愛情的事體，總不願意作個畏畏葸葸；不作則已，要作便要作個痛快淋漓——你若是打算談情話，那就到那最僻靜最難到的樹叢裏去罷，那怕那種地方常有碰到暴客醉漢的危險。我走向沙夏身邊的時候，她把背向我站着，我從她這背上可以看得出無限的神秘的意味來，似乎是她這背和她的頸背以及她的衣服上那些黑花點都在說道：嘻！……她穿的是一件樸素的棉布衣，那上面加了一件薄坎肩。她的臉上蒙了一層白紗，更加顯出神秘不測的神氣。我因為不願意糟場這種妙處，便

must be concluded at all costs. 凡已開始的事，無論如何也要把牠作完。

4. run the risk of....., 冒.....的危險。

covered with a white veil. **Not to spoil the effect,*¹ I had to approach on tiptoe and speak in a half whisper.

From what I remember now, I was not so much the essential point of the rendezvous as a detail of it. Sasha was not so much absorbed in the interview itself as in its romantic mysteriousness, my kisses, the silence of the gloomy trees, my vows.....There was not a minute in which she forgot herself, was overcome, or let the mysterious expression drop from her face, and really if there had been any Ivan Sidoritch or Sidor Ivanitch in my place she would have felt just as happy. How is one to **make out*² in such circumstances whether one is loved or not? Whether the love is "the real thing" or not?

From the park I took Sasha home with me. The presence of the beloved woman in one's bachelor quarters affects one like wine and music. Usually one begins to speak of the future, and the confidence and self-reliance with which one does so is **beyond bounds.*³ You make plans and projects, talk fervently of the rank of general though you have not yet reached the rank of a lieutenant, and altogether you **fire off*⁴ such highflown nonsense that your listener must have a great deal of love and

1. not to spoil the effect, 爲了不要糟蹋那種好神氣。

2. make out, 弄清楚。

只好頂着脚尖走近去，低聲地說話。

據我現在所記得的，我當時並不見得是這番情話裏的主要分子，反而不如其中的一個項目。沙夏對於這種密談的本身並不十分醉心，她最醉心的是其中那種浪漫的神祕性，是我的親吻，是那陰沉的樹間的寂靜，和我的私誓……她沒有那一剎那忘却了她自己，入了狂醉的狀態，或是讓那神祕的表情離開她臉上；倘若有個伊凡·西多里支或是西多·伊凡尼支代替了我，她也就要覺得同樣地快樂了。在這般的情景之中，一個人怎麼能猜得着他究竟是否得到了愛呢？這種愛究竟是不是靠得住呢？

我從公園裏把沙夏帶回家來。一個獨身男子的住處有了他所愛的女人來到，其影響於他的情感，就像酒和音樂一般。他照例總是要談到他的將來，談的時候那種自信自恃的態度總是無限的。你說出許多前途的計劃，你還沒有得到中尉，便津津有味地談到將軍的品級，說了半天，你說的盡是大吹特吹的廢話，聽的人一定要對於你有很深的愛情，對於世事也不明白，才能相信你。但是男子們

3. beyond bounds = without limit.

4. fire off, 天花亂墜地說。

* *ignorance of life*¹ to assent to it. Fortunately for men, women in love are always blinded by their feelings and never know anything of life. Far from not assenting, they actually turn pale with holy awe, are full of reverence and * *hang greedily on*² the maniac's words. Sasha listened to me with attention, but I soon detected an absent-minded expression on her face. She did not understand me. The future of which I talked interested her only * *in its external aspect*,³ and I was wasting time in displaying my plans and projects before her. She was keenly interested in knowing which would be her room, what paper she would have in the room, why I had an upright piano instead of a grand piano, and so on. She examined carefully all the little things on my table, looked at the photographs, sniffed at the bottles, peeled the old stamps off the envelopes, saying she wanted them for something.

“Please collect old stamps for me!” she said, * *making a grave face*.⁴ “Please do.”

Then she found a nut in the window, noisily cracked it and ate it.

“Why don't you stick little labels on the backs of

1. *ignorance of life*, 對於人生的糊塗。

2. *hang on*=attend carefully to, 注意聽(或看)。

真是幸運哩，和人家戀愛的女人常是被情感所蒙蔽，而且對於世事也常是絲毫不懂的，她們不但決不會不信，還要當真地爲之變色，流露出詫異的神情，對於這癡人的話滿心地崇敬，津津有味地聽個不休。沙夏專心地聽着我說，但是我不久便察覺她臉上含着一種心不在焉的神氣。我說的話她沒有聽懂。我所談的前途，只有關於身體的事情這一方面引起了她的興趣，至於我把我的理想和計劃在她面前訴說，那簡直是空費時間了。她非常關心地要知道她將來佔那一個房間，她那房間用什麼紙裱糊，和我爲什麼置一座高鋼琴，而不要一座大的，諸如此類的問題，她仔細地把我桌上所有的小物件察看一遍，看一看那些像片，聞一聞那些瓶子，從那些信封上面把舊郵票揭下來，說是她要牠們有一點用處。

“請你收集舊郵票給我罷！”她臉上裝着認真的樣子，說道。“請你一定呀！”

隨後她又在窗戶上找着一顆栗子，使勁把牠咬開，咬得大聲地響，再把牠吃了。

“你爲什麼不在你的書背上貼上些小紙籤呢？”她在

3. in its external aspect, 在外表方面。

4. make a.....face, 作出.....的臉色。

your books ? ' she asked, taking a look at the bookcase.

"What for ?"

"Oh, so that each book should have its number..... And where am I to put my books? I've got books too, you know."

"What books have you got?" I asked.

Sasha raised her eyebrows, thought a moment, and said:

"All sorts."

And if it had entered my head to ask her what thoughts, what convictions, what aims she had, she would no doubt have raised her eyebrows, thought a minute, and have said in the same way: "All sorts."

Later I *saw Sasha home¹ and left her house regularly, officially engaged, and was so reckoned till our wedding. If the reader will allow me to judge merely from my personal experience, I maintain that to be engaged is very dreary, far *more so than* to be a husband or nothing at all. An engaged man is neither one thing nor the other, he has left one side of the river and not reached the other, he is not married and yet he can't be said to be a bachelor, but is in something not unlike the condition of the porter whom I have mentioned above.

1. to see.....home, 送.....回家。

書架上拿下一本書來，問道。

“幹什麼用？”

“啊，那麼一來就每本書都有號頭了……我的書又往那裏擱呢？我也有書哩，你要知道。”

“你有些什麼書呢？”我問道。

沙夏睜起眉頭，想了一會，說道——

“各種各樣的。”

假使我當時想起了問她有些什麼思想，有些什麼目的，她一定也是睜起她的眉頭，想一會，照樣地說道：“各種各樣的。”

後來我便送了沙夏回家去，常規地正式地定過了婚才離開家裏，從此一直到我們的婚期，我這種名義是始終得了認可的。讀者若容我單就我個人的經驗而論，我實在認為定了婚是非常無味的，比作一個丈夫或是根本沒有那麼一回事還要無味得多了。一個定了婚的人既不能算是這面的人，也不能算是那面的人，他已經離開了河的這一邊，却又沒有到河的對岸，他還是沒有結婚的，却又不能說是一個獨身漢，只能說是和我在前面說過的那個守門的人的情形有些相似罷了。

Every day as soon as I had a free moment I hastened to my fiancée. As I went I usually bore within me **a multitude of*¹ hopes, desires, intentions, suggestions, phrases. I always fancied that as soon as the maid opened the door I should, from feeling oppressed and stifled, plunge at once up to my neck into a sea of refreshing happiness. But it always **turned out*² otherwise in fact. Every time I went to see my fiancée I found all her family and other members of the household busy over the silly trousseau. (And by the way, they were hard at work sewing for two months and then they had less than a hundred roubles' worth of things.) There was a smell of irons, candle grease, and fumes. Bugles scrunched under one's feet. The two most important rooms were piled up with billows of linen, calico, and muslin, and from among the billows peeped out Sasha's little head with a thread between her teeth. All the sewing party welcomed me with cries of delight, but at once led me off into the dining-room where I could not hinder them nor see what only husbands are permitted to behold. In spite of my feelings, I had to sit in the dining-room and converse with Pimenovna, one of the poor relations. Sasha, looking worried and excited, kept running by me with a thimble,

1. a multitude of..... = many, many.....

每天我只待有一刻空閒的時間，便趕忙跑到我的未婚妻那裏去。我一路走着，心裏常是存着許多的希望，許多的熱情，許多的主意，許多的意見，和許多的詞藻。我常是想着只待她家裏的女僕把門打開，我便要因為感覺到情感的抑制和悶塞，馬上跳入一個新鮮愉快的海裏，一直浸得齊頸。然而事實上却常是得到相反的結果。無論那一次我去找我的未婚妻，總是看見她家裏全家的人以及許多別的親屬忙着預備那可笑的嫁裝。（我順便說及，他們很賣氣力地縫了兩個月的東西，臨了却還值不了一百盧布。）屋裏常有烙鐵，滑蠟，和煙的氣味，還有些玻璃珠子在脚下被踏破碎。那兩間最重要的房子裏堆滿了一捆一捆的麻布，棉布，和棉紗，沙夏那小小的頭便從那一捆一捆的布中間往外竊視，她的牙齒中間咬着一條沙線。縫衣的那些人都大聲歡呼地歡迎我，但是立刻又把我領着走開，領到餐室裏，我在那裏既不妨礙他們，也不能看見那些惟有作了丈夫才許看的東西。我雖則是滿腔的熱情，却不得不坐在那餐室裏，和她家的一個窮親屬皮門諾夫納談話。沙夏露着那急迫和興奮的神色，戴着一個抵針，

2. to turn out=to be found.

a skein of wool, or some other boring object.

"Wait, wait, I shan't be a minute," she would say when I raised imploring eyes to her. "Only fancy, that wretch Stepanida has spoilt the bodice of the barége dress!"

And after waiting in vain for this grace, I lost my temper, went out of the house and walked about the streets in the company¹ of the new eane I had bought. Or I would want to go for a walk or a drive with my fiancée, would go round and find her already standing in the hall with mother, dressed to go out and play with her parasol.

"Oh, we are going to the Arcade," she would say. "We have got to buy some more cashmiera and change the hat."

My outing is * *knocked on the head*.¹ I join the ladies and go with them to the Arcade. It is revoltingly dull to listen to women shopping, haggling and trying to * *outdo*² the sharp shopman. I felt ashamed when Sasha after turning over masses of material and knocking down the prices * *to a minimum*,³ I walked out of the shop without buying anything, or else told the shopman to * *cut*⁴ her some half rouble's worth.

1. knocked on the head, 遭當頭一棍。

2. outdo = surpass, 勝過, 贏過。

拿着一束絨布，或是些旁的討厭的東西，不住地在我身旁跑過。

“等着，等着，我立刻就來，”我睜眼乞求地望着她，她便這樣的說道。“你看糟糕不糟糕，斯提班尼達那個混蛋東西把那些薄紗的胸襟弄髒了。”

我受了這種苦楚，老等着特赦，但是終歸是白等了，於是我便生氣，走出這所房子，拿着我新買的那根手杖，在街上四處亂走。再不然我便要求我的未婚妻和我出去散散步，或是跑一趟車，我走了出來，却總是看見她業已和她的母親在堂屋裏站着，穿好了衣服預備出門，她手裏拿着她的洋傘在那裏玩弄。

“啊，我們要到拱廊市場去，”她便要說道。“我們要去再買點絲絨，並且還要換一換那一頂帽子。”

我那出遊的計劃便碰上這當頭一棒了。我只好陪着她們，和她們一同到拱廊市場去。這班女人們到店裏買東西，爭來爭去地想佔那店裏的人的便宜，真是令人聽了討厭得作嘔。沙夏把店中的材料一堆一堆地翻看一遍，把價錢駁到最低的數目，終歸還是什麼也不買便走出店外，再不然便對店裏的人說，要他再給她減少半盧布的價錢，我看了這種情形，真是覺得害羞哩。

3. to a minimum, 至最低數目。

4. cut, 削價, 減少。

When they came out of the shop, Sasha and her mamma, with scared and worried faces, would discuss at length having made a mistake, having bought the wrong thing, the flowers in the chintz being too dark, and so on.

Yes, it is a bore to be engaged! I'm glad it's over.

Now I am married. It is evening. I am sitting in my study reading. Behind me on the sofa Sasha is sitting munching something noisily. I want a glass of beer.

"Sasha, look for the corkscrew....." I say. "It's lying about somewhere."

Sasha leaps up, rummages in a disorderly way among two or three heaps of papers, drops the matches, and without finding the corkscrew, sits down in silence..... Five minutes pass—ten.....I begin to be fretted both by thirst and vexation.

"Sasha, do look for the corkscrew," I say.

Sasha leaps up again and rummages among the papers near me. Her munching and rustling of the papers affects me like the sound of sharpening knives against each other.....I get up and begin looking for the corkscrew myself. At last it is found and the beer is uncorked. Sasha remains by the table and begins telling me something * *at great length*.¹

1. at great length, 拖得很長。

沙夏和她的媽媽走出店外之後，臉上便要顯出那驚慌煩躁的神色，論長論短地說是剛才弄錯了，買錯東西了，那印花棉布上的花顏色太深了，諸如此類的話。

真是，定了婚才真討厭哩！我很高興現在業已過去了。

現在我結過婚了。這是晚上的時候。我正在我的書房裏坐着讀書。沙夏坐在我背後那蘇發椅上，嚼着什麼東西，嚼得大聲地響。我想喝一杯啤酒，便說道——

“沙夏，你找一找那啟瓶塞的螺螄鑽罷……不知道在什麼地方放着。”

沙夏便跳起來，胡翻亂找地在兩三堆紙裏搜尋一陣，把火柴都弄掉了，她沒有把那螺螄鑽找着，却又坐下不做聲……五分鐘過去了——十分……我終於因口渴和惱怒大感不快起來。

“沙夏，‘找’一找那螺螄鑽呀，我說道。”

沙夏便又跳起來，在我近旁的紙堆當中搜尋一陣。她那嚼東西的聲音，和她弄得那些紙發出來的沙沙的聲音，都使我聽了不快，好似聽見兩把刀互相磨擦的聲音一般……於是我便站起來，自己找那螺螄鑽。最後還是找到了，啤酒也打開了。沙夏却站在桌旁不走，刺刺不休地向我述一件什麼事情。

“You’d better read something, Sasha,” I say.

She takes up a book, sits down facing me and begins moving her lips.....I look at her little forehead, moving lips, and **sink into thought*¹

“She is getting on for twenty.....” I reflect. “If one takes a boy of the educated class and of that age and compares them, what a difference! The boy would have knowledge and convictions and some intelligence.”

But I forgive that difference just as the low forehead and moving lips are forgiven. I remember in my old **Lovelace days*² I have cast off women for a stain on their stockings, or for one foolish word, or for not cleaning their teeth, and now I forgive everything: the munching, the muddling about after the corkscrew, the slovenliness, the long **talking about nothing that matters*³ I forgive it all almost unconsciously, with no effort of will, as though Sasha’s mistakes were my mistakes, and many things which would have made me wince in old days move me to tenderness and even rapture. **The explanation of this forgiveness of everything lies in*⁴ my love for Sasha, but what is the explanation of the love itself. I really don’t know.

1. Sink into thought, 入於沉思。

2. lovelace days 年輕不羈的時期。

3. talking about nothing that matters, 無謂的談話。

“你還是讀點書好罷，沙夏，”我說道。

她拿起一本書，在我對面坐下，她那嘴唇便開始張動起來……我看了看她那小小的額部和她那張動的嘴唇便轉入沉思了。

“她快到二十歲了……”我暗自想道。“誰若是找一個受了教育的男孩，像她這般年齡的，拿來和她比，那相差多麼遠啊！那男孩一定是又有知識，又有信念，和相當智力的。”

但是我之原諒這種差別，正如那小小的額部和那張動的嘴唇之見諒於我一般。我還記得當初在我那放蕩的時期，曾經爲了女人們襪子上弄髒了一點，或是她們說了一句不好的話，或是她不把牙齒刷淨，便把她們拋棄，現在我無論什麼事都能原諒了：譬如嚼東西嚼得大聲地響，胡翻亂找地找那螺螄鑽，和那種不愛整潔的習慣，以及拿些不相干的事情說個不休；我通通都能原諒，差不多是不知不覺的，絲毫無須勉強。似乎沙夏的毛病便是我的毛病一般，有許多事在早年定要使我見了爲之退避的，現在反而能使我生出同情，甚至因而狂喜起來。這種凡事都能原諒的脾氣，只好拿了我對於沙夏的愛來解釋，但是這種愛的本身應該如何解釋，那我却當真不知道了。

4. the explanation of.....lies in..... = the reason of
.....is.....

AN INQUIRY

BY

ANTON TCHEHOV

詢 問

AN INQUIRY

It was midday. Voldyrev, a tall, thick-set country gentleman with a crooked head and prominent eyes, took off his overcoat, mopped his brow with his silk handkerchief, and somewhat diffidently went into the government office. There they were scratching away.....

“Where can I **make an inquiry*¹ here?” he said, addressing a porter who was bringing a trayful of glasses from the **furthest recesses*² of the office. “I have to make an inquiry here and to take a copy of a resolution of the Council.”

“That way, please! To that one sitting near the window!” said the porter, indicating with the tray the furthest window. Voldyrev coughed and went towards the window; there, at a green table spotted like typhus, was sitting a young man with his hair standing up in four tufts on his head with a long, pimply nose, and a long faded uniform. He was writing, thrusting his long nose into the papers. A fly was **walking about*³ near his

1. make an inquiry=inquire.

2. furthest recesses=innermost part. 最深之處。

詢 問

那是正午的時候。弗爾地列夫，一個身材高而肥大，剪短了頭髮，眼睛突出的鄉紳，脫了他的外套，用他的絲手巾擦一擦他額部，頗有點懦怯似地走進那政府機關的辦公處。那裏面，他們正在忙着寫東西……

“我想在這裏探聽一件事情應該找什麼地方呢？”他向一個拿着一盤玻璃杯從這機關的最深處出來的聽差問道。“我要在這裏探聽一件事情，並且要抄一份行政會的議決案去。”

“那邊去，請罷！找那位靠近窗戶坐着的！”那聽差拿盤子指着最遠的一個窗戶說。弗爾地列夫咳嗽一聲，便向那窗戶走過去；那裏，在一張起了疹子似的斑點的綠桌子後面，坐着一個年輕的人，頭髮分四股在他頭上豎立着，鼻子長而有瘡，身上的制服是早已褪色了的。他也在寫，將他那長鼻子伸到那些文件裏。有一隻蒼蠅在他的右鼻

3. walk about, 走動。(譯文中作“散步”，是特為保存這句話的諧趣。)

right nostril, and he was continually stretching out his lower lip and blowing under his nose, which ** gave his face an extremely care-worn expression.*¹

“May I ** make an inquiry about my case here ... of you?*² My name is Voldyrev, and, by the way, I have to take a copy of the resolution of the Council of the second of March.”

The clerk dipped his pen in the ink and ** looked to see if*³ he had got too much on it. Having satisfied himself that the pen would not make a blot, he began scribbling away. His lip was thrust out, but it was no longer necessary to blow: the fly had ** settled*⁴ on his ear.

“Can I make an inquiry here?” Voldyrev repeated a minute later; “my name is Voldyrev. I am a landowner.....”

“Ivan Alexeitch!” the clerk shouted into the air as though he had not observed Voldyrev, “will you tell the merchant Yalikov, when he comes, to sign the copy of the complaint ** lodged with*⁵ the police! I’ve told him a thousand times!”

“I have come ** in reference to*⁶ my lawsuit with the

-
1. give his face a.....expression 使他臉上現出.....的神情。
 2. make an inquiry of you, 向你詢問。
 3. look to see if.....看看是否.....

孔近旁散步，他便不斷地伸出他的下嘴唇，在鼻子下面吹，這樣一來，他的臉上就露出一種非常憔悴的神情了。

“我可以從您這裏探聽探聽我那件案子嗎……先生？我的名字叫作弗爾地列夫，還有呢，我想請您把三月二號行政會的議決案抄一份給我。”

這位辦事員將鋼筆濡一點墨水，看了一看是否濡得太多。他看清了不會弄大墨點子，便放了心，又往下寫。他的嘴唇還是向外伸出，但是無須再吹；那蒼蠅已經喬遷於他的耳朵上去了。

“我可以在這裏探聽一件事情嗎？”過了一會，弗爾地列夫重複問道；“我的名字叫作弗爾地列夫。我是一個地主。……”

“伊凡·亞力賽伊支！”這位辦事員向空中大聲喊着，好像沒有看見弗爾地列夫似的，“那商人雅里可夫來了的時候，你叫他把那份向警察所提出的訴狀簽簽字！我已經對他說過不知道多少次了！”

“我到這裏來，是爲了我和谷古林公主的繼承人那件

-
4. settled 落在，停於。（譯文中作“喬遷”，是特爲保存諧趣）
 5. lodge with 提出於。
 6. in reference to……，關於。

heirs of Princess Cugulin," muttered Voldyrev. "The case is well known. I earnestly beg you to *attend to¹ me."

Still *failing to² observe Voldyrev, the clerk caught the fly on his lip, looked at it attentively, and flung it away. The country gentleman coughed and *blew his nose³ loudly on his checked pocket handkerchief. But this was no use either. He was still unheard. The silence lasted for two minutes. Voldyrev took a rouble note from his pocket and laid it on an open book before the clerk. The clerk wrinkled up his forehead, drew the book towards him with an anxious air, and closed it.

"A little inquiry.....I want only to find out on what grounds the heirs of Princess Gugulin... ..May I trouble you?"

The clerk, *absorbed in⁴ his own thoughts, got up and, scratching his elbow, went to a cupboard for something. Returning a minute later to his table he became absorbed in the book again: another rouble note was lying upon it.

"I will trouble you for one minute only.....I have only to make an inquiry....."

1. attend = listen.

2. fail to, 沒有, 不。

官司，”弗爾地列夫喃喃地說。“這件案子是大家知道的。我懇切地請您聽一聽我說的話。”

這辦事員仍舊沒有看見弗爾地列夫，這時候他在他的嘴唇上捉着了那蒼蠅，仔細看了一下，又把她扔開了。那鄉紳咳嗽了一聲，用他那間格紋的手巾包着鼻子大聲地擤了擤鼻涕。但是這也沒有用處。他還是沒有人聽見。沉默便繼續了兩分鐘。弗爾地列夫從他口袋裏拿出一張盧布票子來，放在那辦事員面前的一本揭開的簿子上，那辦事員便綁起他的額部，以一種切望的精神將這本簿子向他自己身邊拖了過去，把牠閣起來。

“請問一樁小小的事體……我只要弄清楚谷古林公主的繼嗣人憑什麼根據……我可以打攪您嗎？”

那辦事員凝神想着他自己的心事，站起來。抓一抓腕部，走到一個櫥前取一件什麼東西。過了一會他回到他的桌子這邊來，又注意於那簿子：另一張盧布票子又在那上面放着了。

“我只要打攪您一會兒……我只要探聽一件事情……”

3. to blow one's nose, 擤鼻子。

4. absorbe in, 專注於。

The clerk did not hear, he had begun copying something.

Voldyrev frowned and looked hopelessly at the whole scribbling brotherhood.

"They write!" he thought, sighing. "They write, * *the devil take them* ¹ entirely!"

He walked away from the table and stopped in the middle of the room, his hands hanging hopelessly at his sides. The porter, passing again with glasses, probably noticed the helpless expression of his face, for he went close up to him and asked him in a low voice:

"Well? Have you inquired?"

"I've inquired, but he wouldn't speak to me."

"You give him three roubles," whispered the porter.

"I've given him two already."

"Give him another."

Voldyrev went back to the table and laid a green note on the open book.

The clerk drew the book towards him again and began turning over the leaves, and * *all at once*,² as though by chance, lifted his eyes to Voldyrev. His nose began to shine, turned red, and wrinkled up in a grin.

1. *the devil take them* 係咒罵語。

那辦事員沒有聽見，他已開始抄寫一件什麼東西，弗爾地列夫纔起眉頭來了，他失望地望着那全部忙着塗寫的弟兄們。

“他們只管寫！”他歎着氣這樣想，“他們只管寫，通通都着鬼迷了！”

他便從那桌子前面走開，在屋子的中間站住，兩手失望地在兩旁垂着。那聽差又拿着玻璃杯走過，他也許是注意了他臉上那種無可奈何的表情，因為他緊緊地走到他身邊，低聲地問道：

“喂？你問過了沒有？”

“我問過了，但是他不肯向我說話。”

“你給他三盧布，”那聽差細聲說。

“我已經給過他兩個了。”

“再給他一個罷。”

弗爾地列夫又回到那桌子那邊，把一張綠票子放在那開着的簿子上。

那辦事員又把這簿子拖到他前面。并且開始一頁一頁地揭開，後來忽然一下子，好像偶然似地，抬起眼睛來望着弗爾地列夫。他的鼻子發起光來，變了紅色，並且因強笑而起縐了。

2. all at once = quite suddenly.

“Ah.....what do you want?” he asked.

“I want to make an inquiry in reference to my case.....My name is Voldyrev.”

“* *With pleasure* ¹! The Gugulin case, isn't it? Very good. What is it then exactly?”

Voldyrev explained his business.

The clerk became as lively as though he were whirled round by a hurricane. He gave the necessary information, arranged for a copy to be made, gave the petitioner a chair, and **all in one instant*.² He even spoke about the weather and **asked after*³ the harvest. And when Voldyrev went away he accompanied him down the stairs, smiling affably and respectfully, and looking as though he were ready any minute **to fall on his face*⁴ before the gentleman. Voldyrev for some reason felt uncomfortable, and **in obedience to*⁵ some inward impulse he took a rouble out of his pocket and gave it to the clerk. And **the latter*⁶ kept bowing and smiling, and took the rouble like a conjurer, so that it seemed to flash through the air.

“Well, what people!” thought the country gentleman as he went out into the street, and he stopped and mopped his brow with his handkerchief.

1. with pleasure, 表示願意的客氣語。

2. all in one instant, 瞬間間通通作了。

3. asked after, 問到。

4. to fall on one's face, 拜伏地下。

“呵……你要幹什麼？”他問道。

“我要探聽探聽關於我那件案子的情形……我的名字叫作弗爾地列夫。”

“好極了！谷古林案，是不是？很好。那麼到底是怎麼會事呢？”

弗爾地列夫便把他的事情說明了一遍。

那辦事員活動起來了，好像被狂風吹着打轉一般。他把應有的消息說了出來，安排了一份議決案預備抄寫，並且還拿了一把椅子給這請求的人，這幾樣事情都是一下子就作好了。他甚至還談到天氣，探聽收成。後來弗爾地列夫走的時候，他還陪他下樓來，並且和靄而恭敬地微笑着，好像他隨時都可以在這紳士面前拜倒似的。弗爾地列夫不知爲了什麼，心裏覺得不安起來，他受着一種內心的衝動的驅使，從衣袋裏拿出一個盧布來，給了那辦事員。這人不斷地鞠躬和微笑，接着這盧布，像一個魔法師似地，因此這盧布好像在空中發出閃光來。

“唉，一些什麼人！”這鄉紳走出來到了街上的時候，心裏這樣想着，他站住了，拿手巾擦一擦他的額部。

5. in obedience to……, 因受……之驅使。

6. the latter, 英文中遇兩人或兩種事物同時論到時，則下文可以 the former 代前者，the latter 代後者。

THE CHRISTMAS TREE AND
THE WEDDING

BY

FEODORS M. DOSTOYEVSKY

聖誕樹與婚禮

THE CHRISTMAS TREE AND THE WEDDING

* *The other day*¹ I saw a wedding.....But no! I would rather tell you about a Christmas tree. The wedding was superb. I liked it immensely. But the other incident was still finer. I don't know why it is that the sight of the wedding reminded me of the Christmas tree. This is the way it happened:

Exactly five years ago, on New Year's Eve, I was invited to a children's ball by a man high up in the business world, who had his connections, his circle of acquaintances, and his intrigues. So it seemed as though the children's ball was merely * *a pretext for the parents* to² come together and discuss matters of interest to themselves, quite innocently and casually.

I was an outsider, and, as I had no special matters to air, I was able to spend the evening independently of the others. There was another gentleman present who like myself had just stumbled upon this affair of domestic

1. *the other day*, 那一天, 有一天。

聖誕樹與婚禮

那一天我看見了一個結婚禮……不！我還是告訴你關於一棵聖誕樹的事罷。那一次結婚禮是很闊綽的，我非常之歡喜牠。但是另外那件事却更加美妙。我不知道爲什麼一見了那次婚禮便記起那顆聖誕樹來了。事情的發生是這樣的：

恰恰在五年之前元旦的前夜，我被人邀到一個兒童歡聚會裏去，這個邀請我的人是在商業界裏是很有地位的，他有他自己的關聯人物，他有他自己的相識僑侶，他有他自己的計謀。因此，所謂兒童歡聚會者似乎無非是作父母的人們大家要裝作很自然而無意地集合攏來互談與他們自己有關的事務的一種藉口罷了。

我是一個局外人，沒有特別的事務可與他們發生關係，因此這一晚上我得以不與別人交際地度過。此外還有一位先生，也像我一樣，只是偶然碰到這家庭幸福的集會

2. a pretext for.....to....., 爲某人作某事的藉詞。

bliss. He was the first to attract my attention. His appearance was not that of a **man of birth or high family*.¹ He was tall, rather thin, very serious, and well dressed. Apparently he **had no heart for*² the family festivities. **The instant*³ he went off into a corner **by himself*⁴ the smile disappeared from his face, and his thick dark brows knitted into a frown. He knew no one except the host and showed every sign of **being bored to death*,⁵ though bravely sustaining the rôle of thorough enjoyment to the end. Later I learned that he was a provincial, had come to the capital on some important, brainracking business, had brought a letter of recommendation to our host, and our host had taken him under his protection, not at all **con amore*.⁶ It was merely **out of politeness*⁷ that he had invited him to the children's ball.

They did not play cards with him, they did not offer him cigars. No one entered into conversation with him. Possibly they **recognised the bird by its feathers*⁸ from a distance. Thus, my gentleman, not knowing what to do with his hands, was compelled to spend the evening

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1. a man of birth, 出身高貴之人; a man of high family, 門第高貴之人。
 2. have no heart for....., 沒有心情作某事。
 3. the instant... .., as soon as.....
 4. by oneself, 獨自一人。

中來的。這人第一個引起了我的注意。他的外表並不像是出身於高貴的門第的。高個兒，頗瘦，一本正經，穿得很好。顯然地他是無心於這種家庭歡聚的。當他一個人跑到屋隅去的時候，他臉上的笑容立刻就消失了，同時一副濃厚的黑眉也就顰蹙起來。他除了家主之外，誰也不認識，雖然自始至終毅然保持着十二分歡喜的樣子，可是在種種方面都表露出他是厭煩得要命。後來我知道他原是一個外省人，爲了某種重要的大費心機的事情到京城裏來的，來時帶了一封介紹信給我們那位主人，我們那位主人便接待了他，勉強置他於自己的保護之下，一點也不是由於心願的。他之請他參與兒童歡聚會，也無非因爲禮貌上不得不然罷了。

他們不和他賭牌，也不把雪茄烟遞給他，誰也不和他談話。或者他們遠遠地看見了毛色就把鳥兒認出來了。這樣一來，便害得我們這位紳士不知道把兩只手幹什麼才好，因此便只好將一搖鬍子消磨這一晚的工夫。他的鬍子

5. to be bored to death, 厭煩得要命。

6. con amore = zealously.

7. cut of politeness, 爲了客氣。

8. recognize the bird by its feathers, 此係譬喻的話，意即一見其外表，即知其品類。

stroking his whiskers. His whiskers were really fine, but he stroked them so assiduously that one got the feeling that the whiskers had come into the world first and afterwards the man * *in order to*¹ s'roke them.

There was another guest who interested me. But he was of quite a different order. He was a personage. They called him Julian Mastakovich. * *At first glance*² one could tell he was an honoured guest and stood in the same relation to the host as the host to the gentleman of the whiskers. The host and hostess said * *no end of*³ amiable things to him, were most attentive, wining him, hovering over him, bringing guests up to be introduced, but never leading him to any one else. I noticed tears glisten in our host's eyes when Julian Mastakovich remarked that he had rarely spent such a pleasant evening. Somehow I began to feel uncomfortable * *in this personage's presence*.⁴ So, after amusing myself with the children, five of whom, remarkably well-fed young persons, were our host's, I went into a little sitting-room, entirely unoccupied, and seated myself at the end that was a conservatory and took up almost half the room.

The children were charming. They absolutely

1. *in order to*....., 爲了.....。

2. *at first glance*, 只看一眼。

實在美得很，但是他那樣不斷地擡着，簡直使人覺得那些鬍子是先出了世，然後人才生出來去擡鬍子的。

另外還有一個客人，也引起了我的興趣。可是他的地位就大不相同了。他是一個名人。他們叫他裘琳·馬司塔高維支。你只要看他一眼，就可以知道他是一位尊客，他與主人之間的關係正和主人與那位鬍子先生之間的關係一樣。主人與主婦說個不斷的討歡喜的話，與眾不同的侍候，諂媚他，糾纏他，只有領別人去介紹給他，從不領他去見別人。當他說了一聲他很難得享受這樣有味的夜會的時候，我看出主人的眼閃耀着歡喜的淚珠了。但我在這位大人物面前，總覺得不大舒服起來。所以，與孩子們開了一會心之後，（其中有五個是我們那位主人的，都是營養得很好的小把戲），我便走進了一間無人在着的小起坐室，坐在這室裏末端作養花的溫室的地方，這地方幾乎佔去了室中一半的地位。

那些孩子們是可愛的。雖然有母親們與保姆們的督

3. no end of = a great deal of.

4. in —'s presence, 在某某面前。

refused to resemble their elders, notwithstanding the efforts of mothers and governesses. * *In a jiffy*¹ they had denuded the Christmas tree down to the very last sweet and had already succeeded in breaking half of their playthings before they even found out which belonged to whom.

One of them was a particularly handsome little lad, darkeyed, curly-haired, who stubbornly persisted in aiming at me with his wooden gun. But the child that attracted the greatest attention was his sister, a girl of about eleven, lovely as a Cupid. She was quiet and thoughtful, with large, full, dreamy eyes. The children had somehow offended her, and she left them and walked into the same room that I had withdrawn into. There she seated herself with her doll in a corner.

"Her father is an immensely wealthy business man," the guests informed each other in tones of awe. "Three hundred thousand rubles * *set aside*² for her dowry already."

As I turned to look at the group from which I heard this news item issuing, my glance met Julian Mastakovich's. He stood listening to the insipid chatter in an attitude of concentrated attention, with his hands behind his back and his head inclined to one side.

1. in a jiffy=in an instant.

率，他們還是不肯學他們長輩們的樣。在一眨眼間，他們就已把聖誕樹上最後一包糖果都拉了下來，而且在他們還不知道那件東西屬於誰的時候，早已把玩具破一半了。

其中有一個特別漂亮的小男孩，黑烏烏的眼睛，鬆鬆的頭髮，堅持地要把他的木槍對我描準。但是最引人注意的還是他的姊姊，她是個十一歲上下的姑娘，像一個裘彼得（愛神）一樣地可愛。她是嫻靜而愛想事的，生着一對圓滿的，夢態的大眼睛。別的孩子們大概有什麼事得罪了她，因此她便撇下了他們，走進我剛才退入的那個房裏。她陪着她的小偶人在一個角落裏坐下了。

“她的父親是一個非常有錢的商人，”客人們帶着敬畏的語氣互相告訴着。“已經有三十萬盧布存在一邊預備做她的嫁妝費哩。”

當我轉過頭去看這一羣報告這新聞的客人的時候，我的視線正與裘琳·馬司塔高維支的相碰。他站在那裏聽着這無聊的閒談，露出一種很留心的神態，他的手放在背後，頭側在一邊。

2. set aside, 單獨存起。

All the while I ** was quite lost in*¹ admiration of the shrewdness our host displayed in the dispensing of the gifts. The little maid of the many-rubled dowry received the handsomest doll, and the rest of the gifts were graded in value according to the diminishing scale of the parents' stations in life. The last child, a tiny chap of ten thin, red-haired, freckled, ** came into possession of*² a small book of nature stories without illustration or even head and tail pieces. He was the governess's child. She was a poor widow, and her little boy, clad in a sorry-looking little nankeen jacket, looked thoroughly crushed and intimidated. He took the book of nature stories and circled slowly about the children's toys. He ** would have given anything to*³ play with them. But he did not dare to. You could tell he already knew his place.

I like to observe children. It is fascinating to watch the individuality in them struggling for self-assertion. I could see that the other children's things had tremendous charm for the red-haired boy, especially a toy theatre, in which he was so anxious to ** take a part*⁴ that he resolved to fawn upon the other children. He smiled and began to play with them. His one and only

1. to be lost in..... = to be absorbed in.....

2. come into possession of = get.

3. would have given anything to....., 只求....., 寧肯

同時我因為看見我們的主人在分配贈品給那些兒童的時候所表現的那種乖巧，不禁因歎服而神往了。那位有許多盧布作奩資的小姑娘得到了一個最美麗的小偶人，其餘的贈品則按照各人父母在社會上的地位之高低而遞降其價值。末了的一個孩子是一個十歲的小男孩，瘦弱，紅頭髮，有雀斑，他只得到了一冊自然故事的小書，什麼插圖都沒有，甚至連首尾的圖畫也沒有的。他是這家裏的保姆的兒子。而她是一個窮苦的寡婦，她的孩子穿着一件倒靛的樣子的紫花布小背心，顯得十分地受了摧殘和嚇虛了心的神氣。他接着那本自然故事的小書，只在別的孩子們的玩具周圍慢慢地繞圈子。他是寧肯放棄一切以求與他們一同玩耍的。但他不敢。你可以看得出他已經瞭然於他的地位了。

我是歡喜觀察兒童的。看着他們各自的個性為堅持各自的意見而力爭，確是一種令人神往的事。我看出別的孩子們的玩物對於紅髮小孩具有一種絕大的吸引力，尤其是那一座小戲院，他異常急切地想攙進去玩，因此便決心拍起別的孩子們的馬屁來了。他微笑着開始與他們玩起來。他把僅有的一只蘋果送給了一個袋裏已經塞滿了

犧牲一切。此外如 *would have given one's life to.....*
would have given all the world to.....

4. take a part, 參加。

apple he handed over to a puffy urchin whose pockets were already crammed with sweets, and he even carried another younger pickaback—all simply that he might be allowed to stay with the theatre.

But in a few moments an impudent young person **fell on*¹ him and gave him a pummelling. He did not dare even to cry. The governess came and told him to leave off interfering with the other children's games, and he crept away to the same room the little girl and I were in. She let him sit down beside her, and the two **set themselves busily to*² dressing the expensive doll.

Almost half an hour passed, and I was nearly dozing off, as I sat there in the conservatory half listening to the chatter of the red-haired boy and the dowered beauty, when Ju'ian Mastakovich entered suddenly. He had slipped out of the drawing-room **under cover of*³ a noisy scene among the children. From my secluded corner it had not escaped my notice that a few moments before he had been eagerly conversing with the rich girl's father, to whom he had only just been introduced.

He stood still for a while reflecting and mumbling to himself, as if counting something on his fingers.

1. **fall on**....., 向.....攻撃。

2. **set oneself to**....., 從事於.....。

糖果的胖子頑童，甚至於容許另外一個小孩騎在自己的背上——如此種種，無非爲了使別人允許他站在那小戲院旁邊罷了。

但是不到幾分鐘，便有一個莽撞的孩子向他進攻，給了他一頓拳頭。他哭也不敢哭。那保姆便跑過來叮囑他不要打攪了別的孩子們的遊戲，他就慢吞吞地走開了，走到那小女孩和我同在着的房裏。她讓他坐在她的身旁，兩個人便忙着把那個價錢很貴的偶人裝扮起來了。

差不多過了半個鐘頭，我坐在那養花溫室裏一面含糊地聽着紅髮小孩與奩資豐盛的小美人喋喋絮聒，幾乎要打瞌睡了，這時候裘琳·馬司塔高維支突然走進來。他是乘着孩子們在熱鬧喧嚷的當兒，從會客室裏溜出來的。從我的隱僻的角隅裏，他的一舉一動都逃不了我的眼鋒：我看見他在幾分鐘以前在那裏與那闊女孩的父親慇懃地談話，他們兩人是剛剛被介紹攏來的哩。

他靜靜地站了一會，思索着，喃喃自語，好像在掄着指頭計算什麼似的。

3. under cover of.....。乘着.....的機會。

“Three hundred—three hundred—eleven—twelve—thirteen—sixteen—in five years! Let’s say four per cent—five times twelve—sixty, and on these sixty—. Let us assume that in five years it will amount to—well, four hundred, Hm—hm! But the shrewd old fox isn’t likely to be satisfied with four per cent. He gets eight or even ten, perhaps. Let’s suppose five hundred, five hundred thousand, at least, that’s sure. Anything above that for * *pocket money*¹—hm—”

He blew his nose and was about to leave the room when he spied the girl and stood still. I, behind the plants, * *escaped his notice*.² He seemed to me to be quivering with excitement. It must have been his calculations that upset him so. He rubbed his hands and danced from place to place, and kept getting more and more excited. Finally, however, he conquered his emotions and came to a standstill. He cast a determined look at the future bride and wanted to move toward her, but glanced about first. Then, as if with a guilty conscience, he stepped over to the child * *on tip-toe*,³ smiling, and bent down and kissed her head.

His coming was so unexpected that she uttered a shriek of alarm.

1. pocket money, 零用錢。

2. escape one's notice, 避去了某人的注意。

“三十萬——三十萬——十一歲——十二歲——十三歲——十六歲——五年之後！姑且說是四分息——五乘十二——六十，這六十又——姑且假定過五年之後總數要到——呵，四十萬。嚇——嚇！但是那精明的老狐狸不見得就只肯拿四分利息罷。他要拿八分甚至十分也說不定。讓我們假定是五十，五十萬，至少，這是有把握的。再有超過這個以上就作零用錢——嚇……”

他擤了一下鼻子，正要離開那個房間的時候，却發現了那個女孩，於是他便靜靜地站住了，我躲在那些花木後面，幸免了他的注意。我覺得他似乎因為興奮而顫抖了。這一定是剛才那個計算把他顛倒得如此。他揉搓他的雙手，從這裏跳到那裏，越來越興奮了。然而他後來終於克制了他的情感，重又立定。他向這未來的新娘投了一下堅決的眼色，想要走近她身邊去，但是先向周圍張望了一下。於是，好像帶着一種罪惡的自覺心似的，頂着脚尖一步一步地走到她的身邊，軒開笑臉，俯下身來，吻她的頭上。

他的惠臨是大大地出她意外的，因此她發了一聲驚駭的急叫。

3. on tip-toe, 頂着脚尖。

“What are you doing here, dear child?” he whispered, looking around and pinching her cheek.

“We’re playing.”

“What, with him?” said Julian Mastakovich with a look askance at the governess’s child. “You should go into the drawing-room, my lad,” he said to him.

The boy remained silent and looked up at the man with wide-open eyes. Julian Mastakovich glanced round again cautiously and bent down over the girl.

“What have you got, a doll, my dear?”

“Yes, sir.” The child quailed a little, and her brow wrinkled.

“A doll? And do you know, my dear, what dolls are made of?”

“No, sir,” she said weakly, and lowered her head

“Out of rags, my dear. You, boy, you go back to the drawing-room, to the children,” said Julian Mastakovich, looking at the boy sternly.

The two children frowned. They ** caught hold of*¹ each other and would not part.

“And do you know why they gave you the doll?” asked Julian Mastakovich, ** dropping his voice*² lower and lower.

1. catch hold of, 握住, 揪住。

“你在這兒幹什麼？親愛的孩子？”他低聲地說，一面
向近旁張望了一下，擰了擰她的面頰。

“我們在這裏玩。”

“什麼，同他？”裘琳·馬司塔高維支一面說，一面斜着
眼睛把保姆的孩子望了一眼。“你應當到會客室裏去，小
把戲。”他對他說。

那男孩一聲不響，眼睛張得大大地仰看着這位先生。
裘琳·馬司塔高維支又小心看了周圍一下，向那女兒彎下
身來。

“你得到了什麼，一個偶人兒嗎，乖乖？”

“是的，先生。”那女孩退縮了一下，眉頭皺起來。

“一個偶人兒？那末你知道嗎，乖乖，偶人兒是用什麼
做成的？”

“不知道，先生。”她柔弱地回答，頭兒低了。

“用破布做出來的，乖乖。你，孩子，你回到會客室裏
去，到那些小孩那裏去。”裘琳·馬司塔高維支嚴厲地望着
那男孩子說。

兩個小孩都皺眉了。他們互相揪住，不肯分散。

“那麼你知道他們爲什麼給你這個偶人嗎？”裘琳·馬
司塔高維支問，聲氣說得低而又低了。

2. drop one's voice, 低下其聲音。

“No.”

“Because you were a good, very, good little girl the whole week.”

Saying which, Julian Mastakovich was seized with a paroxysm of agitation. He looked round and said in a tone faint, almost inaudible with excitement and impatience:

“If I come to visit your parents will you love me, my dear?”

He tried to kiss the sweet little creature, but the red-haired boy saw that she was * *on the verge of*¹ tears, and he caught her hand and sobbed out loud in sympathy. That enraged the man.

“Go away! Go away! Go back to the other room, to your playmates.”

“I don’t want him to. I don’t want him to! You go away!” cried the girl. “Let him alone! Let him alone!” She was almost weeping.

There was a sound of footsteps in the doorway. Julian Mastakovich started and straightened up his respectable body. The red-haired boy was even more alarmed. He let go the girl’s hand, sidled along the wall, and escaped through the drawing-room into the dining-room.

1. on the verge of, 幾幾乎。

“不知道。”

“因為你是個好的，極好的小姑娘，在這整個禮拜當中。”

說了這句話，裘琳·馬司塔高維支被一陣興奮的激發所支配了。他看了看四周，隨後用一種低微的聲音說話，那聲音因為興奮和迫切，幾乎聽不出什麼來了。

“假使我來拜訪你的父母，你會愛我嗎？”

他打算親吻那可愛的小姑娘，但是紅髮男孩看見她快要哭了，他就握住她的手，出於同情地大聲哭起來。這便激起那位先生的怒火了。

“滾開！滾開！回到別個屋裏去，到你那些耍伴那邊去。”

“我不要他去。我不要他去！你滾開！”姑娘喊着說。
“不要管他！讓他在這裏！”她幾乎哭起來了。

有一陣腳步聲從門口響過來了。裘琳·馬司塔高維支吃了一驚，連忙把他那貴體挺直起來了。紅髮孩子更加驚慌。他放下了小姑娘的手，沿着牆腳側行，穿過客廳，一直逃進了餐室裏。

Not to attract attention, Julian Mastakovich also * *made for*¹ the dining-room. He was red as a lobster. The sight of himself in a mirror seemed to embarrass him. Presumably he was annoyed at his own ardour and impatience. Without due respect to his importance and dignity, his calculations had lured and pricked him to the greedy eagerness of a boy, who * *makes straight for*² his object—though this was not as yet an object; it only would be so in five years' time. I followed the worthy man into the dining-room, where I witnessed a remarkable play.

Julian Mastakovich, all flushed with vexation, venom in his look, began to threaten the red-haired boy. The red-haired boy retreated farther and farther until there was no place left for him to retreat to, and he did not know where to turn in his fright.

“Get out of here! What are you doing here? Get out, I say, you good-for-nothing! Stealing fruit, are you? Oh, so, stealing fruit! Get out, you freckle face, go to your likes!”

The frightened child, as a last desperate resort, crawled quickly under the table. His persecutor completely infuriated, pulled out his large linen hand-

I. *make for*....., 向.....走。

裘琳·馬司塔高維支爲了要避免人家的注意，也就向着餐室走去。臉上紅得像一只龍蝦一樣。他看見一只鏡子裏照出的自己的影象，似乎覺得難爲情了。他大約因自己的熱中與急迫而羞惱了。他不曾顧到自己的高貴與尊嚴，他的計算引誘着他，驅策着他發生了一種小孩子似的貪慾，只顧向着目的物進行——雖然那時候這還不成其爲目的物；要過五年之後才得算數哩。我跟在這貴人後面走進了餐室，在那裏目視了一齣稀奇的把戲。

裘琳·馬司塔高維支滿面因惱恨漲得緋紅！臉上露着惡意，開始向那紅髮孩子威嚇。紅髮孩子一步退一步地直退到無可再退，驚懼中簡直不知道向何處逃走。

“離開這裏！你在這兒做什麼？出去，我叫你，你這無用的東西！你想偷果子，是不是？啊，原來是，偷果子！滾出去，你這雀斑臉，滾到你們下流東西一起去！”

可憐這個吃驚的孩子，不得不採取最後一着，急急地爬進桌子底下去。那位迫害者暴怒到了極點，他抽出了一

2. make (straight) for, 見上註。

kerchief and used it as a lash to drive the boy out of his position.

Here I must remark that Julian Mastakovich was a somewhat corpulent man, heavy, well-fed, puffy-cheeked, with a paunch and ankles as round as nuts. He perspired and puffed and panted. So strong was his dislike (or was it jealousy?) of the child that he actually began to carry on like a madman.

I laughed heartily. Julian Mastakovich turned. He was utterly confused and for a moment, apparently, quite ** oblivious of*¹ his immense importance. At that moment our host appeared in the doorway opposite. The boy crawled out from under the table and wiped his knees and elbows. Julian Mastakovich hastened to carry his handkerchief, which he had been dangling by the corner to his nose. Our host looked at the three of us rather suspiciously. But, like a man who ** knows the world*² and can readily adjust himself, he ** seized upon the opportunity*³ to lay hold of his very valuable guest and get what he wanted out of him.

"Here's the boy I was talking to you about," he said, indicating the red-haired child. "I ** took the*

1. to be oblivious of, 忘了。

2. know the world, 深知世故。

方大麻紗手帕，拿當一條鞭子要把這孩子從那地方逐去。

這裏我要提起一聲：裘琳·馬司塔高維支是一個胖傢伙，身軀沉重，營養得很好，雙頰豐肥，肚腹與腳踝像胡桃一樣滴溜圓。這時候他流着汗，鼓着頸，喘着氣。他對那個孩子的厭惡（或者也許是嫉妬罷？）是那麼厲害，以致他簡直像個瘋子似地繼續下去。

我徹心地大笑了。裘琳·馬司塔高維支便回轉頭來。他全然不知所措了，一時顯然他忘了自己偉大的身份了。在這當兒我們的主人在對面門口露面了。那個孩子從桌子底下爬出來，拭了拭他的膝蓋與肘部。裘琳·馬司塔高維支急忙把剛才捏着一角在手裏下垂着的帕兒舉起來揩鼻子。我們的主人很懷疑地看着我們三個人。但是他正如一個老於世故，善於見機處事的人一般，乘這機會，便籠住了他的貴客，以求達到他所希望他替他做的事情。

“這個孩子就是我剛才向你說起過的，”他說着，一面

3. seize upon the opportunity = take the opportunity, 逞機會。

*liberty of*¹ presuming on your goodness in his behalf.”

“Oh,” replied Julian Mastakovich, still not quite
* *master of himself*.²

“He’s my governess’s son,” our host continued in a beseeching tone. “She’s a poor creature, the widow of an honest official. That’s why, if it were possible for you—”

“Impossible, impossible!” Julian Mastakovich cried hastily. “You must excuse me, Philip Alexeyevich, I really cannot. I’ve made inquiries. There are no vacancies, and there is a waiting list of ten who have a greater right—I’m sorry.”

“Too bad,” said our host. “He’s a quiet, unobtrusive child.”

“A very naughty little rascal, I should say,” said Julian Mastakovich, wryly. “Go away, boy. Why are you here still? Be off with you to the other children.”

Unable to control himself, he gave me a sidelong glance. Nor could I control myself. I laughed *straight in his face*. He turned away and asked our host, in tones quite audible to me, who that odd young fellow was. They whispered to each other and left the room, disregarding me.

1. take the liberty of, 此係客氣話,意即“大胆地……”。

指着紅髮孩子。”我敢恃着你的仁慈，替他向你懇託。

“喔，”裘琳·馬司塔高維支回答，他依然有些神智不清。

“他是我家的保姆的兒子，”我們的主人帶着懇求的聲調，繼續着說。“她是個可憐蟲，是一個忠厚小官的寡婦。爲了這個緣故，假使你不費力的話——”

“辦不到，辦不到！”裘琳·馬司塔高維支，氣急地回答。“你得原諒我，非立普·阿立克西維支，我實在不能夠。我已經查問過。並沒有空缺，況且還有十個比他更有權利進來的人等候着——我真是抱歉。”

“可惜，”他們的主人說。“他倒是個老實的不莽撞的孩子哩。”

“是個非常頑皮的小雜種，依我看來，”裘琳·馬司塔高維支牽強地說。“滾開，小把戲，爲什麼仍舊在這裏？快到那些孩子們那邊去。”

他無法自制地向我斜瞥了一眼。我也禁制不住。直對着面向他大笑。他掉轉頭去詢問我們的主人，這個古怪的小夥子是誰。那聲音使我很可以聽得清楚。他們互相耳語了幾句，不理會我便走出這房間去了。

2. master of oneself, 神志清楚；清醒。

∩ * *shook with laughter*.¹ Then I, too, went to the drawingroom. There the great man, already surrounded by the fathers and mothers and the host and the hostess, had begun to talk eagerly with a lady to whom he had just been introduced. The lady held the rich little girl's hand. Julian Mastakovich * *went into fulsome praise of*² her. He waxed ecstatic over the dear child's beauty, her talents, her grace, her excellent breeding, plainly * *laying himself out*³ to flatter the mother, who listened scarcely able to restrain tears of joy, while the father showed his delight by a gratified smile.

The joy was contagious. Everybody shared in it. Even the children were obliged to stop playing so as not to disturb the conversation. The atmosphere was surcharged with awe. I heard the mother of the important little girl, touched to her profoundest depths ask Julian Mastakovich in the choicest language of courtesy, whether he would honour them by coming to see them. I heard Julian Mastakovich accept the invitation with unfeigned enthusiasm. Then the guests scattered decorously to different parts of the room, and I heard them, with veneration in their tones, extol the business man, the

1. shake with laughter, 笑不可仰。

2. go into praise of.....=praise.....

我笑了個前仰後合。隨後，我也回到會客室裏。這位大人物早已被那些父親們，母親們，以及主人主婦團團圍住了，他正開始與一位剛才介紹給他的夫人談話。這位夫人携着那個有錢的小姑娘的小手。裘琳·馬司塔高維支絮絮叨叨地稱讚她。天花亂墜地說這可愛的小孩的美麗，誇獎她的才能，她的雅秀，她的高尚的態度，總之他是在盡他渾身的氣力以諂媚她的母親。這女人聽得幾乎忍不住歡喜的淚，同時那父親也高興得眯眯地笑。

這快樂是有傳染性的。每個人都來參加了。甚至於孩子們也不得不停止遊戲，以免擾亂了大人們的談話。當時的空氣充滿了敬畏。那位有錢姑娘的母親連心中的最深處都感動了，我聽見她用最精選的謙虛話問裘琳·馬司塔高維支能不能屈駕去看望他們，以增光耀。我又聽見裘琳·馬司塔高維支非常熱心的接受了這個邀請。於是賓客們便散開四處，我又聽見他們用欽仰的聲調，稱譽那個商

3. lay oneself out, 費煞苦心。

business man's wife, the business man's daughter and, especially, Julian Ma takovich.

"Is he married?" I asked out loud of an acquaintance of mine standing beside Julian Mastakovich.

Julian Mastakovich gave me a venomous look.

"No," answered my acquaintance, profoundly shocked by my—intentional—indiscretion.

.

Not long ago I passed the Church of—. I was struck by the *concourse of people¹ gathered there to witness a wedding. It was a dreary day. A drizzling rain was beginning to come down. I made my way through the throng into the church. The bridegroom was a round, well-fed, pot-bellied little man, very much dressed up. He ran and *fussed about² and gave orders and arranged things. Finally *word was passed³ that the bride was coming. I pushed through the crowd, and I beheld a marvellous beauty whose first spring was scarcely commencing. But the beauty was pale and sad. She looked distracted. It seemed to me even that her eyes were red from recent weeping. The classic severity of every line of her face imparted a peculiar significance

1. concourse of people=crowd of people.

2. fuss about, 手忙脚亂。

人，商人的妻子，和他們的女兒，尤其是稱譽裘琳·馬司塔高維支。

“他結了婚嗎？”我高聲地詢問站在裘琳·馬司塔高維支身邊的一個與我相識的人。

裘琳·馬司塔高維支向我投了個痛恨的眼色。

“沒有，”我的相識者回答，他對於我這種——故意的——魯莽大大地吃了一驚。

* * * * *

不久以前，我經過××禮拜堂。一羣聚集在堂前看結婚禮的人引起了我的注意。這天是個陰沉的日子。毛雨濛濛下降。我穿過人羣走進了教堂裏。新郎是一個滾圓的，吃得很胖的，肚腹像鍋形的矮子，穿着貴重的禮服。他奔來奔去，忙個不了，發號施令，并安排一切。後來大家說是新娘來了。我從人羣中直竄進去，立時看見了一個驚人的美女，她的初春還沒有開始哩。但是這美人是蒼白的，含愁的，她顯出那心亂如麻的樣子。從我看來，好像她的眼睛是剛才流過淚而緋紅的。她臉部每條曲線所表現着的絕

3. word was passed = they said.

and solemnity to her beauty. But through that severity and solemnity, through the sadness, shone the innocence of a child. There was something inexpressibly naïve, **unsettled*¹ and young in her features, which, without words, seemed to plead for mercy.

They said she was just sixteen years old. I looked at the bridegroom carefully. Suddenly I recognised Julian Mastakovich, whom I had not seen again in all those five years. Then I looked at the bride again.— Good God! I made my way, as quickly as I could, out of the church. I heard gossiping in the crowd about the bride's wealth—about her dowry of five hundred thousand rubles—so and so much for pocket money.

"Then his calculations were correct," I thought, as I **pressed out*² into the street.

1. *unsettled*, 尙未長年, 還可長變。

等的嚴肅，使她的美麗增加了一種特別的尊貴與莊重。但是從這嚴肅與莊重之中，從這愁態之中，又透露出孩子的一片天真。她的面貌有一種說不出的自然，柔嫩，和年幼的神氣，似乎都在無言地求人矜憐一般。

他們說，她才只十六歲。我仔細相一相那一位新郎突然我認出原來他就是裘琳·馬司塔高維支，在那整整五年之中，我沒有第二次和他會過面的。於是我再看一看新娘。——天啊！我三步作兩步地走出了禮拜堂。我聽見人羣中有人在談論新娘的財富——談論她有五十萬盧布的奩資——多少多少的零用錢。

“果然他這算盤打得不錯啊，”我擠出人羣來到街上的時候，心裏一面這麼想。

AUTUMN

BY

AUGUST STRINDBERG

秋

AUTUMN

THEY had been married for ten years. Happily? Well, as happily as circumstances permitted. They had been running in double harness, like two young oxen of equal strength, each of which is conscientiously **doing his own share*.¹

During the first year of their marriage they **buried many illusions*² and realised that marriage was not perfect bliss.³ In the second year the babies began to arrive, and the daily toil left them no time for brooding.

He was very domesticated, perhaps too much so; his family was his world, the centre and pivot of which he was. The children were the radii. His wife attempted to be a centre, too, but never in the middle of the circle, for that was exclusively occupied by him, and therefore the radii fell now on the top of one another, now far apart, and their life lacked harmony.

In the tenth year of their marriage he obtained the

1. to do one's own share, 盡其自己的一份義務。

秋

他們倆已經結婚十年了。快樂嗎？唔，環境容許怎樣就是怎樣地快樂罷。他們倆一向是併着肩兒共同拖曳着一種負擔，如同氣力相等的兩隻年青的牛兒，各自安心地盡其應盡的本份。

在他們結婚的第一年中，他們就埋掉了許多幻想；他們明白了結婚並不是完滿的幸福。第二年，小孩子便開始光臨了，而且日常的麻煩事使他們沒有時間來互相溫存。

他是很適安於家庭的，也許太過於這樣了罷；他的家庭便是他的世界，這世界的中心和樞紐便是他。孩子輩便是一些半徑。他的妻也企圖作一個中心，但是她從未居於這個圈子的中央，因為那是專給他佔據了；所以這些半徑有時相碰，有時又遠遠地相離，他們的生活便顯得不甚諧和。

在他們結婚的第十年，他得到監獄管理局的秘書位

2. buried many illusion , 許多幻想為事實所打破。

post of secretary to the Board of Prisons, and * *in that capacity*¹ he was obliged to travel about the country. This interfered seriously with his daily routine; the thought of leaving his world for a whole month upset him. He wondered whom he would * *miss*² more, his wife or his children, and he was sure he would miss them both.

* *On the eve of*³ his departure he sat in the corner of the sofa and watched his portmanteau being packed. His wife was kneeling on the floor by the side of a little pile of underclothing. She brushed his black suit and folded it carefully, so that it should * *take up*⁴ as little space as possible. He had no idea how to do these things.

She had never looked upon herself as his house-keeper, hardly as his wife, she was above all things mother: a mother to the children, a mother to him. She darned his socks without the slightest feeling of degradation, and asked for no thanks. She never even considered him * *indebted to*⁵ her for it, for did he not give her and the children new stockings whenever they

1. *in that capacity*, 因那種職務;以那種資格。

2. *miss*, 別後想念。

3. *on the eve of*....., 在.....之前夜。轉為“將.....之際”, 如 *on the eve of graduation, on the eve of*

置；因爲這種職務的關係，他須得往各地方行走。這個實在是大大地擾亂他日常的生活習慣；一想到要離開他的世界一整個月之久，他便煩亂起來。他想究竟對於誰會覺得更難捨呢，他的妻還是他的孩子們？他斷定他對於他們都要覺得難捨的。

在他動身的前晚，他坐在那沙發的角上，看着他的行李收拾好。他的妻正跪在地板上，在一小堆內衣的旁邊，她刷着他的黑色衣服，小心地將牠摺好，使牠只佔一個儘小的地位。他對於這些事情却一點也不知道如何作法。

她從來不會把她自己視爲他的主婦，連作他的妻的念頭都少有，她最主要地是一個母親：對孩子們是母親，對他也是母親。她給他補襪子，並不覺得這是卑賤的事，也不要求感謝。她甚至於從來不以爲他是受了她的恩惠；因爲他不是給她和小孩們買新的襪子嗎，每當他們需要

bankruptcy, 等等。

4. take up = occupy.

5. indebted to, 應感謝。

wanted them, and a great many other things *into the bargain?¹ *But for² him, she would have to go out and earn her own living, and the children would be left alone all day.

He sat in the sofa corner and looked at her. Now that the parting was imminent, he began to feel *premature³ little twinges of longing. He gazed at her figure. Her shoulders were a little rounded; much bending over the cradle, ironing board and kitchen range had *robbed her back of⁴ its straightness. He, too, stooped a little, the result of his toil at the writing-table, and he was obliged to wear spectacles. But at the moment he really was not thinking of himself. He noticed that her plaits were thinner than they had been and that a faint suggestion of silver lay on her hair. Had she sacrificed her beauty to him, to him alone? No, surely not to him, but to the little community which they formed; for, after all, she had also worked for herself. His hair, too, had grown thin in the struggle to provide for all of them. He might have retained his youth a little longer, if there hadn't been so many mouths to fill, if he had remained a bachelor;

1. into the bargain, 此外。

2. but for, 若不是。

的時候？此外還買了許多別的東西哩。若不是有了他，她便不得不出去謀她自己的生活，讓孩子們整天裏獨自留在家裏。

他坐在沙發的角上望着她。因為別離在即，他預先就感到一種輕微的渴念的痛苦。他凝視着她的體態。她的肩背稍為屈下了；因為常俯身於弄搖籃，使熨斗，辦飯菜等事，使她的背脊失却了牠原來的直度。他呢，也偻曲了一些兒，這是他伏案工作的結果；而且他非帶眼鏡不行了。但是這時候，他實在不是在那兒想着他自己。他見到她的髮兒比原來細些了，而且她的頭上依稀地有了白髮的消息，她犧牲了她的美是為他，為他一人嗎？不，當然不是為他，而是為他們所造成的這個小團體；因為說到源頭，她的工作有些也是為她自己作的。他的頭髮，也一樣，已經脫落了好些，因為他常在勞苦中，為的是要維持他們大家的生活。他本可以使他的青春保持得久一點，如果一向沒有這麼多的口要吃，如果他還是單身漢；但是他絕不怨悔他

3. premature, 太早的, 預期的。

4. robbed her back of....., 使其背部失却.....

but he didn't regret his marriage *for one second.¹

"It will be a good thing for you to get away *for a bit,²" said his wife; "you have been too much at home."

"I suppose you are glad to *get rid of³ me," he replied, not without bitterness; "but I—I shall miss you very much."

"You are like a cat, you'll miss your cosy fireside, but not me; you know you won't."

"And the kiddies?"

"Oh, yes! I daresay you'll miss them when you are away, *for all⁴ your scolding when you are with them. No, no, I don't mean that you are unkind to them, but you do grumb'e a lot! *All the same⁵ I won't be unjust, and I know that you love them."

At supper he was very tired and depressed. He didn't read the evening paper, he wanted to talk to his wife. But she was too busy to pay much attention to him; she had no time to waste; moreover, her ten years' campaign in kitchen and nursery had taught her self-control.

-
1. for one second, 片刻。
 2. for a bit=for a while.
 3. get rid of, 擺脫, 避開。

自己的結婚。

“你往外面去走一趟也是一件好事，”他的妻說，“你在家裏的時候太多了。”

“想來你是想拋開我就歡喜哩。”他這樣回答，不免有點兒氣憤；“但是我——我很捨不得你。”

“你是像一只貓兒，你所捨不得的是這溫暖的爐邊，却不是我；你也知道你是不會捨不得我的。”

“連這些小寶寶？”

“哦，是的！我想你出外去了，會惦念他們的。雖則你在家常常罵他們。不，不，我不是說你對他們不好，不過你實在喜歡嚕囁！總之，我不會不識好歹；我知道你愛他們。”

晚餐時，他是很疲倦而且很頹唐。他沒有看晚報，他要和他的妻談話。但是她可太忙，才能多多理會他；她沒有時間供她枉費；況且，她十年來在廚房裏和在育兒房裏的勞役已經教訓她克制的工夫了。

4. for all.....=inspite of all.....

5. all the same, 雖然如此。

He felt more sentimental than he ** cared*¹ to show and the ** topsy-turvydom*² of the room made him fidgety. Scraps of his daily life lay scattered all over chairs and chests of drawers; his black portmanteau yawned wide-open like a coffin; his white linen was carefully laid on the top of his black suit, which showed slight traces of ** wear and tear*³ at the knees and elbows. It seemed to him that he himself was lying there, wearing a white shirt with a starched front. Presently they would close the coffin and carry it away.

On the following morning—it was in August—he rose early and dressed hurriedly. His nerves were unstrung. He went into the nursery and kissed the children who stared at him with sleepy eyes. Then he kissed his wife, got into a cab, and told the driver to drive him to the station.

The journey, which he made ** in the company of*⁴ his Board, did him good; it really was a good thing for him to get out of his groove; domesticity lay behind him like a stuffy bedroom, and ** on the arrival of*⁵ the train at Linköping he was in high spirits.

An excellent dinner had been ordered at the best

1. *cared* = wanted.

2. *topsy-turvydom*, 亂七八糟。

3. *wear and tear*, 破爛。

他覺得很傷感，但是他不願完全顯露出來；這房中的衆物狼藉也使他不舒服。他日常生活的雜件都散遍於椅上和櫥上；他的黑提箱張開很寬的口如同一具棺材；他的白襯衣規規矩矩地放在他的黑衣服上面，這黑衣服已稍微現出了一些破舊的痕跡，在褲腳上或在衣袖上。他覺得彷彿他自己是躺在那兒，穿着一件硬面襟的白襯衣。不久他們就要關閉那具棺材，把牠抬出去哩。

第二天早晨——這是八月裏——他起來得早，而且急忙地穿好了衣服。他的神經是散亂了。他走入育兒房，吻了吻那些孩子們，他們以含睡的眼睛望着他。於是他吻了吻他的妻，隨後便上車了；他吩咐車夫將車開到火車站去。

這次旅行，他有局裏的同僚作伴，於他是有益的。他離却舊巢，那的確是一件好事；家庭生活留在他背後如同一所氣悶的房子；當火車到林柯坪的時候，他是很暢快的。

在一個最好的旅館裏，叫了一份精美的晚餐，那一天

4. in the company of... , 與.....同伴。

5. on the arrival of..... = when.....arrived.

hotel and the remainder of the day was spent in eating it. They **drank the health of*¹ the Lord Lieutenant; no one thought of the prisoners **on whose behalf*² the journey had been undertaken.

**Dinner over*,³ he had to face a lonely evening in his solitary room. A bed, two chairs, a table, a washing-stand and a wax candle, which threw its dim light on bare walls. He couldn't suppress a feeling of nervousness. He missed all his little comforts,—slippers, dressing-gown, pipe rack and writing table; all the little details which **played an important part*⁴ in his daily life. And the kiddies? And his wife? What were they doing? Were they all right? He became restless and depressed. When he wanted to **wind up his watch*,⁵ he found that he had left his watch-key at home. It was hanging on the watch-stand which his wife had given him before they were married. He went to bed and lit a cigar. Then he wanted a book out of his portmanteau and he had to get up again. Everything was packed so beautifully, it was a pity to disturb it. In looking for the book, he **came across*⁶ his slippers. She had forgotten nothing. Then he found the book.

1. to drink the health of....., 舉觴爲.....祝壽。

2. on one's behalf (或 on behalf of.....), 爲了某某。

3. dinner over=when dinner was over, 吃完飯時。

餘暇的時間便花費在這晚餐上。他們飲酒爲局長大人祝福；誰也沒有念及那些囚犯們——本來是爲了他們的緣故才有這次旅行的。

餐後，他就得對付那寂寞的夜，孤另另地在他的房間裏。一個床，兩只椅，一個桌子。一只洗臉架和一枝蠟燭，這燭光暗淡地照着那些赤裸裸的牆壁。他禁不住一種惱亂的感覺。他想念他所有的安適品——拖鞋，睡衣，煙斗架和寫字檯；以及一切在他的日常生活中佔着重要地位的零星東西。還有那些小寶寶呢？他的太太呢？他們正在做什麼呢？他們都好嗎？他覺得不寧貼而且鬱悶。當他要開上他的錶時，他發覺他把他的鑰匙丟在家裏了。那是掛在那錶架上，那錶架是他的妻在他們倆結婚之前贈給他的。他上床去睡，點上了一支雪茄。這時他要從他的提箱裏找一本書出來看，於是又不得不起來。所有的東西都收拾得這樣好，翻動牠實在可惜了。在找書的時候，他發見了他的拖鞋。她不會忘却什麼東西哩。於是找到了他那本書。但是他不能看下去。他躺在床上想着過去的事，想着

4. play a.....part, 佔~.....的地位。

5. wind up the watch, 將時錶的發條捲起。

6. come across, 碰見；發現。

But he couldn't read. He lay in bed and thought of the past, of his wife, as she had been ten years ago. He saw her as she had been then; the picture of her, as she now was, disappeared in the blue-grey clouds of smoke which rose in rings and wreaths to the rain-stained ceiling. An infinite yearning came over him. Every harsh word he had ever spoken to her now *grated on his ears,¹ he thought remorsefully of every hour of anguish he had caused her. At last he fell asleep.

The following day brought much work and another banquet with a toast to the Prison-Governor—the prisoners were still unremembered. In the evening solitude, emptiness, coldness. He felt a pressing need to talk to her. He fetched some notepaper and sat down to write. But *at the very outset² he was confronted by a difficulty. How was he to address her? Whenever he had sent her a few lines to say that he would not be home for dinner, he had always called her "Dear Mother." But now he was not going to write to the mother, but to his fiancée, to his beloved one. At last he made up his mind and commenced his letter with "My Darling Lily," as he had done *in the old

1. grate on one's ears, 使其聽了難過;(逆耳;癡耳)。

2. at the very outset=at the very beginning, 剛一

他的夫人在十年前的模樣兒。他看見她如同當年的情景；而她現在所有的相貌却消失於烟的迷霧裏，這烟是一圈一圈地往上升，向着那爲雨所浸染的天花板。一種不盡的懷戀往來在他心裏。他平日對她所說的那些粗暴話，現在每一句都在他的耳邊軋響；他悔恨地想及以前使她苦惱的那些時候。過了許久他纔入睡。

第二天一到，就有許多工作，而且又有人設筵歡迎那監獄局長——而那些囚犯可仍舊無人念及。在夜裏，孤寂，空虛，寒冷。他覺得迫切地需要和她談話。他拿出一些信紙，坐下來寫，但是剛要開始他便碰着一種困難。他該怎樣稱呼她呢？在平日，如果他要寄幾行字給她，說他不回家吃飯，他總是稱她“親愛的媽媽”。但是現在他要寫的不是給那位母親，而是給他的未婚妻，給他的愛人哩。最後他決定了主意，於是在信的起頭寫着“我的寶貝琳麗”，一如他往日的寫法。起初他慢慢地寫而且還覺得

起頭。

days.¹ At first he wrote slowly and with difficulty, for so many beautiful words and phrases seemed to have disappeared from the clumsy, dry language of everyday life; but as he warmed to his work, they awakened in his memory like forgotten melodies, valse tunes, fragments of poems, elder-blossoms, and swallows, sunsets on a mirror-like sea. All his memories of the springtime of life came dancing along in clouds of gossamer and enveloped her. He drew a cross at the bottom of the page, as lovers do, and by the side of it he wrote the words: "Kiss here."

When the letter was finished and he read it through, his cheeks burnt and he became self-conscious. He couldn't **account for*² the reason.

But somehow he felt that he had shown his naked soul to a stranger.

In spite of this feeling he posted the letter.

A few days elapsed before he received a reply. While he was waiting for it, he **was a prey to*³ an almost childish bashfulness and embarrassment.

At last the answer came. He had struck the right note, and from the din and clamour of the nursery, and the fumes and smell of the kitchen, a song arose, clear

1. in the old days, 當初。

2. account for, 說明; 明瞭。

爲難，原來如許多美艷的字眼和句子似乎久已消失於日常生活裏遲鈍的乾燥的言語中了；但是後來他寫得熱情起來了，那些字句便像那些忘却了的舞曲，櫻花，和燕子，以及鏡也似的海上的晚照一般，一齊回到他的腦海裏來了。所有他的青春時代的生活之回憶都如夢境般地復現，像輕柔的雲霧般飛過來，包圍了她。他畫一個十字在信的末尾，按照戀愛者的辦法，而且在那旁邊寫上這三個字：“吻這兒。”

這信寫好了，他將牠從頭至尾念了一遍，這時候他的臉發燒了，他覺得不好意思。他不解這是什麼原故。

但是；不知怎的，他覺得他是顯示了他赤裸裸的靈魂於一個陌生人。

雖則覺得這樣，他却把那信兒寄了。

幾天過去了，他纔接到回信。在他盼望着的時候，他簡直困陷於彷彿孩子似的羞澀和苦窘中哩。

終於回信到了。他的調子是彈對了；從那育兒房的噪雜和喧鬧中與廚房的烟霧和薰氣中，引起了一曲歌詞，明

3. to be a prey to....., 爲.....所苦。

and beautiful, tender and pure, like first love.

Now an exchange of love-letters began. He wrote to her every night, and sometimes he sent her a postcard as well during the day. His colleagues didn't know what to think of him. He was so fastidious about his dress and personal appearance, that they suspected him of a love affair. And he was in love—in love again. He sent her his photograph, without the spectacles, and she sent him a lock of her hair. Their language was simple like a child's, and he wrote on coloured paper ornamented with little doves. Why shouldn't they? They were * *a long way off*¹ forty yet, even though the struggle for an existence had made them feel that they were getting old. He had neglected her during the last twelve-month, not so much from indifference as from respect—he always saw in her the mother of his children.

The tour of inspection was approaching its end. He was conscious of a certain feeling of apprehension when he thought of their meeting. He had corresponded with his sweetheart; should he find her in the mother and housewife? He dreaded a disappointment. He shrank * *at the thought of*² finding her with a kitchen towel in her hand, or the children clinging to her skirts.

1. a long way off....., 離.....尙遠。

朗而美艷，柔和而清純，如同初戀一般。

於是便開始了情書的往來。他每晚上寫信給她而且有時在白天裏他還寄給她一張明信片。他的同事不知道他是怎麼一回事。他是這樣的講究着他的衣服和外表，竟使他們疑心他有什麼戀愛的事情。是的，他是在戀愛——重新戀愛。他寄他的相片給她——沒有帶眼鏡的；而她則寄給他她的一束頭髮。他們的文字是如同小孩子寫的那麼單純，而且他的是寫在印着小鴿子的彩色紙上。爲什麼不呢？他們離四十歲還遠哩，雖則生計上的勞苦已經使他們覺得漸漸地老了。在過去的一年中，他對於她是疎忽了，這個大半並不是由於冷淡，而是由於敬重她——他一向只覺得她是孩子們的母親。

這回的視察旅行是快完畢了。當他預想到他們相見的時候，他又感到一種惶惑的心情。他這一向的通信是對他的愛人；難道他可以在那位母親兼當家娘的身上認取他的愛人嗎？他恐怕掃興。他一想到她手裏拿着廚巾，或是孩子們揪住她的衣裙，便不禁畏縮。他們的初次相會

2. at the thought of, 一想到。

Their first meeting must be somewhere else, and they must meet alone. Should he ask her to join him at Waxholm, in the Stockholm Archipelago at the hotel where they had spent so many happy hours during the period of their engagement? Splendid idea! There they could, for two whole days, re-live in memory the first beautiful spring days of their lives, which had flown, never to return again.

He sat down and made the suggestion in an impassioned love-letter. She answered by return agreeing to his proposal, happy that the same idea had occurred to both of them.

Two days later he arrived at Waxholm and engaged rooms at the hotel. It was a beautiful September days. He dined alone, in the great dining-room, drank a glass of wine and felt young again. Everything was so bright and beautiful. There was the blue sea outside; only the birch trees on the shore had changed their tints. In the garden the dahlias were still ** in full splendour*,¹ and the perfume of the mignonette rose from the borders of the flower beds. A few bees still visited the dying calyces but returned disappointed to their hives. The fishing boats sailed up the Sound before a faint breeze,

1. *in full splendour*=*in full bloom*.

必得在別的什麼地方，而且他們必得單獨相會纔好。他要她到斯托科爾姆羣島的華克梭爾姆地方的那個旅館和他相會好不好呢？——在那旅館裏，在他們定婚的期間內，他們曾經度過許多的幸福時光哩！絕妙的主意！在那裏他們可以過兩個整天，於記憶裏重度他們平生中最初的最美艷的青春的時日，本已逝去永不再回的時日。

他坐下來，把這個意見寫明在一封很熱熱的情書裏。她的回信是同意於他的建議，並且說這個主意同樣地發生於他們倆的心裏，她很高興。

兩天過後，他到了華克梭爾姆，在那旅館裏定好了房間。那是九月中明暢的日子。他一個人在那大飯廳裏吃飯，喝了一盃酒，便重新覺得年輕了。一切是這樣地光明而優美。外面是一片蔚藍的海，只有岸上的赤楊樹已經改變了牠們的顏色。花園裏的天竺牡丹還是很榮盛，木犀草的芳香從花壇邊湧泛出來。還有幾個蜂兒依然來拜訪那些將萎的花朵，但是掃興地回到他們的窠房去了。那些漁船，趁着微風，張開帆兒向這海峽的上游駛去，在轉向

and in tacking the sails fluttered and the sheets shook; the startled seagulls rose into the air screaming, and circled round the fishermen who were fishing from their boats for small herring.

He drank his coffee on the verandah, and began to look out for the steamer which was * *due at* ¹ six o'clock.

Restlessly, apprehensively, he paced the verandah, anxiously watching fiord and Sound on the side where Stockholm lay, so as to sight the steamer as soon as she * *came into view*.²

At last a little cloud of smoke showed like a dark patch on the horizon. His heart thumped against his ribs and he drank a liqueur. Then he went down to the shore.

Now he could see the funnel right in the centre of the Sound, and soon after he noticed the flag on the fore-topmast . . . Was she really on the steamer, or had she been prevented from * *keeping the tryst* ³? It was only necessary for one of the children to be ill, and she wouldn't be there, and he would have to spend a solitary night at the hotel. The children, who during the last few weeks had * *receded into the background*,⁴ now

1. *due at*....., 應於.....時到,

2. *come into view*, 入眼簾。

3. *keep the tryst*, 守約赴密會。

的當兒，帆兒震動，帆索發顫：那些驚起的海鷗啼叫着飛入空中，飛繞於那些正在船頭打小青魚的漁人頭上。

他在洋臺上喝他的咖啡，而且開始望候那准定六點鐘到岸的輪船。

他不安而且心慌，在那洋臺上徘徊，迫切地望着斯托科爾姆那邊的河口和海峽，爲的是要急於望見那輪船的到來。

終於有小小的一片烏烟，如同一片黑的破布，出現於天邊。他的心兒衝擊着他的胸腔，他便喝一盃甘酒。於是他走下，到海岸上去。

這時他望得見那烟筒正在那海峽的中央，而且不久他就看出前桅上的旗子……真地她在那船上嗎？或許她爲事情所阻不能實行這種密約？只要有一個孩子害病，她便不會到這兒來，而他便不免要在那旅館裏孤單單地度一夜晚。那些孩子們，本來在最近幾個星期內是已經退入舞臺後面的，現在却又來到她和他之間了。他們在近來所

4. recede into the background = be forgotten or ignored.

stepped between her and him. They had hardly mentioned them in their last letters, just as if they had been anxious to be rid of all eyewitnesses and spoil-sports.

He stamped on the creaking landing-stage and then remained standing motionless near a bollard staring straight at the steamer which increased in size as she approached, followed ** in her wake*¹ by a river of molten gold that spread over the blue, faintly rippled expanse.

Now he could distinguish people on the upper deck, a moving crowd, and sailors busy with the ropes, now a fluttering speck of white near the wheel-house. There was no one besides him on the landing-stage, the moving white speck could only be meant for him, and no one would wave to him but her. He pulled out his handkerchief and answered her greeting, and in doing so he noticed that his handkerchief was not a white one; he had been using coloured ones for years ** for the sake of economy*.²

The steamer whistled, signalled, the engines stopped, she came alongside, and now he recognised *her*. Their eyes met in greeting; the distance was still too great for words. Now he could see her being pushed

1. *in her wake*, 在船尾之後。

寫的那些信裏面，簡直沒有提及他們，彷彿他們是極力不使一切的人知道，不讓任何人搗亂一般。

他在那帆響的岸臺上用力地踱，接着便站住不動了，傍着一個繫纜樁，一直望着那漸近而且漸大的船兒，船後的餘波中是一帶閃金的流水，伸展於蔚藍的微縐的海面。

他可以辨出那上層甲板上的人們了，攢動的一羣，和一些忙於放船索的水手們；這其間，在那機輪房的近旁，有一小片白東西揮動着。在這岸臺上除了他並沒有別人，那揮動的一片白東西一定是對他示意的了，而且對他揮手帕的除了她不會有別人。他於是也扯出他的手帕來回應她的招呼；這樣一來，他覺察到他的手帕不是白的；他一向是用着有顏色的帕子，因為儉省的緣故。

那輪船放汽了，揮信號了，機輪停了，她沿着船旁走來，這時他可認明了“她”。他們彼此的眼睛相對示意；要說話則距離還是太遠哩。這時他望得見她慢慢地被那一

2. for the sake of economy, 爲節省起見。

slowly by the crowd across the little bridge. It was she, and yet it wasn't.

Ten years stretched between her and the picture of her which he had had in his mind. Fashion had changed, the cut of clothes was different. Ten years ago her delicate face with its olive complexion was framed by the cap which was then worn, and which left the forehead free; now her forehead was hidden by a wicked imitation of a bowler hat. Ten years ago the beautiful lines of her figure were clearly definable under the artistic draperies of her cloak which playfully * *now hid, now emphasized*¹ the curve of her shoulders and the movement of her arms; now her figure was completely disguised by a long driving coat which followed the lines of her dress but completely concealed her figure. As she stepped off the landing-bridge, he * *caught sight of*² her little foot with which he had fallen in love, when it was encased in a buttoned boot, shaped on natural lines; the shoe which she was now wearing resembled a pointed Chinese slipper, and did not allow her foot to move in those dancing rhythms which had bewitched him.

It was she and yet it was not she! He embraced and kissed her. She enquired after his health and he

1. *now hid, now emphasized.....*, 一時遮住, 一時顯出.....。

羣擁擠的人推過那小小的碼頭橋。這是她呵，然而又不是。

十年的時光隔在他目前的她和他意中所想見的她之間。態度是改變了，服裝的樣式也不同了。十年前，她頭上的帽兒襯托着那嬌美的年青的面龐，那額兒是露出的；現在呢，她的額兒是掩罩於一種壞的仿製的硬邊帽下面，十年前，她那美好的體態是分明可見地在她的衣裳裏，那衣裳，很有趣地，有時遮住了，有時顯露着她背肩的曲線和她手腕的運動；現在呢，她的身體是完全籠罩於一種拖蕩的長袍中，只現出衣的曲折，却完全遮隱了她的體態。當她既走過了那碼頭橋，他就看到她那小小的腳兒，這是他從前所心愛的，那時牠是穿着帶扣的，按照足的原形所做的靴子；而她現在所着的鞋子却像一種尖頭的中國更鞋，而且不讓她的脚步合於那種曾經使他銷魂的舞蹈的節奏。

這是她呵，然而又不是她！他擁抱着她親吻，她問候

2. catch sight of=see.

asked after the children. Then they walked up the strand.

Words came slowly and sounded dry and forced. How strange! They were almost shy in each other's presence, and neither of them mentioned the letters.

In the end he ** took heart of grace*¹ and asked:

"Would you like to go for a walk before sunset?"

"I should love to." she replied, taking his arm.

They went along the high-road ** in the direction of*² the little town. The shutters of all the summer residences were closed; the gardens plundered. Here and there an apple, hidden among the foliage, might still be found hanging on the trees, but there wasn't a single flower in the flower beds. The verandahs, ** stripped of*³ their sunblinds, looked like skeletons; there where had been bright eyes and gay laughter, silence reigned.

"How autumnal!" she said.

"Yes, the forsaken villas look horrible."

They walked on.

"Let us go and look at the house where we used to live."

"Oh, yes! It will be fun."

They passed the bathing vans.

1. take heart of grace = 鼓起勇氣，抖擻精神。

2. in the direction of....., 依.....的方向。

他的健康，而他則問及那些孩子們。於是他們走上坡去，

談話來得很遲緩，而且聲音又乾澀又勉強。多麼奇怪呀！他們彼此對面幾乎是羞答答的，而且他們兩個都不提及那些信。

到末了他抖擻精神，問道：

“你樂意趁太陽沒有落的時候去散一散步嗎？”

“我很高興去的，”她一面回答，一面挽着他的臂兒。

他們沿着那條大路走，向着市鎮的那方。那些消夏別墅都關着百葉窗；那些園子都衰殘了。樹上掛着寥寥的幾個蘋果，藏在枝葉間，却還隱約可見；但是那些花壇中一朵花也沒有了。那些洋台，卸去了涼篷，看去像一些骷髏；在那兒會有明眸閃耀和笑聲歡暢的地方，現在歸於沈寂了。

“多麼蕭條！”他說。

“是的，這些沒有人住的別墅看來有些可怕。”

他們往前走。

“我們去看一看我們從前常住的那所房子罷。”

“哦，是的！那是有趣的。”

他們走過了那些浴場。

3. stripped of, 撤去了；去掉了。

Over there, squeezed in between the pilot's and the gardener's cottages, stood the little house with its red fence, its verandah and its little garden.

Memories of past days awoke. There was the bedroom where their first baby had been born. What rejoicing! What laughter! Oh! youth and gaiety! The rose-tree which they had planted was still there. And the strawberry-bed which they had made—no, it existed no longer, grass had grown over it. In the little plantation traces of the swing which they had put up were still visible, but the swing itself had disappeared.

“Thank you so much for your beautiful letters,” she said, gently pressing his arm.

He blushed and made no reply.

Then they returned to the hotel, and he told her anecdotes, * *in connection with*¹ his tour.

He had ordered dinner to be served in the large dining-room at the table where they used to sit. They sat down without * *saying grace*.²

It was a * *tête-à-tête*³ dinner. He took the bread-basket and offered her the bread. She smiled. It was a long time since he had been so attentive. But dinner at a seaside hotel was a pleasant change and soon they

1. in connection with, 關於。

2. say grace = pray, 祈禱。

在那邊，擠在那領港人和園丁的屋子之間立着的便是那小小的屋子，有紅色的圍牆，有洋臺，有小小的花園。

往事之回憶便油然而起。那裏便是他們的第一個孩子產生的地方。怎樣的高興呀！怎樣的歡笑呀！哦，青春與歡樂呵！他們當年所栽下的那玫瑰樹仍舊在那兒哩。他們所砌成的那草莓花的花壇——哪，沒有了，只有雜草蔓延在那上面。在這小小的園子裏，他們從前所立的秋千還有遺跡可見，但是那秋千的本身却已不見了。

“多謝你那些漂亮的信，”她說，輕輕地按一按他的臂兒。

他臉紅了，而且沒有回答。

於是他們回到旅館裏，他告訴她關於他這次旅行的一些瑣事。

他已經吩咐茶房把飯開在大飯廳裏，那是他們從前所常坐的地方。他們沒有祈禱，便坐下了。

這是很親密的一餐。他拿起麵包籃子，呈遞麵包給她。她微笑了。許久以來不曾這樣地盡心過哩。但是，在一個海濱旅館裏聚餐是一種愉快的變換，所以他們便津津

3. *fête-a-tête*, 密談, 親密的談話。

were engaged in a lively conversation. It was a duet in which one of them extolled the days that had gone, and the other revived memories of "once upon a time." They were re-living the past. Their eyes shone and the little lines in their faces disappeared. Oh! golden days! Oh! **time of roses*¹ which comes but once, if it comes at all, and which is denied to so many of us—so many of us.

At dessert he whispered a few words into the ear of the waitress; she disappeared and returned a few seconds later with a bottle of champagne.

"My dear Axel, what are you thinking of?"

"I am thinking of the spring that has past, but will return again."

But he wasn't thinking of it exclusively, for at his wife's reproachful words there glided through the room, catlike, a dim vision of the nursery and the porridge bowl.

However—the atmosphere cleared again; the golden wine stirred their memories, and again they **lost themselves in*² the intoxicating rapture of the past.

He leaned his elbow on the table and shaded his eyes with his hand, as if he were determined to shut

1. *time of roses*, 幸福的時期 (roses 是象徵歡樂與愛情等等人生幸福的)。

地談起話來。這談話是一種雙音曲：一個是讚美着過去的時光，而另一個則提起了“曾憶當年”的回憶。他們正重溫舊夢。他們的眼睛發光，而且他們面上的細小的縐紋也消失了。哦！黃金的日子！呵，薔薇的時代，從來也只有一次的，而無緣享受者却是這麼多——這麼多！

在飯後用糖菓的時候，他悄悄地附着那侍女的耳邊說了幾句話；她便去了，過了幾秒鐘回來就拿來了一瓶香檳酒。

“親愛的亞克塞爾，你想着什麼哪？”

“我想着那已經逝去却還要回來的青春哩。”

可是他並非單是想着這個，因為他的妻一說出那諷責的話來，他的心中便隱約地見到那育兒房和粥碗的影象，如同一隻貓兒，潛來這屋子裏了。

然而——空氣又鮮明了；這金黃的酒催動了他們的種種憶想，於是他們又忘形於往昔的甜樂中了。

他把腕兒倚在桌上，用手遮着他的眼睛，彷彿他是堅

2. lost oneself in....., 因.....而忘其所以。

out the present--this very present which,--after all, had been of his own seeking.

The hours passed. They left the dining-room and went into the drawing-room which **boasted*¹ a piano, ordering their coffee to be brought there.

"I wonder how the kiddies are?" said she, awakening to the hard facts of real life.

Sit down and sing to me," he answered, opening the instrument.

"What would you like me to sing? You know I haven't sung a note for many days."

He **was well aware of*² it, but he *did* want a song.

She sat down before the piano and began to play. It was a squeaking instrument that reminded one of the rattling of loose teeth.

"What shall I sing?" she asked, turning round on the music-stool.

"You know, darling," he replied, not daring to meet her eyes.

"Your song! Very well, if I can remember it." And she sang: "Where is the blessed country where my beloved dwells?"

But alas! Her voice was thin and shrill and emotion

1. *boasted*....., 有(足以誇謝之物)。

決地想隔絕這現在——這目前的現在，這個——本來是他自己所追求的。

幾個鐘頭過去了。他們離開那飯堂而走入客廳裏——這裏居然有一架鋼琴——吩咐堂倌把他們的咖啡送到這裏來。

“我不放心：這時寶寶們又怎樣呢？”她說，警然於實生活的牢定的事實。

“坐下罷，給我唱一曲歌，”他說着，揭開了鋼琴。

“你要我唱什麼呢？你知道我許久沒有唱了。”

這個他本來知道，但是他實在需要一曲歌。

她便坐在那鋼琴面前，開始彈奏。這是一架破舊的琴，牠使人連想到鬆散的牙齒軋軋的響聲。

“要我唱什麼呢？”她說，在那櫈上回轉頭來。

“你知道，親愛的，”他回答着，不敢碰着她的視線。

“你的歌！好罷，看我還記得不記得。”於是她便唱起來：“何處是那幸福的鄉土，我的愛人呵，你所往的地方？”

但是奈何！她的聲音衰弱而且刺耳，她的心緒使她唱

2. to be aware of, 明白；知道。

made her sing ** out of tune.*¹ At times it sounded like a cry from the bottom of a soul which feels that noon is past and evening approaching. The fingers which had done hard work strayed on the wrong keys. The instrument, too, ** had seen its best days;*² the c'oth on the hammers had worn away; it sounded as if the springs touched the bare wood.

When she had finished her song, she sat for a while without turning round, as if she expected him to come and speak to her. But he didn't move; not a sound ** broke the deep silence.*³ When she turned round at last, she saw him sitting on the sofa, his cheeks wet with ears. She felt a strong impulse to jump up, take his head between her hands and kiss him as she had done ** in days gone by,*⁴ but she remained where she was, immovable, with downcast eyes.

He held a cigar between his thumb and first finger. When the song was finished, he bit off the end and struck a match.

"Thank you, Lily," he said, puffing at his cigar, "will you have your coffee now?"

They drank their coffee, talked of summer holidays in general and suggested two or three places where they

1. **out of tune,** 不和諧,不成調。

2. **had seen its best days,** 盛時已過。

得不對調。有時那聲音似乎是一個靈魂感到盛時之已逝與遲暮之漸逼因而從深處發出一種悲鳴。而且一向做呆板工作的那些手指又偏要搗亂，使她按錯。這鋼琴，也一樣，盛時已成過去了；現在，那鍵板上墊的絨已經脫落了；牠發出的聲音彷彿是那些彈條觸着木板似的。

她奏完了歌，暫時坐着沒有回轉身來，仿佛是等候他來和她說說似的。但是他沒有動；沒有一點兒聲息來打破這沈寂。最後，她回轉身來，望見他坐在沙發上，他的臉兒沾親着眼淚哩。她感着一種激動，想跳上前去抱住他的頭吻他，如同她往日的舉動；但是她沒有動，垂頭喪氣，簡直呆了。

他手裏夾着一支雪茄。當那曲子奏完了的時候，他便嚙掉那煙頭，刮了一根火柴。

“謝謝你，琳麗，”他說，吹着他的烟，“現在你要喝咖啡罷？”

他們便喝他們的咖啡，談及平常的暑期生活，而且說及兩三個地方他們下屆暑期許可以去的。但是他們的談

3. break the silence, 破沉寂。

4. in days gone by=in the old days.

might go next summer. But their conversation languished and they repeated themselves.

At last he yawned openly and said: "I'm off to bed."

"I'm going, too," she said, getting up. "But I'll get a breath of fresh air first, on the balcony."

He went into the bed-room. She lingered for a few moments in the dining-room, and then talked to the landlady for about half an hour of spring-onions and woollen underwear.

When the landlady had left her she went into the bed-room and stood for a few minutes at the door, listening. No sound came from within. His boots stood in the corridor. She opened the door gently and went in. He was asleep.

He was asleep!

At breakfast on the following morning he had a headache, and she fidgeted.

"What horrib'e coffee," he said, with a grimace.

"*Brazilian*,¹" she said, shortly.

"What shall we do to-day?" he asked, looking at his watch.

"Hadn't you better eat some bread and butter, instead of grumbling at the coffee?" she said.

1. *brazilian*, 巴西的(巴西爲咖啡出產地之一)。

話却沒有精神，而且他們自己都說重複話。

最後他公然打起呵欠來，說道：“我要睡去。”

“我也要睡了，”她說着，便站起來。“但是我要先到洋臺上吸些新鮮空氣。”

他進臥房去了。她在飯堂裏徘徊了一會兒，於是又和那女店主談了差不多半點鐘的光景，談些關於菜蔬和毛織衣的話。

那女店主離開她之後，她纔走到臥房來，而且在門口站了幾分鐘，聽着。裏面並無聲響。他的靴子是放在走廊裏。她輕輕地推開了門。於是走進去。他睡着了。

他睡着了！

第二天早晨，在用早餐的時候，他覺得頭痛，她也發暈。

“多麼糟糕的咖啡啊，”他說着，現出苦臉來。

“巴西的哩，”她簡單地說。

“我們今天該怎麼樣呢？”他問，看一看他的錶。

“你頂好吃些麵包和乳油罷，不用對咖啡發牢騷，”她說。

“Perhaps you’re right,” he answered, “and I’ll have a liqueur at the same time. That champagne last night, ugh!”

He asked for bread and butter and a liqueur and his temper improved.

‘Let’s go to the Pilot’s Hill and look at the view.’

They rose from the breakfast table and went out.

The weather was splendid and the walk did them good. But they walked slowly; she panted, and his knees were stiff; they **drew no more parallels with*¹ the past.

They walked across the fields. The grass had been cut long ago, there wasn’t a single flower anywhere. They sat down on some large stones.

He talked of the Board of Prisons and his office. She talked of the children.

Then they walked on in silence. He looked at his watch.

“Three hours yet till dinner time,” he said. And he wondered how they could **kill time*² on the next day.

They returned to the hotel. He asked for the papers. She sat down by his side with a smile on her lips.

They talked little during dinner. After dinner she mentioned the servants.

1. draw parallels with....., 與.....相比。

“也許你說得對，”他回答，“同時我還要喝點酒。昨天晚上那樣的香檳，喂！”

他要了一些麵包，一些乳油，和一點酒，他的脾氣也就好些了。

“我們往舵夫山觀風景去罷。”

他們便站起身來離開了那飯桌，於是走出門來。

天氣很明媚，而且散步使他們好些。但是他們走得慢；她喘着氣，而他的膝節是僵直的；他們不能再與從前相比了。

他們橫過那田野。草早已割了，那裏簡直沒有一朵花。他們坐下來，在一些大石頭上。

他談及監獄局和他的公務。她談及孩子們。

於是他們再往前走，一句話也不說。他看一看他的錶。

“還有三個鐘頭才得吃午飯哩，”他說着，一面籌算第二天他們要如何消遣。

他們回到旅館來。他要了一些報紙。她傍着他的旁邊坐下，嘴唇上帶著微笑。

他們在用午餐的時候談得很少。餐後她論起那些茶房來。

2. kill time, 消遣。

' * *For heaven's sake*,¹ leave the servants alone!' he exclaimed.

"Surely we haven't come here to quarrel!"

"Am I quarrelling!"

"Well, I'm not!"

An awkward pause followed. He wished somebody would come. The children! Yes! This tête-à-tête embarrassed him, but he felt a pain in his heart when he thought of the * *bright hours of yesterday*.²

"Let's go to Oak Hill," she said, "and gather wild strawberries."

"There are no wild strawberries at this time of the year, it's autumn."

"Let's go all the same."

And they went. But conversation was difficult. His eyes searched for some object on the roadside which would serve for a peg on which to hang a remark, but there was nothing. There was no subject which they hadn't discussed. She knew all his views on everything and disagreed with most of them. She longed to go home, to the children, to her own fireside. She found it absurd to * *make a spectacle of herself*³ in this place

1. for heaven's (God's, goodness, mercy's) sake, 因厭惡或急迫而發出之懇求語。

2. bright hours of yesterday, 已往之快樂時光。

“積德罷，別管這些茶房哪！”他大聲說。

“當然我們不是到這裏來吵嘴呀！”

“我是吵嘴嗎？”

“喔。我可不是呀！”

接着便是一種窘苦的沈默。他很想有人來纔好。孩子們罷！是的！這種“親密味”使他惱了，但是，一想起昨日那種光明的情景，他又覺得心裏有一種悲苦。

“我們到檲樹山去罷，”她說，“好採些野莓來”

“這時節那裏已經沒有什麼野莓了，這是秋天哩。”

“不管牠，我們去罷。”

於是他們去了。不過談話却很困難。他的眼睛望着路旁，想找一種可供談資的對象，但是那裏什麼也沒有。沒有一種題目是他們不曾談過的。她知道他對於各種事情所有的意見，而且那些意見大都是她不同意的。她急於想回家去，回到她自己的家裏，去照料那些孩子們。她覺得

3. make a spectacle (or exhibition) of oneself,
出醜，丟臉。

and be on the verge of a quarrel with her husband all the time.

After a while they stopped, for they were tired. He sat down and began to write in the sand with his walking stick. He hoped she would provoke a * *scene*.¹

“What are you thinking of?” she asked at last.

“I?” he replied, feeling as if a burden were falling off his shoulders, “I am thinking that we are getting old, mother: our innings are over, and we have * *to be content with*² what has been. If you are of the same mind, we’ll go home by the night boat.”

“I have thought so all along, old man, but I wanted to please you.”

“Then come along, we’ll go home. It’s no longer summer, autumn is here.”

They returned to the hotel, much relieved.

He was a little embarrassed * *on account of*³ the prosaic ending of the adventure, and felt an irresistible longing to justify it from a philosophical standpoint.

“You see, mother,” he said, “my lo—h’m” (the word was too strong) “my affection for you has undergone a change in the course of time. It has developed, broadened; at first it was centred on the individual, but

1. *scene* = quarrel, 吵嘴。

2. *to be content with*....., 以.....爲足。

這很荒唐：到這個地方來出醜，而且一說話幾乎就要和他吵嘴哩。

走了一會兒他們停住，因為他們疲倦了。他坐下來用他的手杖在沙上寫字。他希望她掀起一點波瀾。

“你想着什麼呢？”終於她問了。

“我？”他回答，覺得彷彿一種重壓從他的肩頭落下了，“我想着我們是漸漸地老了呀，媽媽；我們的全盛時代是已經過去了，我們應當滿足於已往的事情。如果你是同意，我們搭夜班船回家去罷。”

“我早已這樣想了，老漢，但是那時我不得不隨你的意。”

“那麼，走罷，我們回家去。這已經不是夏天了，已經到了秋天哩。”

他們便回身往旅館去，覺得很輕鬆了。

這回的妙計竟這樣無味地完場，他却有些難為情，所以就對對於這件事從哲學的觀點上加以辯解。

“你知道，媽媽，”他說，“我的愛——哼’那個字實在是太濃摯了）“我的感情對於你，隨時間的轉移，已經有了改變。這已經發展了，擴大了；在先，這是集中於個人，但

3. on account of, 爲了。

later on, on the family as a whole. It is not now you, personally, that I love, nor is it the children, but it is the whole . . .

“Yes, as my uncle used to say, children are lightning conductors!”

After his philosophical explanation he **became his old self*¹ again. **It was pleasant to take off his frock coat; he felt as if he were getting into his dressing-gown.*²

When they entered the hotel, she began at once to pack, and there she **was in her element.*³

They went downstairs into the saloon as soon as they got on board. For appearance sake, however, he asked her whether she would like to watch the sunset; but she declined.

At supper he helped himself first, and she asked the waitress the price of black bread.

When he had finished his supper, he remained sitting at the table, **lingering over*⁴ a glass of porter. A thought which had amused him for some time, would no longer be suppressed.

“Old fool, what?” he said, lifting his glass and smiling at his wife who happened to look at him

1: become one's old self, 恢復原來的心情。

2. 是是一句譬喻的話，這篇中主人翁說了他那些道理之後，如同脫了一件大衣似的，覺得身上輕鬆了。

是後來，集中於家庭全體了。現在我所愛的不是你個人，亦不是孩子們，而是這整個的……

“是的，我的叔父常說，孩子們是避電針。”

這樣加以哲學的解釋之後，他便回復他本來的心情。他脫下他的外套，覺得愉快了；他覺得彷彿他是在那裏穿上便衫似的。

當他們進了旅館的時候，她立刻動手收拾行李，那是她的行李。

他們一上了船，便走進樓下的大廳裏。但是，爲了面子上的緣故，他問她樂不樂意和他同去觀晚景；但是她推辭了。

開晚餐的時候，他只管拿了自己的一份，而她則向侍女詢問黑麵包的價錢。

吃完了晚餐，他仍舊坐在桌旁，慢慢地喝着一盃麥酒。適纔使他覺得有趣的一個念頭，這時再也忍不住了。

“老憨，怎麼哪？”他說，舉起他的盃微笑，對着他的妻，她這時恰巧是望着他，她沒有回敬他的微笑，而她的眼睛，剛纔閃耀了一剎那，却又現出這樣衰枯的一種嚴肅的

3. to be in one's element, 是其擅長。

4. linger over....., 以.....消磨時間。

at the moment.

She did not return his smile, but her eyes, which had flashed for a second, assumed so withering an expression of dignity that he felt crushed.

The spell was broken, the last trace of his old love had vanished; he was sitting opposite the mother of his children; he felt small.

“No need to look down upon me because: I have **made a fool of myself*¹ for a moment,” she said gravely. “But in a man’s love there is always **a good deal of*² contempt; it is strange.”

“And in the love of a woman?”

“Even more, it is true! But then, she has every cause.”

“It’s the same thing—with a difference. Probably both of them are wrong. That which one values too highly, because it is **difficult of attainment*,³ is easily underrated when one has obtained it.”

“Why does one value it too highly?”

“Why is it so difficult of attainment?”

The steam whistle above their heads interrupted their conversation.

They landed.

1. make a fool of oneself, 自己作傻子。

2. a good deal of (a great deal of) = much, 許多的。

表情，以至於使他覺得難堪。

這幻想便打破了，他的舊情之最後痕跡是消滅了；他坐着，對着他的孩子們的母親；他自覺形穢了。

“別因為這回我自己當了一次傻子而輕視我，”她莊重地說。“但是男子的愛情中常常是含着滿懷的侮蔑；這是可怪的。”

“女人的愛情呢？”

“更甚，實在是！但是那，她却有種種理由。”

“那是一樣的——不過有一點差異罷了。也許兩方都是錯的。凡是一種東西，因為難以到手的緣故而估價太高，那麼，一旦得到手，便容易被賤視了。”

“為什麼要估價太高呢？”

“為什麼牠是這樣地難以到手呢？”

汽笛一聲，從上面傳來，打斷了他們的談話。

他們上岸了。

3. difficult of attainment, 難於得到 (或達到)。

When they had arrived home, and he saw her again among her children, he realised that his affection for her had undergone a change, and that her affection for him had been transferred to and divided amongst all these little screamers. Perhaps her love for him had only been a means to an end. His part had been a short one, and he felt deposed. If he had not been required to earn bread and butter, he would probably have been cast off long ago.

He went into his study, put on his dressing-gown and slippers, lighted his pipe and felt at home.

Outside the wind lashed the rain against the window panes, and whistled in the chimney.

When the children had been put to bed, his wife came and sat by him.

"No weather to gather wild strawberries," she said.

"No, my dear, the summer is over and autumn is here."

"Yes, it is autumn," she replied, "but it is not yet winter, there is comfort in that."

"Very poor comfort if we consider that we live but once."

"Twice when one has children; three times if one lives to see one's grandchildren."

"And after that, the end."

他們到了家，他看見她又在孩子們隊裏了，這時候他實在覺得他對於她的感情已經有了改變，而且覺得她對於他的感情已經轉移於這些小“叫鳥兒”，已經分給他們了。也許她之愛他只是爲了達到一種目的的手段罷。他的地位真是短促啊，他覺得自己是被革職了一般。如果不是需要他掙取麵包，恐怕他早已被丟棄了哩。

他走進他的書房，披上他的便衫，穿上拖鞋，燃起他的煙斗，於是覺得悠然了。

外面，風兒揮落雨點敲着窗上的玻璃，吹着煙窗噓噓地叫。

把孩子放上床之後，他的妻子來，坐在他的旁邊。

“不是採野莓的季候了。”她說。

“喔，親愛的，夏天已過，這是秋天哩。”

“是的，這是秋天了，”她回答，“但還不是冬天，這還可以寬慰。”

“這真是可憐的寬慰呵，我們試想一想：我們的生活是只有一度的哩。”

“有了兒女那便是兩度；如果見到孫子孫女，那便是三度了。”

“再往後，完了。”

"Unless there is a life after death."

"We cannot be sure of that! Who knows? I believe it, but my faith is no proof."

"But it is good to believe it. Let us have faith! Let us believe that spring will come again! Let us believe it!"

"Yes, let us believe it," he said, gathering her to his breast.

“除非靈魂不死。”

“那我們是沒有把握的！誰知道？我相信那個，但是我的信心並不就是實證。”

“但是我們相信牠爲好。我們應當有信心呵！我們還是相信春是要再來的罷！我們且相信這個！”

“是的，我們且相信這個，”他說着，便將她摟入他的懷裏。

A PASSION IN THE DESERT

BY

HONORE DE BALZAC

沙漠中的艷事

A PASSION IN THE DESERT

"The whole show is dreadful," she cried, coming out of the menagerie of M. Martin. She had just been looking at that daring speculator "working with his hyena"—to speak in the style of the program.

"*By what means,¹" she continued, "can he have tamed these animals to such a point as to be certain of their affection for——"

"What seems to you a problem," said I, interrupting, "is really quite natural."

"Oh!" she cried, letting an incredulous smile wander over her lips.

"You think that beasts are wholly without passions?" I asked her. "Quite the reverse; we can communicate to them all the vices arising in our own state of civilization."

She looked at me with an air of astonishment.

"Nevertheless," I continued, "the first time I saw M. Martin, I admit, like you, I did *give vent to² an exclamation of surprise. I found myself next to an

1. by what means, 用什麼方法。

沙漠中的豔事

“這整個的表演真是嚇人哩，”她從馬丹氏的動物園裏出來的時候說道。她剛才在那裏面看了那大膽的投機商人“和他的土狼作把戲”——這是照那秩序單上的說法。

“他用了什麼方法，便能把這些獸類馴養到這種地步，竟至拿得穩牠們願意——”她繼續着說。

“你看來好像算得一個問題的事，”我插嘴說，“實際上是很自然的。”

“啊！”她嘴邊露着懷疑的微笑，驚喊了一聲。

“你以為野獸是完全沒有情慾的嗎？”我問她。“恰恰相反；凡是在我們這文明的境況之下發生的一切邪惡，我們都可以傳給牠們的。”

她含着驚異的神色望着我。

“不過呢，”我繼續說，“頭一次我看見馬丹氏的時候，我承認我也是像你一樣，曾經發出了一聲詫異的驚歎。當

2. give vent to, 發出（通常作“發洩”解）。

old soldier with the right leg amputated, who had come in with me. His face had struck me. He had one of those intrepid heads, stamped with the seal of warfare, and on which the battles of Napoleon are written. Besides, he had that frank goon-humored expression which always * *impresses me favorably*.¹ He was without doubt one of those troopers who are surprised at nothing, who find matter for laughter in the contortions of a dying comrade, who bury or plunder him quite light-heartedly, who stand intrepidly in the way of bullets; in fact, one of those men who waste no time in deliberation, and would not hesitate to * *make friends with*² the devil himself. After looking very attentively at the proprietor of the menagerie getting out of his box, my companion pursed up his lips with an air of mockery and contempt, with that peculiar and expressive twist which superior people assume to show they are not * *taken in*.³ Then when I was expatiating on the courage of M. Martin, he smiled, shook his head knowingly, and said, "Well known."

"How 'well known'?" I said. "If you would only explain me the mystery I should * *be vastly obliged*."⁴

"After a few minutes, during which we made ac-

1. impress one favorably, 予以好印象。

2. make friends with....., 與.....作朋友。

時我的旁邊有一個割去了右腿的老兵，他是和我一同進去看的。他的面孔引起了我的注意。他的頭是那種大膽無畏的頭，頭上還留着戰爭的痕跡，拿破侖的各次大戰都在那頭上記載着了。此外，他還有那坦白溫和的表情，這是常常使我發生好印象的。無疑地，他是那些騎兵之一，他們對於什麼事也不驚訝，見了一個垂死的同伴的扭動還可以拿來取笑，把他埋了或劫了心中也很平安，當着子彈飛來的地方站着也無所畏懼；總之，是那種決不肯費工夫躊躇的人，連和死交朋友也不怕的。我的同伴仔細地看着那動物園主從他那獸欄裏出來之後，便以那玩笑和輕視的神氣縮起他的嘴唇，那種特別的表情的撇嘴是高一著的人們用來表示他們沒有受騙的。後來我暢論着馬丹氏的勇敢時，他却笑一笑，故意搖一搖頭，說道，‘不希奇’

“‘怎麼“不希奇”？’我說。假使你把這個秘密給我說明，我是非常感謝的。”

“幾分鐘的工夫，我們就相識了，於是我們就跑到最

3. to be taken in. 被騙。

4. to be obliged, 感謝。

quaintance, we went to dine at the first **restaurateur's*¹ whose shop **caught our eye.*² At dessert a bottle of champagne completely refreshed and brightened up the memories of this odd old soldier. He told me his story, and I said that he **had every reason to*³ exclaim, 'Well known.'''

.

When she got home, she teased me to that extent, and made so many promises, that I consented to communicate to her the old soldier's confidences. Next day she received the following episode of an epic which one might call "The Frenchman in Egypt."

During the expedition in Upper Egypt under General Desaix, a **Provençal*⁴ soldier **fell into the hands*⁵ of the Mangrabins, and was taken by these Arabs into the deserts beyond the falls of the Nile.

In order to place a sufficient distance between themselves and the French army, the Mangrabins made forced marches, and only rested during the night. They camped round a well overshadowed by palm trees under which they had previously concealed a store of provisions. Not surmising that the notion of flight would occur to

1. *restaurateur*, 開設飯店的人。

2. *catch one's eyes*, 被... ..所見。

3. *to have every reason to*....., 有充分的理由.....。

先被我們看見的一家飯店裏去吃飯。用點心的時候，一瓶香檳酒使這奇特的老兵的回憶完全新鮮而煥發了。他給我述說了他的故事，我便說他喊那聲‘不希奇’是有充分的理由的。’”

* * * * *

她回到家裏的時候，把我纏得什麼似的，並且應允我許多事情，因此我終於答應了把那老兵的密談告訴她。第二天她就接到下面這段故事的敘述，這我們可以把牠叫作“法人埃西奇遇記。”

德賽斯將軍出征上埃及的時候，有一個普洛文斯省的兵爲蒙格拉賓人所擄，被這些亞刺伯人帶到尼羅河瀑布過去的地方的沙漠中去了。

那些蒙格拉賓人爲了要使我們自己和法國軍隊之間隔開相當的距離，便拚命地開動，只在夜裏才休息。他們在一個有棕櫚樹遮着陰的井周圍紮了營，那地方是他們預先埋藏了一些糧食的。他們沒有料到這俘虜會起逃跑

4. Provençal, 法國南部 Provence 省的人。

5. fall into the hands of..... 被.....所擒，落入.....手中。

their prisoner, they **contented themselves with*¹ binding his hands, and after eating a few dates, and giving provender to their horses, went to sleep

When the brave Provençal saw that his enemies were no longer watching him, he made use of his teeth to steal a scimitar, fixed the blade between his knees, and cut the cords which prevented using his hands; in a moment he was free. He at once seized a rifle and a dagger, then **taking the precaution*² to provide himself with a sack of dried dates, oats, and powder and shot, and to fasten a scimitar to his waist, he leaped onto a horse, and spurred on vigorously in the direction where he thought to find the French army. So impatient was he to see a **bivouac*³ again that he pressed on the already tired courser at such speed that its flanks were lacerated with his spurs, and at last the poor animal died, leaving the Frenchman alone in the desert. After walking some time in the sand with all the courage of an escaped convict, the soldier was obliged to stop, as the day had already ended. In spite of the beauty of an oriental sky at night, he felt he had not strength enough to go on. Fortunately he had been able to find a small hill, on the summit of which a few palm trees shot

1. *contented oneself with...* , 以.....爲足。

2. *take the precaution to.....* , 爲未雨綢繆計而.....。

的念頭，因此只把他的手綁起便放心了，他們吃了幾個糗實，餵了馬的食料之後，便去睡了。

這勇敢的普洛文斯人一看他的敵人已經沒有監視着他的時候，便用他的牙偷取了一把彎刀，將刀口安置在兩膝之間，割斷了那束縛他的手的繩子；頃刻間，他便恢復自由了。他馬上就拿起一支鎗和一把刀，然後爲慎重起見，又帶了一袋乾糗實，燕麥，和火藥子彈，並且還在腰間裝了一把彎刀，於是便跳上了一匹馬，拚命地向他以爲可以找到法國軍隊的地方那個方向飛奔而去。他想再看到一個露營的心太迫切了，因此他盡力驅策那業已疲憊的戰馬，以致牠的腰部爲他的刺輪所割破，這可憐的牲畜終於死了，把這法國人獨自留在那沙漠裏。這兵士以一個逃犯的全部勇氣在那沙地中走了一些時候之後，終於不得不停住，因爲天已經黑了。雖則有那東方的天空夜間的美景，他還是覺得他沒有氣力繼續前進。幸而他能夠找到了一座小山，那山頂上有幾棵棕櫚樹高聳天空；他因爲遠遠地望見了牠們的青色，心裏才起了希望和安慰。他的疲勞

3. bivouac, 露營。

up into the air; it was their verdure seen from afar which had brought hope and consolation to his heart. His fatigue was so great that he lay down upon a rock of granite, capriciously cut out like a camp-bed; there he fell asleep without taking any precaution to defend himself while he slept. He had made the sacrifice of his life. His last thought was one of regret. He repented having left the Mangrabins, whose nomad life seemed to smile on him **now that*¹ he was afar from them and without help. He was awakened by the sun, whose pitiless rays fell with all their force on the granite and produced an intolerable heat—for he had had the stupidity to place himself inversely to the shadow thrown by the verdant majestic heads of the palm trees. He looked at the solitary trees and shuddered—they reminded him of the graceful shafts crowned with foliage which characterize the **Saracen*² columns in the cathedral of **Arles*.³

But when, after counting the palm trees, he cast his eye around him, the most horrible despair was infused into his soul. Before him stretched an ocean without limit. The dark sand of the desert spread farther than sight could reach in every direction, and glittered like steel struck with bright light. It might have been a sea

1. *now that*....., 現在因爲.....。

2. *Saracen*, 薩拉森, 回教的。

已到了極點，於是他便在一塊花岡石的石崖上躺下，這塊崖石生得很齊整，就像一個行軍床一般；他在那上面睡着了，一點也沒有爲他睡着的時候作危險的預防。他已經以他的性命作犧牲了。他的最後的念頭便是懊悔的念頭。他後悔不該離開那些蒙格拉賓人，這時候他因爲遠離着他們，又得不着援助，想起他們那遊牧的生活反而覺得可愛了。他被太陽催醒了，牠那無情的光芒以其全副的力量照到那花岡石上，放出一種無法忍受的熱力——因爲他躺下的時候沒有想過，躺在那些棕櫚樹的青青的雄偉的頭頂所遮下的陰影的反面了。他望着那些孤立的樹，不禁發抖——牠們使他聯想到阿爾士禮拜寺裏那些頂上有葉形裝飾，代表回教式建築之特點的整齊的圓柱了。

但是他數了數那些棕櫚樹之後，轉眼向周圍看了一眼，最可怕的失望便侵入他的心靈了。他前面鋪展着一片無邊的大洋。沙漠中的黑沙各方面都展開到目力所不能及那麼遠，像鋼鐵上碰着明亮的光線一般地放出閃光。那

3. Arles, 法國南部之城……。

of looking-glass, or lakes melted together in a mirror. A fiery vapor carried up in streaks made a perpetual whirlwind over the quivering land. The sky was lit with an oriental splendor of insupportable purity, leaving **naught*¹ for the imagination to desire. Heaven and earth were **on fire*.²

The silence was awful in its wild and terrible majesty. Infinity, immensity, **closed in upon*³ the soul from every side. Not a cloud in the sky, not a breath in the air, not a flaw on the bosom of the sand, ever moving in diminutive waves; the horizon ended as at sea on a clear day, with one line of light, definite as the cut of a sword.

The Provençal threw his arms round the trunk of one of the palm trees, as though it were the body of a friend, and then in the shelter of the thin straight shadow that the palm cast upon the granite, he wept. Then sitting down he remained as he was, contemplating with profound sadness the implacable scene, which was all he had to look upon. He cried aloud, to measure the solitude. His voice, lost in the hollows of the hill, sounded faintly, and aroused no echo—the echo was in his own heart. The Provençal was twentytwo years

1. *naught* = nothing.

2. *on fire*, 着火了。

好像是一個鏡子般的海，又像是許多湖融化在一起，合成了一面鏡子。一種火熱的蒸發氣一條一條地上升，在那顫動的地面上造成不斷的旋風。天空中有那純淨得難當的東方的燦爛照耀着，使人的想像無可希求。天和地都在着火。

寂靜在牠那荒野和可怕的莊嚴境界中，是令人懷然的。四方八面，都是無窮和廣大之感逼着心靈。天上沒有一片雲，空中沒有一口風，廣漠中沒有一點破綻，只是遍地微波地閃動着；天邊盡處如同晴明的日子的海景一般，有一線亮光，好像一把刀劃出來的那樣分明。

這普洛文斯人將兩臂抱住一棵棕櫚樹的樹幹，好像那是一個朋友的身子一般，然後在這棕櫚樹射在那花岡石上的狹長的陰影中，他哭了。隨後他坐下不動，滿懷愁緒地觀察着那無情的景象，他所能望見的，只有這種景象而已。他大聲地喊起來，試一試那種沉寂。他的聲音在那座小山的凹處消失了，響得很微弱，並且沒有引起回聲——回聲就在他自己的心頭。這普洛文斯人的年紀是二

3. closed in upon, 由四方圍住；由四方逼近。

old:—he loaded his carbine.

“There’ll be time enough,” he said to himself, **laying on the ground the weapon*¹ which alone could **bring him deliverance*.²

Looking **by turns*³ at the **black expanse*⁴ and the **blue expanse*,⁵ the soldier dreamed of France—he smelt with delight the gutters of Paris—he remembered the towns through which he had passed, the faces of his fellow-soldiers, the most minute details of his life. His southern fancy soon showed him the stones of his beloved Provence, in the play of the heat which waved over the spread sheet of the desert. Fearing the danger of this cruel mirage, he went down the opposite side of the hill to that by which he had come up the day before. The remains of a rug showed that this **place of refuge*⁶ had at one time been inhabited; at a short distance he saw some palm trees full of dates. Then the instinct which binds us to life awoke again in his heart. He hoped to live long enough to await the passing of some Arabs, or perhaps he might hear the sound of cannon; for at this time Bonaparte was traversing Egypt.

This thought gave him new life. The palm tree

-
1. laying the weapon on the ground.
 2. bring him deliverance=deliver him.
 3. by turns, 輪流地。

十二歲——他把他的鎗裝好了子彈。

“時候儘够哩，”他對自己說着，一面把那武器放在地上，這是惟一能拯救他的武器呢。

這兵士一會兒望着那一片黑，一會兒望着那一片藍，便夢想着法國了——他歡欣地聞着了巴黎的水溝的氣味——他想起了他所經過的城市，軍中同伴們的面孔，以及他一生最瑣碎的事情。他這種南方的幻想不久就使他在那一片沙漠上波動着的熱氣的變幻中看見了他所愛的普洛文斯的石頭。他因為怕這種無情的幻景的危險，便順着這山上與他前一天走上來的那一邊相反的一面走下去。那裏有一塊甌子的碎片，表明這藏身的地方，曾經有人住過；他看見距離不遠的地方有幾棵長滿了果實的棕櫚樹。於是我們那求生的本能又在他心中覺醒了。他希望多活些日子，好等着有亞刺伯人經過這地方，或者他也許可以聽見大礮的響聲；因為這時候正是拿破侖穿過埃及的時候。

這個念頭又給他以新生命了。那棕櫚樹好像是因成

4. the black expanse, 指海。

5. the blue expanse, 指天空。

6. place of refuge, 避難之所, 藏身之所。

seemed to bend with the weight of the ripe fruit. He shook some of it down. When he tasted this unhopèd-for manna, he felt sure that the palms had been cultivated by a former inhabitant—the savory, fresh meat of dates was proof of the care of his * *predecessor*.¹ He passed suddenly from dark despair to an almost insane joy. He went up again to the top of the hill, and spent the rest of the day in cutting down one of the sterile palm trees, which the night before had served him for shelter. A vague memory made him think of the animals of the desert; and * *in case*² they might come to drink at the spring, visible from the base of the rocks but lost farther down, he resolved to guard himself from their visits by placing a barrier at the entrance of his hermitage.

In spite of his diligence, and the strength which the fear of being devoured asleep gave him, he was unable to cut the palm in pieces, though he succeeded in cutting it down. At eventide * *the king of the desert*³ fell; the sound of its fall resounded far and wide, like a sigh in the solitude; the soldier shuddered as though he had heard some voice predicting woe.

But like an heir who does not long bewail a deceased parent, he tore off from this beautiful tree the tall broad

1. his predecessor, 指在他以前到過此地的人。

2. in case.....=if.....

熟的果實的重量而垂下似的。他便搖了一點下來。他嘗了一下這種意外的天糧時，覺得這些棕櫚樹一定是以前住在這地方的人培植出來的——這些果實的那種美味新鮮的果肉就足以證明他的先至者的培植工夫。他忽然由黑暗的絕望轉入一種近於瘋狂的快樂了。他又走到小山的頂上，用了那一天餘下的時間從前一天晚上作了他的遮身所的那些豐肥的棕櫚樹當中砍下一棵來。一種模糊的回憶使他想起了沙漠中的野獸；如果牠們到山腳的泉水這裏來飲水，他就決計在他的隱居之所的門口安置一道柵欄，以防牠們的過訪而資自衛。這泉水從那些崖石的腳下可以望得到，再往下就不見了。

他雖則工作很勤，並且有那睡着被吞噬的恐懼所給予他的氣力，却只把這棵棕櫚樹砍了下來，而不能把牠劈成小塊。傍晚時，沙漠之王出現了；牠的出現的聲音震動了很遠，有如廣漠中的一聲歎息；這兵士發抖了，好像聽見了有凶兆的聲音一般。

但是他像一個不再哭他已死的父母的嗣子似地，把這

3. king of the desert=lion.

green leaves which are its poetic adornment and used them to mend the mat on which he was to sleep.

Fatigued by the heat and his work, he fell asleep **under the red curtains of his wet cave.*¹

In the middle of the night his sleep was troubled by an extraordinary noise; he sat up, and the deep silence around him allowed him to distinguish the alternative accents of a respiration whose savage energy could not belong to a human creature.

A profound terror, increased still further by the darkness, the silence, and his waking images, **froze his heart*² within him. He almost felt his hair **stand on end*,³ when by straining his eyes **to their utmost*⁴ he perceived through the shadows two faint yellow lights. At first he attributed these lights to the reflection of his own pupils, but soon the vivid brilliance of the night aided him gradually to distinguish the objects around him in the cave, and he beheld a huge animal lying but two steps from him. Was it a lion, a tiger, or a crocodile?

The Provençal was not educated enough to know under what species his enemy ought to be classed; but his fright was all the greater, as his ignorance led him to imagine all terrors at once; he endured a cruel torture,

1. 這句的意思是說那個洞好像就是他的帳子。

2. *froze his heart*, 極言其恐怖之甚。

美麗的樹上作詩意的裝飾的那些長大的綠葉扯了下來，用來修補他睡覺的蓆子。

他因熱和工作而疲乏，便在這潮濕的洞的紅帳子下面睡着了。

半夜裏他的睡眠被一種特別的聲音驚擾了；他坐起來，四周的沉寂使他能夠辨出一種呼吸的交替的重音，這種呼吸有那野獸的力氣，決不是人類的。

一陣深深的恐怖，因黑暗和沉寂以及他心中的幻影而愈甚，簡直把他的心都凝住了。當他睜起眼睛儘看，從黑影中看見兩道隱約的黃光的時候，他幾乎覺得他的頭髮都豎立起來了。起初他還認為這兩道光是他自己的瞳子的反映，但是不久那夜裏的清明的光輝便漸漸地幫着他辨清了這洞裏在他四周的事物，他看見了一隻大獸離他只兩步遠躺着。這是一隻獅子呢，一隻老虎呢，還是一隻鱷魚呢？

這普洛文斯人沒有受過充分的教育，不知道他的對敵是應該歸入那一個門類的；但是他正因為不明白，所以就同時想到了各種的恐怖，而他的驚駭也就更加厲害了；

3. stand on end, 豎立起來。

4. to their utmost, 到極點。

noting every variation of the breathing close to him without daring to make the slightest movement. An odor, pungent like that of a fox, but more penetrating, profounder—so to speak—filled the cave, and when the Provençal *became sensible of¹ this, his terror *reached its height,² for he could not longer doubt the proximity of a terrible companion, whose royal dwelling served him for shelter.

Presently the reflection of the moon, descending on the horizon, lit up the den, rendering gradually visible and resplendent the spotted skin of a panther.

This lion of Egypt slept, curled up like a big dog, the peaceful possessor of a sumptuous niche at the gate of an *hôtel*; its eyes opened for a moment and closed again; its face was turned toward the man. A thousand confused thoughts passed through the Frenchman's mind; first he thought of killing it with a bullet from his gun, but he saw there was not enough distance between them for him to take proper aim—the shot would *miss the mark.³ And if it were to wake!—the thought made his limbs rigid. He listened to his own heart beating in the midst of the silence, and cursed the too violent pulsations which the flow of blood brought on, fearing to

1. become sensible of, 覺到。

2. reach its height, 達於極點。

他注意着身邊那種呼吸的每一個轉變，絲毫也不敢動一動，簡直是受着一種殘酷的苦刑。洞中充滿了一種氣味，像狐狸的氣味似地刺鼻，却要更厲害，也可以說是更深沉，這普洛文斯人覺出了這個的時候，他的恐怖便達於極點，因為他的身體接近一個可怕的伴侶是再無可疑了，他拿當藏身所的地方原來就是牠的住處哩。

月亮向天邊下降，她的照耀不久就照亮了這洞裏，把一隻豹子的斑皮漸漸照得可以看清而且光亮了。

這埃及的獅子睡在那裏，盤着身子像一個旅館門口平安地佔着一塊舒適地位的一隻大狗一般；牠的眼睛睜開了一會又閉起來；牠的臉是轉向着這個人的。無數亂蕪般的念頭穿過這法國人的心裏；起初他想放一鎗把牠打死，但是他又看見他們之間相隔的距離太近，不能讓他瞄準——開鎗會要打不中的。並且假使他醒過來呢！——這一想便使得他的四肢都發硬了。他聽着他自己的心在那寂靜中跳動，詛咒他的血液的流動所激起的太劇烈的脈搏，惟恐攪擾這猛獸的睡眠，因為牠睡着還可以給他一點

3. miss the mark, 射不中的。

disturb that sleep which allowed him time to think of some means of escape.

Twice he placed his hand on his scimitar, intending to cut off the head of his enemy; but the difficulty of cutting the stiff, short hair compelled him to abandon this daring project. To miss would be to die **for certain*,¹ he thought; he preferred the chances of fair fight, and made up his mind to wait till morning; the morning did not leave him long to wait.

He could now examine the panther at ease; its muzzle was smeared with blood.

"She's had a good dinner," he thought, without troubling himself as to whether her feast might have been on human flesh. "She won't be hungry when she gets up."

It was a female. The fur on her belly and flanks was glistening white; many small marks like velvet formed beautiful bracelets round her feet; her sinuous tail was also white, ending with black rings; the over-part of her dress, yellow like unburnished gold, very lissom and soft, had the characteristic blotches in the form of rosettes, which distinguish the panther from every other **feline species*.²

1. for certain, 一定。

思索的時間，使他能夠想出一個逃跑的方法來。

他兩次伸手握住他的腰刀，打算砍下他的對敵的頭；但是那硬而短的毛之難斷又使他不得不放棄這種大膽的計劃。放鎗不中就等於一死無疑，他心裏想；他覺得還是對等的決鬥爲好，於是就決計等到早晨；而早晨也就沒有讓他等候許久。

他現在可以安心細察這豹子了；牠的嘴上有血腥的氣味。

“她已經吃過一頓飽了”，他這樣想着，並不費心去猜她這一餐是否吃的人肉。“她起來的時候不會肚子餓了。”

那是一個雌的。她的腹部和腰部上的毛都是發着閃光的白色；許多天鵝絨似的小紋路圍着她的腳長成一些美麗的手釧；她那彎曲的尾巴也是白的，末端有黑色的圈圈；她的衣服的長半部像沒有磨光的金子那樣的黃色，很服貼而柔軟，上面有那特有的玫瑰花形的斑紋，這是豹子與其他一切貓類動物不同的特徵。

2. *feline species*, 貓科(如虎豹等均屬於此科)。

This tranquil and formidable hostess snored in an attitude as graceful as that of a cat lying on a cushion. Her blood-stained paws, nervous and well-armed, were stretched out before her face, which rested upon them, and from which radiated her straight, slender whiskers, like threads of silver.

If she had been like that in a cage, the Provençal would doubtless have admired the grace of the animal, and the vigorous contrasts of vivid color which gave her robe an imperial splendor; but just then his sight was troubled by her sinister appearance.

The presence of the panther, even asleep, **could not fail to¹* produce the effect which the magnetic eyes of the serpent are said to have on the nightingale.

For a moment the courage of the soldier began to fail before this danger, though no doubt it would have risen at the mouth of a cannon charged with shell. Nevertheless, a bold thought **brought daylight to²* his soul and **sealed up the source of the cold sweat³* which sprang forth on his brow. Like men **driven to bay⁴* who defy death and offer their body to the smiter, so he,

1. can not fail to, 不致不能;定能。

2. bring daylight to his soul, 使他的心靈不復爲失望所苦。

3. seal up the source of the cold sweat, 使冷汗不

這平靜而可怕的女主人睡着打鼾的態度，正如一隻貓在枕上躺着那樣斯文。她那雙染着血的爪子，有力而銳利，伸出在她的面孔之前，面孔就靠在那上面，挺直而纖細的鬚鬚像銀絲一般，從她的臉上四射出來。

倘使她是在一隻籠子裏這樣躺着，這普洛文斯人一定會羨慕她的秀美，和那使她的袍子顯出一種莊嚴的美的鮮艷顏色的相襯；但是在這時候他的視線却被她那凶險的樣子所擾了。

這豹子在面前，雖則是睡着的，也還是起了那特別的作用，像相傳蛇的迷人的眼睛對於夜鶯所具有的作用一般。

這兵士的勇氣在這種危險之前，一時不禁挫喪了，雖則他在一座裝了砲彈的大砲口無疑地會提得起勇氣來。但是終於有一個勇敢的念頭使他的心靈一放光明，並且把他額上迸出的冷汗的來源封住了。正如那些被逼到窘境不顧死生獻身刀劍的人一般，他把當前的危險只看作

再出來。

4. driven to bay, 本指獵獸時被逐之獸因窘而噬人，通常鑿借用。

seeing in this merely a tragic episode, resolved to *play his part¹ with honor *to the last.²

“The day before yesterday the Arabs would have killed me perhaps,” he said; so considering himself *as good as³ dead already, he waited bravely, with excited curiosity, his enemy’s awakening.

When the sun appeared, the panther suddenly opened her eyes; then she put out her paws with energy, as if to stretch them and get rid of cramp. At last she yawned, showing the formidable apparatus of her teeth and pointed tongue, rough as a file.

“A regular **petite maitresse*,⁴” thought the Frenchman, seeing her roll herself about so softly and coquettishly. She licked off the blood which stained her paws and muzzle, and scratched her head with reiterated gestures *full of prettiness.⁵ “All right, make a little toilet,” the Frenchman said to himself, beginning to recover his gaiety with his courage; “we’ll say good morning to each other presently,” and he seized the small, short dagger which he had taken from the Mangrabius. At this moment the panther turned her head

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1. play his part, 與上文 tragic episode 兩字相應。
 2. to the last, 堅持到底。
 3. as good as=practically.

一齣慘劇，便決計拿出大丈夫氣概來幹到底。

“那些亞刺伯人前天也許就把我殺了，”他說道；所以他就當作自己是業已死了似的，懷着那興奮的好奇心勇敢地等着他的敵人醒來。

太陽出現的時候，那豹子忽然把她的眼睛睜開了；然後她有力地伸出她的腳爪，好像是伸直一下，解除抽搐似地。最後她欠伸了，露出她的牙齒和那像一把鏟那麼粗的尖舌頭那副可怕的利器。

“正是一個通常的小寶貝哩，”這法國人看見她溫柔而賣俏地在地下打滾，便這樣想。她把她的腳爪上和嘴上所染的血舐下去，又抓一抓頭上，那反復的姿式是非常漂亮的。“好罷，打扮打扮，”這法國人漸漸隨着他的勇氣恢復了他的遊戲心情，這樣想道；“我們馬上就要互相道早安了，”同時地就握着他從那些蒙格拉賓人那裏拿來的一

4. *petite maitresse*, 法文 *petite*=*little*, 含親愛之意；
maitresse=*mistress*, 情人。

5. *full of prettiness*, 非常漂亮。

toward the man and looked at him fixedly without moving.

The rigidity of her metallic eyes and their insupportable luster made him shudder, especially when the animal walked toward him. But he looked at her caressingly, staring into her eyes in order to magnetize her, and let her come quite close to him; then with a movement both gentle and amorous, as though he were caressing the most beautiful of women, he passed his hand over her whole body, from the head to the tail, scratching the flexible vertebrae which divided the panther's yellow back. The animal waved her tail voluptuously, and her eyes grew gentle; and when for the third time the Frenchman accomplished this interesting flattery, she * *gave forth*¹ one of those purrings by which our cats express their pleasure; but this murmur issued from a throat so powerful and so deep, that it resounded through the cave like the last vibrations of an organ in a church. The man, understanding the importance of his caresses, redoubled them in such a way as to surprise and stupefy his imperious courtesan. When he felt sure of having extinguished the ferocity of his * *capricious*² companion, whose hunger had so fortun-

1. give forth = utter. 發出。

把短刀。這時候那豹子掉轉頭來向着他，一點不動地定睛望着他。

她那雙金屬似的眼睛的硬度和牠們那種難當的光澤使他發抖了，尤其是當這畜生向他走過來的時候。但是他却和愛地望着她，直視着她的眼睛，爲的是要吸引她，讓她緊緊到他身邊來；然後他以一種溫柔而親愛的動作伸出手去撫摩她的全身，從頭部到尾巴，抓着那分開這豹子的黃色背部的堅強的脊椎，好像他是撫摩着一個最美最美的女人一般。這畜生淫蕩地搖着她的尾巴，她的眼睛也變得柔和了；後來這法國人第三次作完了這種有趣的諂媚工夫的時候，她便像我們的貓兒表示牠們的愉快的時候似地，發出那種嗚嗚的聲音來；但是這種低聲是從那麼有力那麼深沉的一個喉管裏發出來的，因此便充溢於這洞裏，像一個教堂裏的風琴最後的顫聲一般。這個人知道了他的撫摩之重要，便重複地這樣作，以致他這驕傲的娼婦爲之驚異而發呆了。幸好他這任性的伴侶的饑餓前一天已經飽過了，當他準知道他已經把她的蠻性熄滅了

2. capricious, 喜怒無常。

ately been satisfied the day before, he got up to go out of the cave; the panther let him go out, but when he had reached the summit of the hill she sprang with the lightness of a sparrow hopping from twig to twig, and rubbed herself against his legs, putting up her back * *after the manner of*¹ all the race of cats. Then regarding her guest with eyes whose glare had softened a little, she gave vent to that wild cry which naturalists compare to the grating of a saw.

"She is * *exacting*,²" said the Frenchman, smiling.

He was bold enough to play with her ears; he caressed her belly and scratched her head as hard as he could.

When he saw that he was successful, he tickled her skull with the point of his dagger, * *watching for the right moment*³ to kill her, but the hardness of her bones made him tremble for his success.

The sultana of the desert showed herself gracious to her slave; she lifted her head, stretched out her neck, and manifested her delight by the tranquillity of her attitude. It suddenly occurred to the soldier that to kill this savage princess with one blow he must poignard her in the throat.

1. after the manner of....., 依... 的樣子, (或方法)。

2. exact'ng, 嚴厲, 如 exacting father, 嚴父。

的時候，他便站起來往洞外走；那豹子也就讓他出去，但是他走到了那小山的頂上時，她便像一隻在樹枝間亂跳的麻雀那麼輕似地跳起來，將她的身子在他腿上磨擦，並且聳起她的背，一如所有的貓類的樣子。於是她用那眈眈的炫光業已變得柔和了一點的眼睛望一望她的客人，發出一聲野性的大叫，這種叫聲是一般博物學家拿來與鋸子的磨擦聲相比的。

“她真管得嚴哩，”這法國人微笑着說。

他竟至放胆去玩弄她的耳朵；他撫摩她的肚子，拚命抓她的頭。

他一見自己達到目的了，使用他的腰刀的尖端輕觸她的頭蓋，想等着機會把她殺死，但是她的骨頭之堅硬使他發抖，不知能否成功。

這沙漠中的王妃對她的奴隸表示多情；她舉起她的頭，伸直她的頸，以她那態度的安詳露出她的歡喜。這兵士忽然想到要想一刀殺死這蠻荒的公主，便非刺中她的喉管不可。

3. watch for the right moment. 守候時機。

He raised the blade, when the panther, satisfied no doubt, laid herself gracefully at his feet, and cast up at him glances in which, in spite of their natural fierceness, was mingled confusedly a kind of good-will. The poor Provençal ate his dates, leaning against one of the palm trees, and casting his eyes alternately on the desert **in quest of*¹ some liberator and on his terrible companion to watch her uncertain clemency.

The panther looked at the place where the date **stones*² fell, and every time that he threw one down her eyes expressed an incredible mistrust.

She examined the man with an almost commercial prudence. However, this examination was favorable to him, for when he had finished his meager meal she licked his boots with her powerful rough tongue, brushing off with marvellous skill the dust gathered in the creases.

"Ah, but when she's really hungry!" thought the Frenchman. In spite of the shudder this thought caused him, the soldier began to measure curiously the proportions of the panther, certainly one of the most splendid specimens of its race. She was three feet high and four feet long without counting her tail; this powerful weapon, rounded like a cudgel, was nearly

1. *in quest of*, 欲得。

這豹子無疑地滿意了，她從容地躺在他的腳下，仰頭向他瞥視，她的眼光裏雖則有那天生的野性，却混含着一種善意。這時候他便舉起了刀口。這可鄰的普洛文斯人吃着他的棧實，靠着一棵棕櫚樹，將他的目光一時投射於沙漠上，希望有人來解救他，一時又望着他這可怕的伴侶，觀察她那無恆的溫柔。

這豹子望着那些棧實的核落去的地方，每次他拋下一個去，她的眼睛便表示出一種懷疑的神情。

她幾乎是以一種商業的審慎來考察這個人。但是這番考察居然於他有了好處，因為當他吃完了他這可憐的一餐時，她使用她那有力而粗糙的舌頭舐他的靴子，以驚人的技巧刷去摺痕裏所集的灰塵。

“呵，可是等她真正餓了的時候呢！”這法國人想道。但是這個念頭雖則使他驚顫了一下，他却還是開始好奇地量這豹子的身材，她無疑地是同類中最漂亮的模範之一哩。她是三呎高，四呎長，尾巴不算在內；這有力的武器長得滾圓，像一根本棒似的，差不多也有三呎長。頭有一

2. stones, 果實之核。

three feet long. The head, large as that of a lioness, was distinguished by a rare expression of refinement. The cold cruelty of a tiger was dominant, it was true, but there was also a vague resemblance to the face of a sensual woman. Indeed, the face of this solitary queen had something of the gaiety of a drunken **Nero*:¹ she had satiated herself with blood, and she wanted to play.

The soldier tried if he might walk up and down, and the panther left him free, contenting herself with following him with her eyes, less like a faithful dog than a big Angora cat, observing everything, and every movement of her master.

When he looked round, he saw, by the spring, the remains of his horse; the panther had dragged the carcass all that way; about two-thirds of it had been devoured already. The sight reassured him.

It was easy to explain the panther's absence, and the respect she had had for him while he slept. The first piece of good luck emboldened him to tempt the future, and he conceived the wild hope of continuing **on good terms*² with the panther during the entire day, neglecting no means of taming her and remaining in her good graces.

He returned to her, and had the unspeakable joy

1. Nero, 羅馬暴君, 荒淫嗜殺。

隻母獅子的頭那麼大，不同的是牠具有一種特別斯文的表情。老虎一般的殘酷樣子固然是佔着主要的成分，同時却也約莫與一做耽於肉慾的婦人的面孔有些相像。實在說，這荒漠王后的面孔具有一個醉了的尼祿王的歡悅的神情；她吃血已經吃飽了，她是要玩一玩哩。

這兵士試一試他可否來回地走動，這豹子也隨他自由，只把她的眼睛追隨着他，不很像一隻忠心的狗而像一隻安哥拉大貓，觀察着她的主人的——一切和所有的動作。

他回頭張望的時候，看見那泉水旁邊有他的馬的殘骸；這豹子把那屍體從那麼遠一直拖了過來；大約有三分之二已經吃掉了。他看見這個又安了心。

這豹子爲什麼不在洞裏，他睡着的時候她爲什麼對他那麼客氣，都是容易解釋的了。第一遭的好運氣鼓起了他的勇氣再圖將來，他便起了一個野性的希望，居然想和這豹子繼續着親善的關係度過一整天，不疎忽使她馴服的方法，始終取得她的厚愛。

他又回到她身邊，她一見他走近來，便慢得幾乎看不

2. on good terms, 和睦；親善。

of seeing her wag her tail with an almost imperceptible movement at his approach. He sat down then, without fear, by her side, and they began to play together; he took her paws and muzzle, pulled her ears, rolled her over on her back, stroked her warm, delicate flanks. She let him do whatever he liked, and when he began to stroke the hair on her feet she drew her claws in carefully.

The man, keeping the dagger in one hand, thought to plunge it into the belly of the **too confiding¹* panther, but he was afraid that he would be immediately strangled in her **last convulsive struggle²*, besides, he felt in his heart a sort of remorse which bid him respect a creature that had done him no harm. He seemed to have found a friend, in a boundless desert; half unconsciously he thought of his first sweetheart, whom he had nicknamed "**Mignonne³*" by way of contrast, because she was so atrociously jealous that all the time of their love he was in fear of the knife with which she had always threatened him.

This memory of his early days suggested to him the idea of making the young panther answer to this name, now that he began to admire with less terror her swiftness, suppleness, and softness. Toward the end of

1. too-confiding, 太肯相信人。

2. last convulsive struggle, 臨死時因痛楚而起的掙扎。

出來地搖着她的尾巴，他看了這個，便感到一種說不出的高興。於是他毫不害怕地坐在她身旁，他們便在一起玩起來；他握著她的腳爪和口鼻，拉一拉她的耳朵，把她在地下推着打滾，又摸一摸她那溫暖而秀雅的腰部。她隨他要怎樣就讓他怎樣，後來他去摸她腳上的毛的時候，她便把她的爪子小心地縮了進去。

這個人一手握著刀，心想把牠插進這輕信的豹子的肚子裏去，但是他又怕在她的最後一陣搖擺的掙扎中馬上被她弄死；此外他心中還感到一種憐憫，覺得對於一個沒有加害於他的東西應該善待才是。他似乎是在一片無邊的荒漠中找到一個朋友了；他半似下意識地想起了他的第一個愛人，她是他當初曾故意用反面的意思取了個外號叫作“密尼安”的，因為他嫉妬得非常之潑辣，以致在他們戀愛的期內，他一直是害怕她時常拿來威嚇他的那把刀。

這一件早年的回憶便使他起了一個主意，就叫這年輕的豹子承受這個名字，因為他現在已經沒有那麼害怕，漸漸羨慕她的敏捷，馴服，和溫柔了。天近傍晚的時候，他

3. *mignonne*, 法文，嬌小可愛之意。

the day he ** had familiarized himself with* his perilous position; he now almost liked the painfulness of it. At last his companion had ** got into the habit of*² looking up at him whenever he cried in a falsetto voice, "Mignonne."

At the setting of the sun Mignonne gave, several times ** running,*³ a profound melancholy cry. "She's been well brought up," said the light-hearted soldier; "she says her prayers." But this mental joke only occurred to him when he noticed what a pacific attitude his companion remained in. "Come, ** ma petite blonde,*⁴ I'll let you go to bed first," he said to her, ** counting on*⁵ the activity of his own legs to run away as quickly as possible, directly she was asleep, and seek another shelter for the night.

The soldier waited with impatience the hour of his flight, and when it had arrived he walked vigorously in the direction of the Nile; but hardly had he made a quarter of a league in the sand when he heard the panther bounding after him, crying with that sawlike cry more dreadful even than the sound of her leaping.

1. to have familiarized oneself with=is accustomed to.

2. get (或 fall) into the habit of....., 養成了.....的習慣。

已經習於他的危險境地；他幾乎高興那種境地的苦楚了。最後他的伴侶終於養成了一種習慣，每逢他用尖聲叫着“密尼安”的時候，她便抬頭望着他。

太陽西下時，密尼安一連幾次發出一種深沉的悲慘的叫聲。“她是受過很好的教養的，”這心境安然的兵士說；“她也作禱告哩。”但是這種心裏的談話只是當他看出了他的伴侶保持着多麼和平的態度的時候，他才想起的。“來，我的小美人，我先讓你上床去睡罷，”他對她這樣說，同時心裏却只想着他那兩條腿的活動，只待她一睡着，他便要儘快地跑開，另外去找一個棲身之所度過這一夜。

這兵士迫切地等着逃跑的時刻，後來那時刻到了，他便提起精神向着尼羅那邊走去；但是他在沙地裏還沒有走到四分之一里格，便聽見那豹子跳過來追他，並用叫出那鋸子似的叫聲，比她跳的聲音還更加可怕哩。

3. running, 連續的。

4. ma petite blonde, 法文 blonde 是指頭髮棕黃色的女子。

5. count on....., 對於.....覺得有把握。

"Ah!" he said, "then she's **taken a fancy to* me; she has never met any one before, and it is really quite flattering to have her first love." That instant the man fell into one of those movable **quicksands*² so terrible to travellers and from which it is impossible to save oneself. Feeling himself caught, he gave a shriek of alarm; the panther seized him with her teeth by the collar, and, springing vigorously backward, drew him as if by magic out of the whirling sand.

"Ah, Mignonne!" cried the soldier, caressing her enthusiastically; "we're **bound together for life and death*³—but no jokes, mind!" and he retraced his steps.

From that time the desert seemed inhabited. It contained a being to whom the man could talk, and whose ferocity was rendered gentle by him, though he could not explain to himself the reason for their strange friendship. Great as was the soldier's desire to stay upon guard, he slept.

On awakening he could not find Mignonne; he mounted the hill, and in the distance saw her springing toward him after the habit of these animals, who cannot run on account of the extreme flexibility of the vertebral column. Mignonne arrived, her jaws covered with

1. take a fancy to, 有意於;傾心於。

2. quicksands, 極鬆的濕沙, 無論什麼東西,一經陷入,即難

“呵！”他說，“然則她是愛上我了；她以前還沒有遇見過誰，我現在得到她的初次的愛，真是很可喜的事哩。”正當這時候，這個人墜入一片活動的浮沙裏，這種浮沙對於旅行的人是非常可怕的，人一陷入裏面，便無法自救了。他覺得自己遭了殃，便尖聲叫起來；那豹子用牙齒咬住他的衣領，使勁往後一跳，便好像是用魔法似地把他從一陣旋轉的沙子裏救了出來。

“呵，密尼安！”這兵士熱烈地撫摩着她，喊道；“我們是共生共死的了——不過不要開玩笑呀，記着！”於是他又把他的脚步縮短了。

從那時候起，這沙漠中似乎是有人住了。那裏有了一個生物，這個人可以和她談話，而她的野性也被他弄得柔和了，雖則他自己也不明白他們這種奇特的友誼是爲了什麼原因。這兵士想要謹防的心願雖則很大，他還是睡着了。

醒來的時候，他找不着密尼安；他跑到山頂，遠遠地看見她向他跳過來，這是這一類動物的習慣，牠們因爲脊柱特別容易彎曲，所以不能跑。密尼安到了，腳爪上染着血；她接受她的伴侶那種習慣了的撫摩，嗚嗚地叫個不住，

出來，沙漠中常有之。

3. bound together for life and death, 生死與共。

blood; she received the wonted caress of her companion, showing with much purring how happy it made her. Her eyes, full of languor, turned still more gently than the day before toward the Provençal, who talked to her as one would to a tame animal.

“Ah! Mademoiselle, you are a nice girl, aren't you? Just look at that! so we like to be made much of, don't we? Aren't you ashamed of yourself? So you have been eating some Arab or other, have you? that doesn't matter. They're animals just the same as you are; but don't you **take to*¹ eating Frenchmen, or I shan't like you any longer.”

She played like a dog with its master, letting herself be rolled over, knocked about, and stoked, alternately; sometimes she herself would provoke the soldier, putting up her paw with a soliciting gesture.

Some days passed in this manner. This companionship permitted the Provençal to appreciate the sublime beauty of the desert; now that he had a living thing to think about, alternations of fear and quiet, and plenty to eat, his mind became filled with contrast and his life began to be diversified.

Solitude revealed to him all her secrets, and enveloped him in her delights. He discovered in the rising

1. *take to* = get into the habit of, 見前。

以表示這種撫摩使她如何地快活。這普洛文斯人對她說話，好像對一個馴獸說似地，她那雙充滿着倦態的眼睛望着他，也比前一天更加柔溫起來了。

“呵！姑娘，你是一個很好的女子，是不是？你看看那個！那麼我們是想很要好，是不是？你自己不覺得害羞嗎？原來你又是去吃了一個亞刺伯人或是別的東西，是不是？那是不要緊的。他們也不過是動物罷了，正和你是一樣；不過你可不要吃法國人呀，否則我就再不喜歡你了。”

她和他玩耍，像一隻狗和牠的主人一般，她讓他把她在地下滾，讓他打，讓他撫摩，輪流着來；有時候她自己也要挑動他，以一種請求的姿式將她的腳爪舉起來。

這樣子過了幾天。這普洛文斯人因為有了這個伴侶，便得以賞玩那沙漠的偉大的美；現在他因為有了一個生物給他想一想，有了恐怖與平靜的交替，又有了充分的東西吃，他心裏便充滿了對比，而他的生活也就漸漸不覺得單調了。

荒漠把她所有的祕密都顯示給他了，並且將他籠罩

and setting of the sun **sights unknown to the world.*¹ He knew what it was to tremble when he heard over his head the hiss of a bird's wing, so rarely did they pass, or when he saw the clouds, changing and many-colored travellers, melt one into another. He studied in the night time the effect of the moon upon the ocean of sand, where the **simoon*² made waves swift of movement and rapid in their change. He lived the life of the Eastern day, marvelling at its wonderful pomp; then, after having revelled in the sight of a **hurricane*³ over the plain where the whirling sands made red, dry mists and death-bearing clouds, he would welcome the night with joy, for then fell the healthful freshness of the stars, and he listened to imaginary music in the skies. Then solitude taught him to unroll the treasures of dreams. He passed whole hours in remembering mere nothings, and comparing his present life with his past.

At last he grew passionately fond of the panther; ** for some sort of affection was a necessity.*⁴

Whether it was that his will powerfully projected had modified the character of his companion, or whether,

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1. *sights unknown to the world*, 世人所未見過之景緻。
 2. *simoon*, 乾燥帶沙之熱風, 亞刺伯沙漠中最多。
 3. *hurricane*, 颶風。

在她的娛人的事象之中。他從太陽的升起和落下發現了世人所沒有見過的美景。那兒很少有鳥兒飛過，當他聽見頭上有一隻鳥翼的聲響，或是看見天上的雲彩——那些變化而多色的旅客——互相融合的時候，他便領略了那種顫抖的滋味。他在夜間便察看月亮照在那沙漠的海洋上所起的作用，那兒有那熱燥風吹起波浪，動得快，變化也迅速。他白日裏過着東方的生活，望着牠那驚人的壯觀而出神；然後看着颶風在那平原上吹過，看着那一陣一陣的飛沙撒成紅色的乾的細雨和致死的雲霧，這樣飽了眼福之後，他便要愉快地歡迎夜的降臨，因為那時候又有繁星的爛爛，他又可以靜聽天上的想像的音樂。於是孤寂便教他展開夢想的寶藏。他把整整幾個鐘頭的工夫用來回憶一些無謂的事，將他現在的生活與他的過去來相比。

後來他竟至熱烈地喜歡這豹子了；因為或種的情感是必須的。

也許是因為他那生得剛強的意志把他的伴侶的性格

4. for some sort of affection was a necessity.

言人類生活中必有某種感情才行。

because she found abundant food in her predatory excursions in the deserts, she respected the man's life, and he began to fear for it no longer, seeing her so well tamed.

He **devoted the greater part of his time to*¹ sleep, but he was obliged to watch like a spider in its web that the moment of his deliverance might not escape him, if any one should pass the line marked by the horizon. He had sacrificed his shirt to make a flag with, which he hung at the top of a palm tree, whose foliage he had torn off. **Taught by necessity,*² he found the means of keeping it spread out, by fastening it with little sticks; for the wind might not be blowing at the moment when the passing traveller was looking through the desert.

It was during the long hours, when he had abandoned hope, that he **amused himself with*³ the panther. He had come to learn the different inflections of her voice, the expressions of her eyes; he had studied the capricious patterns of all the rosettes which marked the gold of her robe. Mignonne was not even angry when he **took hold of*⁴ the tuft at the end of her tail to count the rings, those graceful ornaments which glittered in the sun like jewelry. It gave him pleasure to contemplate the supple, fine outlines of her form, the

1. devoted.....to....., 以.....專用於.....。

2. taught by necessity, 急極生智。

改變了，否則就是她在那沙漠裏獵食遊行，可以找到充分的糧食，總之她始終看重這個人的生命，而他看見她已這樣馴服，也就不再怕她了。

他將大部分的時間都用來睡覺，但是他却不得不像一隻蜘蛛在網裏似地留意，如果有人經過眼界以內時，他就不要失去了得救的機會。他犧牲了他的襯衫作了一面旗，懸在一棵棕櫚樹上，那樹上的葉子他已扯去了。因必需的教訓，他想出了使那面旗張開的方法，那就是將牠網在許多小樹枝上；因為路過的旅客向沙漠中遠望的時候，風也許是不在吹着的。

當他拋棄了希望，工夫不容易過的時候，他就拿這豹子來開心。他漸漸習知了她的聲音的各種變化，她的眼睛的各種表情；他仔細研究了點綴着她的長袍的黃金色那些玫瑰花紋的形形色色的模樣。她的尾巴上那些圈圈真是些美妙的裝飾，太陽一照，就像珠寶似地閃閃放光；他握住她的尾巴末端那一叢毛去數那些圈圈的時候，密尼安也不生氣。他打量着她的身材那種曲線的秀雅的輪廓，和

3. amuse oneself with....., 藉.....解悶。

4. take hold of, 握住。

whiteness of her belly, the graceful pose of her head. But it was especially when she was playing that he felt most pleasure in looking at her; the agility and youthful lightness of her movements were a continual surprise to him; he wondered at the supple way in which she jumped and climbed, washed herself and arranged her fur, crouched down and prepared to spring. However rapid her spring might be, however slippery the stone she was on, she would always **stop short** at the word "Mignonne."

One day, in a bright mid-day sun, an enormous bird coursed through the air. The man left his panther to look at this new guest; but after waiting a moment the deserted sultan growled deeply.

"**My goodness!*² I do believe she's jealous," he cried, seeing her eyes become hard again; "the soul of **Virginie*³ has passed into her body; that's certain."

The eagle disappeared into the air, while the soldier admired the curved contour of the panther.

But there was such youth and grace in her form! she was beautiful as a woman! the blond fur of her robe

1. *stop short*=*stop abruptly*, 突然停住。

2. *my goodness*, 驚歎語;此外如 *my God. goodness. gracious*, 均爲同一意義。

3. *virginie*, 法國 Bernardin de St. Pierre 所著小說

她的肚子那種白色，以及她的頭那種斯文的姿式，心中便覺得愉快。但是使他望着她最覺得高興的還是當她玩的時候；她的動作之活潑與輕快是不斷地使他驚異的；她或跳或爬，或是洗滌和理毛，或是蹲下預備往前跳，她那柔和的態度都使他看着出神。無論她跳得多麼快，無論她所在的石頭是多麼滑溜，她只要一聽見喊“密尼安”總是馬上就站住了。

有一天，正當中午太陽照着的時候，有一隻絕大的鳥在空中飛過。這個人離開了這豹子去看這新的過客；但是過了一會，這被棄的蘇丹王妃便深沉地嗥起來了。

“老天爺！我相信她是嫉妬了，”他看見她的眼色又顯得兇狠了，便喊道；“斐經尼的靈魂移到她身上來了哩；這是一定的。”

這兵士羨慕着這豹子的曲線輪廓的時候，那巨鷹在空中不見了。

但是她的姿態真是年輕而秀美啊！她簡直像一個女子那麽美哩！她的長袍那種棕黃色的毛與她的腰部那種

Paul et Virginie 中之女主角，書中敘 Paul 和 Virginie 的戀愛故事，他們先在非洲的一個島上在大自然的境界中戀愛，非常美滿，後 Virginie 回到歐洲，他的戀愛就完了。

mingled well with the delicate tints of faint white which marked her flanks.

The profuse light cast down by the sun made this living gold, these russet markings, to burn in a way to give them an indefinable attraction.

The man and the panther looked at one another with a look **full of meaning,*¹ the coquette quivered when she felt her friend stroke her head; her eyes flashed like lightning—then she shut them tightly.

“She has a soul,” he said, looking at the stillness of this queen of the sands, golden like them, white like them, solitary and burning like them.

“Well,” she said, “I have read your plea in favor of beasts; but how did two so well adapted to understand each other end?”

“Ah, well! you see, they ended as all great passions do end—by a misunderstanding. For some reason one suspects the other of treason; they don’t come to an explanation **through pride,*² and quarrel and part from sheer obstinacy.”

“Yet sometimes at the best moments a single word or a look is enough—but anyhow go on with your story.”

“It’s horribly difficult, but you will understand,

1. full of meaning, 神情十足;意味深長。

灰白的細嫩顏色是配合得很好的。

太陽放射下來的充足的光輝使這種活的黃金和這些豆色的花紋都像火一般地燦爛，顯出一種無法描摹的美來。

這個人和這豹子互相諦視，含着深長的意味；這賣悄的姑娘覺得她的朋友撫摩她的時候，便要顫動；她的眼睛像電一般地發出閃光——然後她就把牠們緊緊閉起來，

“她也有靈魂哩，”他望着這沙漠王后的安靜，便這麼說；她正是像那一片廣漠那麼金黃，那麼白淨，那麼沉寔而放着火光。

* * * * *

“好罷，”她說，“我已經看過你這篇爲獸類辯護的文字了；但是這麼能够互相瞭解的兩個，結果怎樣呢？”

“呵，唉！你想，還是像一切大的戀愛同樣完場的——由於誤會。爲了某種原因，這個猜疑那個大逆不道；他們爲了自傲心不肯互相解釋，於是就鬧翻了，完全爲了固執而散夥。”

“不過逢着最好的時候，只要說一句話或是看一眼就够了——但是不管這些，還是把你的故事說完罷。

“聽了那個老傢伙喝着香檳酒說給我聽的那些話，要

2. through pride=because of pride.

after what the old villain told me * *over his champagne*.¹

“He said—‘I don’t know if I hurt her, but she turned round, and if enraged, and with her sharp teeth caught hold of my leg—gently, I daresay; but I, thinking she would devour me, plunged my dagger into her throat. She rolled over, giving a cry that froze my heart; and I saw her dying, still looking at me without anger. I * *would have given all the world*—my cross even, which I had not got then—to² have brought her to life again. It was as though I had murdered a real person; and the soldiers who had seen my flag, and were come to my assistance, found me in tears.’

“ ‘Well, sir,’ he said, after a moment of silence, ‘since then I have been in war in Germany, in Spain, in Russia, in France; I’ve certainly * *carried my carcass about*’ a good deal, but never have I seen anything like the desert. Ah! yes, it is very beautiful!’

“ ‘What did you feel there?’ I asked him.

“ ‘Oh! that can’t be described, young man. Besides, I am not always regretting my palm trees and my panther. I should have to be very melancholy for that. In the desert, you see, there is everything, and nothing.’

1. *over his champagne*, 吃着香檳酒的時依。此外如 *over dinner* 等,用法同此。

2. *would have give all the world to.....*, 寧犧牲一

我再說下去是非常困難的，不過你也會明白。

“他說——‘我不知道我是否使她難過了，不過她掉轉頭來，好像生氣似地，用她那尖牙齒咬着我的腿——輕輕地，我想是；但是我以為她會要把我吃掉，便把我的刀刺入她喉管裏，她翻身一滾，叫了一聲，使我心裏都發冷了；我看着她死去，臨死還望着我并無怒意。我寧肯犧牲一切——連我當時沒有帶在身邊的十字章都在內——以救她復活過來。那好像是我謀害了一個真正的人似的；那些看見了我的旗過來救我的兵士們找到我的時候，我還在哭着哩。”

“唉，先生，’他靜了一會說道，‘那時以後，我又到德國，西班牙，俄國，法國，到處打仗；我四處漂流地跑了不少的地方，却從來沒有見過沙漠那樣的境界。呵，不錯，那是很美麗的！”

“你在那兒覺得怎樣呢？”我問他。

“啊，那是沒有法子描寫的，青年人。並且我也并不時常想念我那些棕櫚樹和我那豹子。我如果常想起那個，一定是很難過的。在沙漠裏，你看，也可以說什麼都有，也可以說什麼都沒有。

切以……。

3. carry one's carcass about, 四處漂流；跑到各地。

“ ‘Yes, but explain —’

“ ‘Well,’ he said, with an impatient gesture, ‘it is God without mankind.’ ”

“‘不錯，但是你要說明——’

“‘唉，’他作出一個不耐煩的姿式說道，‘那是沒有人類的上帝哩。’”

TWO OF THEM

BY

JAMES M. BARRIE

他 們 倆

TWO OF THEM

She is a very pretty girl, though that **counts for nothing*¹ with either of us, and her frock is yellow and brown, with pins here and there. Some of these pins are nearly a foot long, and when they are not in use she keeps them in her hat, through which she stabs them far down into her brain. This makes me shudder; but, so is she constructed that it does not seem to hurt, and in that human pin-cushion the daggers remain until it is time for her to put on her jacket again. Her size is six-and-a-quarter, and she can also get into sixes.

She comes here occasionally (always looking as if she had been born afresh that morning) to sit in the big chair and discuss what sort of girl she is, with other ** matters of moment*.² When she suddenly flings herself forward—clasping her hands on her knee—and says “Oh!” I know that she has remembered something which **must out at once*³ or endanger her health; and whether it be “I don’t believe in anybody or anything—

1. count for nothing, 不算什麼, 不相干。

2. matter of moment = matter of importance, 重要

他 們 倆

她是個很漂亮的姑娘，雖則這於我們倆都沒有關係，她的外衣是棕黃色的，到處插着許多定針。這些針之中有些差不多長至一呎，不用的時候，她就把它們插在帽子裏，從帽子裏深深地插進她的腦子裏去。這簡直使我發抖；不過她是生得特別的，所以好像并不受傷，這些尖刀（指針）留在這插針的人肉枕頭裏，一直要到她再把那件背心穿上的時候。她的身圍是六又四分之一呎，但也可以穿上六呎大的衣服。

她間或到這裏來（每次都是顯得她好像是那天早上新生出世一般）坐在那把大椅子裏，討論她是那一種女子，以及其他重要的事情。每當她忽然向前撲過來——雙手在她膝上拍着——說一聲“啊！”的時候，我就知道她是記起了一件什麼事情，非馬上說出來不可，否則就要危害她的健康的；無論她說的是“隨便什麼人或什麼事情我都不相信的——聽見呀！”或是“我們爲什麼死得這麼快呢？”

的事。

3. must out at once, 非馬上說出不可。

*there!"¹ or "Why do we die so soon?" or "I buy chocolate drops **by the half-pound,*"² I am expected to regard it, **for the time being,*³ as one of the biggest things of the day. I allow her, but no other, to **mend my fire,*⁴ and some of her most profound thoughts have come to her with a jerk while holding the poker. However, she is not always serious, for, though her face is often so wis'ful that to be within a yard of it is too close for safety, she sometimes jests gleefully, clapping her hands; but I never laugh, rather continue smoking hard; and this she (very properly) **puts down to*⁵ my lack of humor. The reason we get on so well is because I treat her exactly as if she were a man, as **per agreement.*⁶ Ours is a **Platonic friendship,*⁷ or, at least, was, for she went off half-an-hour ago **with her head in the air.*⁸

THE BARGAIN

After only one glance in the mirror, she had spread herself out in the big chair, which seems to me to put its arms round her. Then this jumped out:

-
1. there! 表示確定之驚歎詞。
 2. by the half-pound, 以半磅計。又如 by the thousand, 以千計。
 3. for the time being, 暫時。
 4. mend the fire, 將火砌好,使之興旺;加燃料。

或是“我買朱古律糖半磅半磅地買，”我當時都不能不認爲那是這一天最大的事體。我讓她砌我的火，不許別人動手；她那些最深奧的思想之中有些就是她拿着撥火棒的時候猝驚之下湧上心頭的。但是她也并不是時常莊重的，因爲她臉上雖則總是露着那樣沉思的神情，叫人離她在一碼以內就嫌太近，不甚妥當，她在時却也興高采烈地說笑話，拍着巴掌；不過我從來不笑，反而要繼續着使勁抽煙；這，她認爲是（很不錯地）由於我缺少諧趣。我們之所以往來得這麼好，是因爲我對她恰恰好像她是個男子一般，這是我們雙方相約過的。我們的關係是一種純粹理智上的友誼，至少以前是這樣的，因爲半點鐘之前她昂首不顧地走了。

交 涉

她只向鏡子裏望一眼 就在那把大椅子裏坐下了，我覺得那椅子好像是將兩臂抱着她。於是這樣的話便跳出來了：

-
5. put down to..... = ascribe to..... 歸咎於，或歸功於.....。
 6. per agreement = by agreement, 如約。
 7. platonic friendship, 純粹理智，不含愛情成分的友誼。
 8. with one's head in the air, 昂首（表示生氣或驕傲）。

“And I had thought you so trustworthy!” (She always begins in the middle.)

“What have I done?” I asked, though I knew.

“Yesterday,” she said; “when you put me into that cab. Oh, you didn’t do it, but you tried to.”

Do what?”

She screwed her mouth, whereupon I smoked hard, lest I should attempt to do it again. But she would have an answer.

“Men are all alike,” she said, indignantly.

“And you actually think,” I **broke out*,¹ bitterly, “that if I did meditate such an act (for one brief moment), I was **yielding to*² the wretched impulses to which other men **give way*!³ Miss Gunnings, do you know me no better than that?”

“I don’t see what you mean,” she replied. (Her directness is sometimes a little annoying.)

I wagged my head mournfully, and there ensued a pause, for I did not quite know what I meant myself.

“What do you mean?” she asked, more gently, my face showing her that I was deeply hurt—not angry, but hurt.

I laid my pipe on the mantelpiece, and speaking

1. *break out* = exclaim, 喊。

2. *yield to*....., 受.....之支配。

“我還以為你很可靠哩！”(她總是從中間說起。)

“我作錯什麼事？”我雖則明白，却偏要這樣問。

“昨天，”她說；“你把我送上那馬車的時候。啊，你並沒有幹出來，不過你打算要幹哩。”

“幹什麼？”

她把嘴一扭，我於是又使勁抽烟，怕的是又要打算幹。不過她總有一句答話。

“男子都是一樣的，”她忿怒地說。

“然則你真以為我只要想到了那種舉動(只那片刻的工夫)，就是為那一般男子所不能克制的邪念所支配呀！”我傷心地喊道，“密司甘寧斯，你難道就是這樣看我，再不能深知一點嗎？”

“我不懂你是什麼意思，”她答道。(她那直捷了當的口氣有時候頗有點惱人。)

我含愁地搖一搖頭，半晌沒有說話，因為我自己也不十分懂得剛才說的話是什麼意思。

“你說的是什麼意思？”她問道，態度比較溫和些了，因為我的臉色對她表示了我受了很大的委曲——不是生氣，只是委曲了。

我把我的煙斗放在壁爐架上，很傷心地說話，向她證

3. give way, 無力抵抗；讓步。

very sadly, proved to her that I had nothing **in common with*¹⁵ other young men, though I forget now how I proved it. If I seemed to act as they did my motives were quite different, and therefore I should be judged from another standpoint. Also I looked upon her as a child, while I felt very old. (There are six years between us.)

“And now,” said I, with emotion, “as you still think that I tried to—to do it from the wretched, ordinary motive (namely, because I wanted to) I suppose you and I must part. I have explained the affair to you because it is painful to me to be misunderstood. Good-by, I shall always think of you with sincere regard.”

Despite an apparent effort to control it, my voice broke. Then she gave way. She put her hand into mine, and with tears in her eyes, asked me to forgive her, which I did.

This little incident it was that showed her how different I am from other men, and led to the **drawing up*¹⁶ of our platonic agreement, which we signed, **so to speak*,¹⁷ that afternoon over the poker. I promised to be to her such a friend as I am to Mr. Thomson; I even undertook, if necessary, to scold her though she cried (as she hinted she should probably do), and she was to

1. *in common with*, 與... ..相同。

2. *draw up*, 訂立(如訂立條約,訂立文契)。

明我是與別的青年人完全兩樣的，現在我也忘記當初是怎樣向她證明的了。我說假使我也像是有他們一樣的舉動，我的動機却是完全不同的，所以要判斷我就應該以另一種眼光來看。同時我還把她看作一個小孩子，而我自己覺得年紀很大了。（我們之間相差着六歲。）

“那麼現在呢，”我帶着情感地說，“你既是仍舊認爲我之打算——打算來那一下，也是由於那邪惡的一般的動機（即因爲我想要那麼作）我覺得你和我就非離開不可。我把這事情向你解釋一番，就是因爲我遭了誤會很覺痛心啊。再會罷，我以後時常會以誠懇的敬意想念你。”

我雖則極力抑制自己，我的聲音還是露出了傷感的成分。於是她便心軟了。她把她的手放在我手裏，眼睛裏含着淚，要求我原諒她，這，我遵命了。

就是這件小小的事體給她證明了我與其他男子是如何地不同，並且因此我們才成立了那純理智的條約，那天下午一面撥着火，好像是將這條約簽了字。我答應對她如同對湯姆生君一樣地作一個朋友；必要的時候，我甚至還要罵她，她哭也不管（她表示了她或許會哭的），並且她

3. So to speak, 比方說。

see that it was **for her good*,¹ just as Thomson sees it when I scold him.

A NECESSARY CONSEQUENCE

“I sha’l have to call you ‘Mary,’ ”

“I don’t see that.”

“Yes, it is customary among real friends. They expect it of each other,”

I was not looking her in the face, so cannot tell **how she took this*² at first. However, after she had eaten a chocolate drop in silence, she said:

“But you don’t call Mr. Thomson by his Christian name?”

“Certainly I do.”

“And he would feel slighted if you did not?”

“He would be extremely pained.”

“What is his Christian name?”

“Thomson’s Christian name? Oh, his Christian name, Thomson’s Christian name is—ah—Harry”

“But I thought his initials were J. T.? Those are the initials on that umbrella you never returned to him ”

“Is that so? Then my suspicions were correct, the umbrella is not his own. How like him?”

1. for one's good, 爲某人好。

還要明白那是爲她好，正如湯姆生當我罵他的時候明白這一點一般。

必然的結果

“我非叫你‘瑪琍’不可了。”

“我看不見得。”

“不錯哩，真好的朋友之間，照例是這樣稱呼的。”

我沒有望着她的臉：所以不知道她聽了這話起初作如何表示。但是她悄悄地吃了一塊朱古律糖之後，終於說道：

“不過你并不照湯姆生君的教名叫他罷？”

“當然我是這樣叫的。”

“難道你不這麼叫他他就覺得你看他不起嗎？”

“那他一定非常難受。”

“他的教名叫作什麼？”

“湯姆生的教名嗎？啊，他的教名，湯姆生的教名是——呵——哈雷 (Harry)”

“但是我記得他的名字簡寫是J.T.罷？你借了老沒有還他的那把傘上面的簡寫名字就是這樣的。”

“是嗎？那麼我的猜想果然不錯，那把傘不是他自己的。他正是這樣的人啊！”

2. how she took this, 她視此如何；她對此作何表示。

“I had an idea that you merely called him Thomson?”

“Before other people only. Men friends address each other in one way **in company*,¹ but in quite another way when they are alone.”

“Oh, well, if it is customary.”

“If it were not I would not propose such a thing’,
Another chocolate drop, and then,

“Mary, dear——”

“Dear!”

“That is what I said.”

“I don’t think it worthy of you. It is taking two chocolate drops when I only said you could have one.”

“Well, when I get my hand into the bag I admit—I—I mean Thomson would have not been so niggardly.”

“I am certain you don’t call him ‘Harry, dear.’”

“Not, perhaps, **as a rule*,² but **at times*³ man friends are more **demonstrative*⁴ than you think them. For instance, if Thom—I mean Harry—was ill——”

“But I am quite well.”

“Still, **with all this influenza about*——⁵”

1. in company, 大家在一起。

2. as a rule, 照通例;一般而論。

3. at times=sometimes; now and then.

“我總覺得你只是叫他湯姆生罷？”

“只是當着別人就這樣稱呼。男人家交朋友，大家在一起時，互相稱呼是一樣，單獨在一起時又是一樣。”

“啊，好罷，只要這是一般的規矩。”

“如果不是這樣，我也就不會提起這麼一會事了。”

又吃了一塊朱古律糖，於是，

“瑪琍，親愛的——”

“親愛的！”

“我是這樣說的。”

“我覺得你不應該這樣。這無異於我只說一聲你可以吃一塊朱古律糖，你却吃了兩塊。”

“咳，我把手伸進裝糖的袋子裏去，我承認——我——我是說湯姆生不會像這樣吝嗇。”

“我準知道你不會叫他‘哈雷，親愛的’呀。”

“照通常的例也許不會的，不過有的時候男朋友之間也并不像你所想的那樣不流露情感。譬如說，假使湯姆——我是說哈雷——病了——”

“不過我可是很好的。”

“但是，有了這一陣狂熱病在這裏——”

4. demonstrave, 愛流露情感。

5. with all this influenza about love.

HER BACK

She had put her jacket on the table, her chocolate drops on the mantelpiece, her gloves on the couch. Indeed, the room was full of her, and I was holding her scarf, just as I hold Thomson's.

"I walked down Regent Street behind you **yesterday**," I said, sternly, "and your back told me that you were vain."

"I **am not vain of*¹ my personal appearance, at any rate."

"How could you be?"

She looked at me sharply, but my face was **without expression*,² and she sighed. She remembered that I had no humor.

"Whatever my faults are, and they are many, vanity is not one of them."

"When I said you had a bad temper you made the same remark about it. Also when——"

"That was last week, stupid! But, of course, if you think me ugly——"

"I did not say that."

"Yes, you did."

"But if you think nothing of your personal appearance, why blame me if I agree with you?"

1. to be vain of....., 以.....自負。

她的背

她把她的背心放在桌子上，朱古律糖放在壁爐架上，手套放在床上。真是，那房間裏被她充滿了，我手裏拿着她的圍巾，正如我拿着湯姆生的一樣。

“昨天我在瑞金街跟着你後面走，”我嚴肅地說，“你的背使我看出你是好自負的。”

“我總不是以我的外表自負哩，無論如何。”

“你怎麼能呢？”

她嚴厲地望着我，但是我的臉上無所表示，於是她便歎了一口氣。她又記起我是沒有諧趣的了。

“不管我有些什麼毛病，毛病雖則多，自負却不是其中之一。”

“我說你脾氣不好的時候，你也是這樣說哩。還有——”

“那是上個禮拜的事了，無聊！但是，不消說，你若以為我是醜——”

“我並沒有說這話呀。”

“是的，你說了。”

“不過你既是對於你的外表毫不介意，那麼我對你表同意你為什麼要責備我呢？”

2. without expression, 不動神色。

She rose haughtily.

“Sit down.”

“I won't. Give me my scarf.” Her eyes were flashing. She has all sorts of eyes.

“If you really want to know what I think of your personal appearance——”

“I don't.”

I resumed my pipe.

“Well?” she said.

“Well?”

“Oh, I thought you were going to say something.”

“Only that your back pleased me **in certain other respects.*”²⁷

She let the chair take her back into its embrace.

“Mary, dear!”

It is a fact that she was crying. After I had made a remark or two:

“I am so glad you think me pretty,” she said, frankly, “for though I don't think so myself, I like other people to think it, and somehow I thought you considered me plain. My nose is all wrong, isn't it?”

“Let me see”

“So you admit you were entirely mistaken in calling me vain?”

i. in certain other respects, 在其他幾方面。

她便傲然地站起來。

“坐下罷。”

“我不坐。把我的圍巾給我罷。”她的眼睛閃着光。她有各種各樣的眼色哩。

“你若是真的要知道我對於你的外貌的意見怎樣呢——”

“我并不要知道。”

我又拿起煙斗來吸煙。

“喂？”她說。

“喂？”

“啊，我還以為你要說什麼話哩。”

“只要說說你的背在其他的某幾點上是使我高興的。”

她又讓那椅子將她的背擁入牠的懷抱中。

“瑪琍，親愛的！”

事實是，她哭起來了。待我說了一兩點之後：

“你認為我漂亮，我真高興極了，”她坦然地說，“因為我自己雖則不是這樣想，我却喜歡別人這樣想，不知怎的，我總覺得你認為我不好看。我的鼻子簡直不行，是不是？”

“我來看看。”

“那麼你承認你說我自負是完全錯了罷？”

“You have proved that I was.”

However, after she had drawn the daggers out of her head and put them into the scarf (or whatever part of a lady's dress it is that is worked with daggers), and when the door had closed on her, she opened it and hurriedly **fired these shots*¹ at me:

“Yes, I am horridly vain—I do my hair every night before I go to bed—I was sure you admired me the very first time we met—I know I have a pretty nose—good-afternoon.”

HER SELFISHNESS

She was making spills for me, because those Thomson made for me had **run down*.²

“Mary.”

“Well?”

“Mary, dear!”

“I am listening.”

“That is all.”

“You **have such a curious, wasteful habit*³ of saying one's name as if it was a remark by itself.”

“Yes, Thomson has noticed that also. However, I think I meant to add that **it is very good of you to*⁴

1. *fired these shots*, (以放鎗形容說話)。

2. *run down*, 告竭。

3. *have a habit of.....*, 慣愛.....。

“你已經證明我錯了。”

“但是她從她頭上把那些尖刀抽了出來，插在圍巾上（或是女人的衣服上插着尖刀的隨便那一部分），走出門去，待我把門關了之後，她又要把門推開，急忙地對我放這樣幾鎗。

“是的，我自負得要命——我每晚上床去睡之前，總要梳一次頭——我準知道我們第一次相見的時候，你就羨慕我——我知道我的鼻子是很漂亮的，——再會。”

她的自私

她替我作着紙撚，因為湯姆生替我作的已經用完了。

“瑪琍。”

“唔？”

“瑪琍，親愛的！”

“我聽着哩。”

“沒有別的了。”

“你這種習慣真是古怪，白費工夫，總是喜歡單說一聲別人的名字，好像這就算是一句話似的。”

“是呀，湯姆生也注意到這一點了。不過呢，我覺得我本想要加一句，說你作那些紙撚實在是難得。我不知道你

-
4. it is very good (or kind) of you to....., 你.....
實在是好意(應該感謝)。

make those spills. I wonder if you would do something else for me?"

"As a friend?"

"Yes. I want you to fill my pipe, and ram down the tobacco with your little finger."

"You and Mr. Thomson do that, for each other?"

"Often."

"Very well; give it me. This way?"

"It smokes beautifully. You are a dear, good girl."

She **let the poker fall*.¹

"Oh, I'm not," she wailed. "I am not really kindhearted; it is all selfishness."

This came out with a rush, but I am **used to*² her, and kept my pipe in.

"Even my charities are only a hideous kind of selfishness," she continued, with clasped hands. "There is that poor man who sells match-boxes at the corner of this street, for instance. I sometimes give him twopence." (She carries an enormous purse, but there is never more than twopence in it.)

"That is surely not selfish," I said.

"It is," said she, seizing the poker as if intending to **do for herself*³ that instant. "I never give him

1. let.....fall 或 let fall....., 讓.....掉下。

2. used to=accustomed to, 習於。

肯不肯替我作一點別的事呢？”

“以朋友的資格？”

“是的。我要請你替我裝一裝烟，拿你那小手指把烟葉塞進去。”

“你和湯姆生君互相作這樁事嗎？”

“常作。”

“好罷；拿給我。這樣裝？”

“這吸得很香哩。你真是個可愛的好女子。”

她把撥火棒丟在地下了。

“啊，我不是，”她歎道。“我並不是真正地心好；這完全是自私罷了。”

這是衝口而出的，不過我已經習慣了，所以只管銜住我的烟斗。

“連我對人的周濟都不過是一種可怕的自私，”她兩手交叉着繼續說。“譬如罷，這條街上的角落裏有那個賣火柴匣子的窮人。我有的時候給她兩辨士。”（她帶着一個非常之大的錢袋，但是那裏面裝的錢從來沒有多過兩個辨士。）

“那當然不是自私咯，”我說。

“是的，”她說着，一面拿起那撥火棒，好像立刻就想殺掉她自己似的。“我從來沒有只爲了他需要什麼便拿給

3. to do for oneself = to commit suicide, 自殺; to do for = to kill, 殺。

anything simply because I see he needs it, but only occasionally when I feel happier than usual. I am only thinking of my own happiness when I give it him. That is the personification of selfishness."

"Mary!"

"Well, if that isn't, this is. I only give him something when I am passing him, at any rate. I never dream of crossing the street **on purpose*¹ to do it. Oh, **I should need to be terrifically happy before I would*² bother crossing to give him anything. There! what do you think of me now?"

"You gave him something on Monday when I was with you?"

"Yes."

"Then you were happy at that time?"

"What has that got to do with it?"

"A great deal."

I rose.

"Mary, dear——"

**"No!"*³ Go and sit over there."

STAGGERERS

The subjects we have discussed over the poker!
For instance:

1. on purpose, 特爲。

2. I should need to be.....before I would....., 我必

他，我只是偶爾逢着自己覺得比平常高興的時候才發慈悲心理。我給他的時候，心裏總是只想着自己的快樂。這簡直是自私的化身了。”

“瑪琍！”

“唉，若說那不是自私，這却是的。無論如何，只有當我走過他那邊的時候我才給他一點東西。我從來沒有夢想到特爲穿過街去作這事情。啊，我若是竟肯不憚麻煩穿過街去給他什麼，那就非在我快活得要命的時候不可了。看！你現在對我的意見怎樣呢？”

“禮拜一我和你在一起的時候你給了一點東西他罷？”

“是的”

“那麼你那時候覺得快活咯？”

“那與這個有什麼關係呢？”

“大有關係。”

我站起來。

“瑪琍，親愛的！”

“不行！去到那邊坐着。”

難 題

我們一面弄着撥火棒一面討論的那些問題啊！譬如：

須是……才會……；我非……決不會……。

3. 男子想 kiss 她，所以屢說這一聲“ro！”

The rapidity with which we grow old.

**What on earth¹* Mr. Meredith means by saying that woman will be the last thing civilized by man?

Thomson.

What will it all matter a hundred years hence?

How strangely unlike other people we two are!

The nicest name for a woman. (Mary.)

The mystery of Being and not Being.

Why does Mary exist?

Does Mary exist?

She had come in, looking very doleful, and the reason was, that the more she thought it over, the less could she see why she existed. This came of reading a work entitled "Why Do We Exist?"—a kind of book that ought not to be published, for it only makes people unhappy. Mary stared at the problem with wide, vexed eyes until I compelled her to wink by putting another in front of it, namely, "Do You Exist?" In her ignorance she thought there was no doubt of this, but I lent her a **"Bishop Berkeley,"*² and since then she has **taken to³* pinching herself **on the sly,*⁴ just to make sure that she is still there.

1. *what on earth, on earth* 並沒有多少意思，只是加重語氣。

2. *Bishop Berkeley*, 英國哲學家，他認為除了思想之外便

我們變老之迅速。

米利底斯說女人最難受人類的文化的影響，那究竟是什麼意思呢？

湯姆生。

一百年後，所有這些事還有什麼相干呢？

我們兩個是如何地特別不像別的人啊！

女子最好的名字。瑪琍。

有與無的神秘。

瑪琍爲什麼存在呢？

瑪琍是否存在呢？

她走進來，顯得很憂愁的，原因是她愈把這問題拿來思索，愈不明白她爲什麼是存在的。這是由於讀了一本叫作“我們爲什麼存在？”的著作的結果。——這種書是根本不應該出版的，因爲牠徒然使人不快。瑪琍睜着煩惱的大眼睛凝神望着這個問題，直到後來我在這個問題前面又提出一個另外的問題，即“你是否存在呢？”，這才強着她眨了眨眼。她懵懵地以爲這是毫無疑問，但是我借了一本“柏克萊主教”給她，從此以後，她就慣愛暗自捏她自己，爲的是要證明她還在那裏。

沒有真實。

3. to take to=to be used to, 習於。

4. on (or by) the sly, 暗暗地。

HER SCARF

So far I had not (as will have been noticed) by a word or look or sign broken the agreement which **rendered our platonic friendship possible*.¹ I had not even called her darling, and this because, having reflected a good deal on the subject, I could not persuade myself that this was one of my ways of addressing Thomson. And I would have continued the same treatment had it not been for her scarf, which has proved **beyond all bearing*.² That scarf is entirely responsible for what happened to lay.

It is a stripe of faded terra-cotta, and she ties it round her mouth before going out into the fog. Her face is then sufficiently irritating, but I could endure it by looking another way, did she not recklessly make farewell remarks through the scarf, which is very thin. Then her mouth—in short, I can't **put up with*³ this.

I had warned her repeatedly. But she was like a mad girl, or, perhaps, she did not understand my meaning.

“Don't come near me with that thing round your mouth,” I have told her a dozen times. I have refused firmly to tie it for her. I have put the table between me

42. render.....possible = make.....possib'le, 使.....可能。

43. beyond all bearing = absolutely unbearable.

她的圍巾

直到現在，我還沒有一句話或是一個眼色或是一種表示破壞過我們的條約（這是可以看得出來的），我們那純理智的友誼就是因為有了這種條約才得以實現。我連叫她寶貝都沒有叫過，這是因為我對於這個問題想了許久，終於無法使我自己相信，這是我叫湯姆生的稱呼之一種。若不是爲了她那條圍巾，我本可以繼續着這樣對她，只是她的圍巾簡直叫我絕對忍不住了。今天發生的事情是完全要由那條圍巾負責的。

那是一條褪色的赤土色條紋的東西，她在將要出門跑到那大霧中去的時候，便先將這條圍巾綑住了嘴。這時候她的臉就足夠惹人的了，但是我只要向旁邊望，還可以忍受得住，若不是她從這很薄的圍巾裏隨意地說些告別的話，本可平安無事。那樣一來，她的嘴——總而言之，我再也按捺不住了。

我一再地向她下過警告。但是她却像個瘋子姑娘似的，或者也許是她不明白我的意思。

“你嘴上圍着那個東西，不要走近我身邊呀，”我對她說了十幾次。我還堅決地不肯替她綑那圍巾。我把桌子擺

3. put up with = bear, 忍耐。

and it, and she asked why (thorough the scarf). She was quite mad.

And today, when I was feeling rather strange at any rate! It all occurred in a moment.

"Don't attempt to speak with that scarf round you," I had said, and said it with my back to her.

"You think I can't, because it is too tight?" she asked.

"Go away," I said.

She turned me round.

"Why," she said, wonderingly, "it is quite loose. I believe I could whistle through it."

She did whistle through it. **That finished our platonic friendship.**¹

FIVE MINUTES AFTERWARD

I spoke wildly, fiercely, exultingly; and she, all the time, was trying to put on her jacket, and could not find the sleeve.

"It was your own fault; but I am glad. I warned you. Cry away. I like to see you crying."

"I hate you!"

"No, you don't."

"A friend——"

"Friend! Pooh! Bah! Pshaw!"

1. 男子 kiss 她了。

在我和那圍巾之間，她便問爲什麼（從那圍巾裏問）。她簡直是瘋了。

偏巧是今天，正當我頗有一種特別的感覺的時候！這一切便在一剎那間發生了。

“不要圍着那圍巾說話罷，”我這樣說過了，說時是把背向着她的。

“你以爲圍巾綁得太緊，我不能說話嗎？”她問道。

“走開”我說。

她把我扶轉身來。

“嘿，”她驚異地說，“這緊得很，我相信我可以從這裏面吹叫子哩。”

她真地從那裏面吹叫子。這一來就完結了我們那純理智的友誼關係。

五分鐘之後

我狂野地，熱烈地，歡騰地說話；同時她老在要穿上她的外衣，却找不着袖子。

“這是你自己的錯哩；不過我却高興。我警告過你的。你儘管哭罷。我喜歡看你哭哩。”

“我恨你！”

“不，你不會。”

“一個朋友——”

朋友！撲！吧！啞！”

“Mr. Thomson——”

“Thomson! Tut! Thomson! His Christian name isn't Harry. I don't know what it is. I don't care!”

“You said——”

“It was a lie. Don't screw your mouth in that way.”

“I will if I like.”

“I warn you!”

“I don't care. *Oh! Oh!”¹

“I warned you.”

“Now I **know you in your true colors*”²

“You do, and I **glory in it*.”³ Platonic friendship—fudge! I quarrelled with you that time to be able to hold your hands when we **made it up*.⁴ When you thought I was reading your character I——Don't—screw—your—mouth!”

“Give me my scarf.”

“I lent you Berkeley so that I could take hold of you by the shou'lders **on the pretence that*”⁵ I was finding out whether you existed.”

“Good-by forever!”

“All the time we were discussing the mystery of Being I wss thinking how much I should like to put my

1. 男子 kiss 了她,所以她喊 ‘Oh! Oh!’

2. to know one in one's true colors. 知其本来面目。

3. glory in....., 以.....爲樂。

“湯姆生——”

“湯姆生! 嘿!湯姆生! 他的教名並不是哈雷。我不知道他叫作什麼。我不管!”

“你說——”

“那是謊話。你不要把嘴吧那樣撅起罷。”

“我只要高興，我就偏要這樣。”

“我警告你。”

“我不管! 啊! 啊!”

“我警告了你呀。”

“現在我知道你的本來面目了”

“你知道，我也更覺榮幸了。純理智的友誼——騙人的! 那一次我和你吵架，爲的就是等我們和好的時候我可以握着你的手。你以爲我是在觀察你的性格的時候，我——不要撅起——你的——嘴呀!”

“把我的圍巾給我”

“我把柏克萊借給你，爲的是我好握着你的肩膀，藉口說是我要弄清楚你是否存在。”

“從此永別了!”

“我們討論着‘有’的神秘的時候，我一直是想着我多

4. make it up, 言歸舊好。

5. on the pretense that....., 以.....爲托辭。

hands beneath your chin and flick it."

"If you ever dare to speak to me again——"

"Don't—screw—your—mouth. And I would rather put my fingers through your hair than write the greatest poem in——"

She was gone, leaving the scarf behind her.

My heart sank. I **flung open¹* my window (six hansoms came immediately), and I **could have²* jumped after her. But I did not. What I saw had a remarkable effect on my spirits. I saw her cross the street on purpose to give twopence to the old man who sells the matches.

Ali's well with the world. As soon as I can lay down the scarf I am going west to the house where Mary, dear, lives.

1. fling open (door or window), 突然推開(門或窗)。

麼高興把我的手放在你的下巴底下，輕輕地彈一彈。”

“只要你敢再和我說話——”

“不要——掀起——你的——嘴呀。我寧肯把我的手指頭伸進你的頭髮裏去，而不願寫最偉大的詩於——”

她走了，圍巾丟在後面。

我的心沮喪了。我把窗戶閃開（六輛兩輪馬車立即過來了），我恨不得跳下去跟在她後面。但是我沒有跳。我所看到的事情對於我的精神奏了奇效。我看見她走過街道那邊去，特爲去送兩個辨士給那賣火柴的老頭子。

全世界一切都好了。我只要一放下這圍巾，就要往西邊走，到瑪琍親愛的所往的房子那裏去。

2. could have, 此處作“恨不得”講。

THE TELL-TALE HEART

BY

EDGAR ALLAN POE

惹 禍 的 心

THE TELL-TALE HEART.

TRUE!—nervous—very, very dreadfully nervous I had been and am; but why *will* you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night. **Object there was none.*¹ Passion there was none.—I loved the old man. He had never wronged me. He had never given me insult. **For his gold I had no desire.*² I think it was his eye! yes, it was this! One of his eyes resembled that of a **vulture*³—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I

1. object there was none=there was no object, 但語氣較爲有力。

2. for his gold I had no desire, 也是倒裝句子, 比 I had

惹 禍 的 心

真的！——神經過敏——很厲害地，很利害地神經過敏，我原來是這樣的，現在還是這樣；但是爲什麼你們要說我是瘋了呢？病患加銳了我的諸感覺——却不曾摧殘了——不曾滯鈍了牠們。格外銳敏的是聽覺。我聽到了天上和地下的一切。我聽到了地獄裏許多消息呢。然則，怎麼我是瘋了呢？聽罷！試看怎樣健全地——怎樣冷靜地，我能夠告訴你這整個的故事呵。

要說明這念頭最初怎樣地來到了我的腦子裏，那是不可能的；但是一經發生，牠便日夜不斷地常常擾亂我的心緒。目的是沒有的，忿恨是沒有的。我本喜歡這個老頭兒哩。他從來不曾侵害我，他從來不曾給我侮辱，說是謀他的金錢嗎？我絕沒有這種貪心。我想是爲了他的眼睛罷！是的，就是這個！他的眼睛有一只好像惡鷹的眼睛——一種灰藍色的眼睛，那上面附着一層薄膜。每當他的眼光落到我身上的時候，我的血液就發冷；所以，一步一步——很緩漸地，——我打定了主意要結果這老頭兒的

no desire for his gold 有力些。

3. vulture, 是一種啄食腐屍的鷹鳥，亦名狗頭鷹。

made up my mind to **take the life of*¹ the old man, and thus **rid myself of*² the eye for ever.

Now this is **the point*.³ You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceed—with what caution—with what foresight—with what dissimulation I went to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man's sleep. It **took me an hour*⁴ to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—

1. take the life of....., 索.....之命。

2. rid oneself of....., 使自已擺脫.....。

性命，這樣便可以使我自己永遠地擺脫了那只眼睛。

唉，這就是唯一的原因。你以為我瘋了。瘋子是不知道什麼的。但是你當初最好是看見了我。你最好是看見過我幹得怎樣地聰明，我着手去幹是怎樣地謹慎——是怎樣地周到——是怎樣地乖巧呵。在我殺掉他之前一個整星期內，我對於這老頭兒比平日格外地和氣。於是每晚上，大概半夜的時候，我扭轉他的門門，啓開那門兒——喔，那麼輕緩地！於是，當我把門兒開得足以容納我的頭那麼寬時，我便放入一個暗燈籠，完全罩住的，罩住的，所以沒有光射出來；於是我伸進我的頭去。呵，你許要發笑哩，如果看見我怎樣狡猾地伸進頭去！我緩緩地移動牠——非常地，非常地緩，生怕我會驚動那老頭兒的瞌睡。費了一點鐘才得把我的頭整個的放進那門裏面去，這樣一來，我便能夠看見他在他的牀上躺着。哈！——瘋子會有如此地靈敏嗎？於是，當我的頭好好地進了那屋子的時候，我便小心地解開那燈籠——喔，那麼小心地——小心地（因為那門鉸作響哩）——我解開牠，剛剛只讓一線微

3. the point, 要點。

4. take me an hour, 費了我一小時的工夫。

every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who vexed me, but his Evil Eye. And every morning, when **the day broke*,¹ I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night. So you see he would have been a very profound old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch's minute hand moves more quickly than did mine. Never before that night had I *felt* the extent of my own powers—of my sagacity. I could scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I **drew back*²—but no. His room was as black as pitch with the thick darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on

1. the day broke, 天亮。

光落到那惡鷹的眼睛上。這樣的勾當我幹了七個長夜——每次都正是半夜的時候——但是我望見那眼睛總是閉着的；而這樣我便不能下手，因為使我發惱的不是這老頭兒，而是他的不祥的眼睛。每早晨，太陽出來的時候，我坦然地走到他的房子裏，而且毫無顧忌地對他談話，以一種親熱的口氣叫着他的名字，並問他夜來安否。這樣，你瞧，他一定要是一個很了不得的老人，才會猜想得到每晚十二點鐘我窺探了他，當他睡着的時候。

第八個晚上，我比以前更小心地從事於啓開那門兒了。時表的分針比我的手還移得快些呢。在那晚以前我從來沒有覺到我自己的能力——我的智慧有那麼廣大呵。我禁不住我的得意之感。心想我在那兒，慢慢地啓開了門，而他竟未夢想到我秘密的行事和心思。想到這點，我吃吃地笑了；他大概聽見了罷，因為他突然在床上動起來，如同受了驚似的。這其間，你也許以為我退避了罷——然而不。他的房子是黑漆漆的（因為百葉窗都緊緊地閉着，恐防有強盜哩，）這樣，我知道他不能看見這門

2. draw back, 畏縮。

steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man **spring up*¹ in the bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I **did not move a muscle*,² and in the meantime I did not hear him lie down. He was still sitting up in the bed listening;—just as I have done, night after night, hearkening to the **death watches*³ in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!--it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had been ever since growing upon him. He had been trying to fancy them causeless, but

1. spring up, 突然坐起。

2. did not move a muscle, 絲毫不動。

的開處，於是我繼續推牠 從容地，從容地。

我已將我的頭放進去，正要打開燈籠。偏巧我的拇指誤觸着那洋鐵鈎，而這老頭兒便在床上翻身起來，叫道——“是誰呀？”

我守着十分的鎮靜；不作一聲兒。簡直有一整個鐘頭，我不會動一絲毫，同時我也沒有聽見他躺下去。他依舊在床上傾聽着；——正如我一連好幾晚傾聽壁間的報死蟲一般。

忽然間，我聽得一聲輕微的呻吟，而且我知道這呻吟是由於死的恐怖。這不是痛楚的，或是悲傷的呻吟——喔，不是的！——這是低微的幽悶的聲音，是由於受了過分的驚嚇，從靈魂之底發出來的。我素知這種聲音。許多次，正當半夜裏，全世界都睡着了的時候，這種聲音便從我的胸中湧出，以可怕的回響加深那煩擾我的恐怖。我說，我素知這種聲音。我知道那老頭兒感着了什麼；我可憐他，雖則我心裏噴笑。我知道他聽到那第一個細微的聲響時，在床上翻動了一回之後，便繼續清醒地躺着。從那時起，他的恐懼便繼續增長於他的心頭。他總想斷定這是無事自擾，但是不能夠。他只是對自己說——“並沒有

12. death watch, 是一種小甲蟲，其聲滴滴如鐘長聲，西俗視為死的預兆。

could not. He had been saying to himself—“It is **nothing but*¹ the wind in the chimney—it is only a mouse crossing the floor,” or “it is merely a cricket which has made a single chirp.” Yes, he has been trying to comfort himself with these suppositions; but he had found all in vain. *All in vain*; because Death, in approaching him, had stalked with his black shadow before him, and enveloped the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to *feel* the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and full upon the vulture eye.

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that **chilled the very marrow in my bones*,² but I could see nothing else of the old man’s face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

1. nothing but, 無非.....。

2. chilled the very marrow of one’s bones, 冷透骨

什麼，這不過是煙囪裏的風聲——這不過是老鼠在地板上跑過罷了，”或“這只是蟋蟀剛剛叫了一聲罷了。”是的，他總想以這種種的假設安慰他自己；但是覺得都不中用，都不中用；因為“死”已經帶着他那黑影走近他的面前，而且罩住了這可憐蟲哩。就是那不可思議的陰影之悲慘的勢力，使他覺到——雖則既未看見亦未聽見——“覺到”我的頭之出現於他的房裏。

我等了許久的時候，很鎮定地，沒有聽得他臥下，我便決定把燈籠啓開一點兒——很小，很小的一點兒孔隙。於是我啓開了牠——你想像不到怎樣地，怎樣地詭秘呵——終於一線微光，如同蜘蛛絲似的，從那孔隙間射出，落在那惡鷹的眼睛上。

牠是睜開的——大大地睜開着哩——我定神一看牠，便不由得冒火了，我看見牠十分地清楚——完全灰藍色，那上面附着一層可憎的薄膜，這簡直冷透了我的骨髓；但是我不能看見這老頭兒面上或身上別的什麼：因為，我彷彿是由於本能似的，將那光恰恰地射在那可恨的處所。

髓（極言其恐怖甚也）。

And now have I not told you that what you mistake for madness is but over-acuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I know *that* sound well too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum **stimulates the soldier into courage.*¹

But even yet I refrained and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo of the heart increased. It grew quicker and quicker, and louder and louder every instant. The old man's terror *must* have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous; so I am. And now at the **dead hour of the night,*² amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbour! **The old man's hour*³ had come! With a loud yell, I threw open the lantern

1. stimulate.....into courage, 鼓起.....的勇氣。

2. dead hour of the night=dead of night, 此處用出

我不是已經告訴你：你所認為瘋狂的只是感覺過敏嗎？——現在，我說，來到我的耳裏有一種低微的，遲鈍的，急促的聲音哩，這如同時表被裹住在棉絮中時所發出者。這種聲音我也知道得很熟，這是那老頭兒的心的搏動。這增加了我的惱怒如同鼓聲之激發兵士的奮勇。

但是這時候我還是不動，而且繼續鎮靜着。我屏住呼吸。我把住燈籠不動。我試看我怎樣穩定他保持那一縷光線於那眼睛上。其時那心的陰慘的聲音增長起來了。牠每一刹那都變得愈來愈快，愈來愈響亮。那老頭兒的恐怖一定是到了極點！牠變為更響亮的，我說，更響亮的，一刹那一刹那地不同！——你聽明白我的話嗎？我已經告訴了你，我是神經過敏的：我實在是這樣呵。所以，在那夜深人靜的時候，在那老舊的屋子之可怕的沈寂中，這樣奇怪的一種聲響便激起我不可抑制的恐怖。然而，再過了幾分鐘，我仍舊是不動而且鎮靜着。但是那搏動是更響亮，更響亮的了！我想那顆心一定會要炸裂罷。於是這時又有一種新的焦慮捉住了我——這聲音會給鄰居的人聽見哩！

dead 一字，是有意使死的空氣濃厚的。

3. the old man's hour = the old man's end.

and leaped into the room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, **stone dead*.¹ I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned, and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings. I then replaced the boards so cleverly, so cunningly, that no human eye—not even *his*—could have detected any thing wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too

1. stone dead=quite dead.

這老頭兒的時限到了！大吼一聲，我打開燈籠，跳進房裏去。他驚喊一聲，——剛剛一聲。即刻我就把他拉倒在地板上，并且把那沈重的床拖來壓住了他。我於是高興地微笑，知道這件事已經做到這一步了。但是，有好幾分鐘，那顆心還搏動着，發出一種模糊的聲音。然而這個並不使我發惱；牠不會傳過牆外去。牠終於停止了。這老頭兒是死了。我便拉開那床，察那看屍體。是的，他是石頭似地死了，死了。我將我的手兒放在他的心腔上，悄悄地探着有好幾分鐘之久。沒有搏動了，他是石頭似地死了。他的眼睛不會再來惱我了。

你還以爲我瘋了嗎？且讓我述說我怎樣聰明地，怎樣周到地掩藏了那屍體，那麼你便不會作如此想了。夜已殘了，我便急忙地，却是悄悄地從事這工作。第一着，我分解了那屍體。我砍下了那頭和那雙手兒和那雙腳兒。

於是我從這房子的地板取開了三塊木板，將這一切都安放在地下的槽中，於是我將那幾塊板兒依舊安上去，如此巧妙地，如此精細地：沒有誰的眼睛——就是“他的”也不——能夠偵查出什麼毛病來。沒有什麼要洗刷的——沒有什麼印跡——沒有什麼血痕。我弄得太細心了，

wary for that. A tub had caught all—ha! ha!

When I had **made an end of*¹ these labours, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it **with a light heart*,²—for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of **foul play*³ had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled,—for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues, while I myself, in the **wild audacity*⁴ of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of

1. make an end of, 完結。

2. with a light heart=light-heartedly, 心中泰然。

當然不會有這種痕跡的。一桶水便收拾了一切——哈！哈！

當我已經結束了這工作的時候，那是四點鐘了——還是黑暗地同深夜一般。鐘聲敲響時，街門那裏傳來了一陣叩門的聲音。我便走下去開門，心裏是輕鬆的，——因為我有什麼可怕的呢？於是進來三個人，他們介紹他們自己，十分和氣，說是警察署的官長。原來鄰居的人夜中聽到了一聲驚喊，因此猜想發生了不好的事情；便將此報告於警察署，於是他們（這幾個警官）便被派來搜查這宅所。

我微笑着，——我還要怕什麼呢？我向這幾位先生表示歡迎。那驚喊，我說，是我自己在夢中叫出來的，這老頭兒，我說明，是不在家，因為下鄉去了。我領着這幾位來客走遍這屋子，我教他們搜查——好好地搜查，最後，我引導他們到“他的”房子裏。我指示給他們瞧：他的貴重物品都安然無恙。我因高興於我的坦然，便拿了些椅子進來，要他們“在這裏”憩息他們的疲勞，而我自己，因為十分地得意，便毫無顧忌地將我自己的座兒正放在那一塊地方，

4. foul play = murder, 謀殺之事。

3. wild audacity, 恣無忌憚。

the victim.

The officers were satisfied. My *manner* had convinced them. I was singularly **at ease*.¹ They sat, and while I answered cheerily, they chatted familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct:—it continued and became more distinct: I talked more freely to get rid of the feeling; but it continued and gained definitiveness—until, at length, I found that the noise was *not* within my ears.

No doubt I now grew *very* pale;—but I talked more fluently, and with a heightened voice. Yet the sound increased—and what could I do? It was *a low, dull, quick sound—much such a sound as a watch makes when enveloped in cotten*. I gasped for breath—and yet the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles, **in a high key*² and with violent gesticulations, but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men—but the noise steadily

1. at ease, 心中平靜。

在那下面便是那被害的屍首。

這幾個警官都已釋然。我的“態度”使他們相信了。我是怪舒服的。他們坐着，而且，我既欣然地應對，他們便談及一些家常的事情。但是，不久，我覺得我自己漸漸地發白了，而且很想他們走。我的頭兒作痛，我覺得我的耳中鳴響：然而他們仍舊坐着仍舊談着。那鳴響更分明了：——牠繼續着而且更分明：我談得更放肆些，爲的是想要避免那種感覺：但是牠繼續着而且變爲確定的——終於我發現這聲響，並非是在我的耳裏。

不用說，這時我變得很蒼白了；——但是我談得更流暢，而且提高了我的嗓子。而那聲響却增高了——我還有什麼辦法呢？那是一種低微的，單調的，急促的聲響——很像一只時表裹住在棉絮中時所發出的那麼一種聲響。我的呼吸發喘了——但是那三個警官還是沒有聽見。我談得更急促了——更帶勁了，但是那聲響却繼長增高。我站起來，爭論着關於一些瑣屑的事，音調很高，並且做出一些暴亂的姿勢來；但是那聲響却繼長增高。爲什麼他們不想走呢？我以一種粗重的脚步踏着地板踱來踱去，彷彿是被這幾個人的注意所激怒了——但是那聲響却繼長增

2. in a high key, 提高聲調。

increased. Oh God! what *could* I do? I to med—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—*louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard—they suspected!—they *knew!*—they were **making a mockery of¹* my horror!—this I thought, and this I think. But any thing was better than this agony! Any thing was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder! louder! *louder!*—

“Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—**it is the beating of his hideous heart!*”²

1. make a mockery of....., 拿.....開玩笑。

高。呵，上帝！我還有什麼辦法呢？我噴沫——我狂語——我咒罵。我搖動我剛才所坐的椅子，並且把牠在地板上磨擦，但是那聲響壓倒了一切而且繼續地增高。那更響亮了——更響亮了！而這三個人却仍舊快活地談着而且微笑。難道他們沒有聽得嗎？全能的上帝呵！——不，不！他們聽得的！——他們疑惑着——他們知道了！他們在拿我的恐怖開心呢！——當時我這樣想，現在我還是這樣想。但是無論什麼總勝於這種苦惱！無論什麼還易於容忍呵，較之這種譏笑！我不能再容受那種偽善的微笑了！我覺得我必得叫喊，否則死！而且這時——又是！——聽哪！更響亮了！更響亮了！更響亮了！更響亮了！

“混蛋！”我叫了，“別再裝假了，我招認這件事罷！——拉開這些板子！這裏！——這是他那可惡的心的搏動哩！”

2. 其實是他自己的心跳得響。

THE AMBITIOUS GUEST

BY

NATHANIEL HAWTHORNE

野心客

THE AMBITIOUS GUEST

ONE September night a family had gathered round their hearth and piled it high with the driftwood of mountain streams, the dry cones of the pine, and the splintered ruins of great trees, that had come crashing down the precipice. Up the chimney roared the fire, and brightened the room with its broad blaze. The faces of the father and mother had a sober gladness; the children laughed. The eldest daughter **was the image of*¹ Happiness at seventeen, and the aged grandmother, who sat knitting in the warmest place, was the image of Happiness grown old. They had found the "herb heart's-ease" in the bleakest spot of all New England. This family were situated in the Notch of the White Hills, where the wind was sharp throughout the year and pitilessly cold in the winter, giving their cottage all its fresh inclemency before it descended on the valley of the Saco. They dwelt in a cold spot and a dangerous one, for a mountain towered above their heads so steep that the stones would often rumble down its sides and startle them at midnight.

1. to be the image of....., 爲.....之象徴。

野心客

一個九月的夜裏，有一家人圍坐在他們的爐旁，用許多山溪中流下來的碎木和乾了的松實以及高崖上的大樹折斷下來的枯枝碎片將爐火堆得很高。爐火呼呼地叫着，順着煙窗而上，牠那四射的熊熊之光把屋中照得非常明亮。這一家的父親和母親的臉上都含着那怡然自樂的神色；孩子們也都在歡笑。那最年長的女兒可以算是十七歲時的快樂的象徵，那年老的祖母坐在最溫暖的地方打編物，可以算是老年的快樂的寫照。他們在新英蘭全境裏最荒涼的地方居然尋着“如意花”了。這一家人家的所在是白山的山隘裏，那地方的風終年都是很厲害的，到了冬季更是冷得毫不留情，首當其狂暴的便是他們這座茅屋，風吹過這裏，然後才往下去，吹到塞可山谷裏。他們住的是這麼一個冷地方，同時也是一個危險的所在，因為他們的頭上便高聳着一座山，山勢非常之陡，石頭常從上面滾下來，打在他們的屋旁，半夜裏將他們驚動。

The daughter had just uttered some simple jest that **filled them all with*¹ mirth, when the wind came through the Notch and seemed to pause before their cottage, rattling the door with a sound of wailing and lamentation before it passed into valley. **For a moment*² it saddened them, though there was nothing unusual in the tones. But the family were glad again when they perceived that the latch was lifted by some traveler whose footsteps had been unheard amid the dreary blast which heralded his approach and wailed as he was entering, and went moaning away from the door.

Though they dwelt in such a solitude, these people **held daily converse with*³ the world. The romantic pass of the Notch is a great artery through which the life-blood of internal commerce is continually throbbing between Maine on one side and the Green Mountains and shores of the St. Lawrence on the other. The stage coach always **drew up*⁴ before the door of the cottage. The wayfarer with no companion but his staff paused here to exchange a word, that the sense of loneliness might not utterly overcome him ere he could pass through the cleft of the mountain or reach the first house in the valley. And here the teamster on his way to

1. fill one with....., 使之充滿了.....。

2. for a moment, 暫時。

那年長的女兒剛說一個家常的笑話；使他們大家一齊歡喜起來，忽然一陣風從山隘裏吹過來，似乎是在他們這茅屋前面停住了，將屋門搖得刮辣刮辣地響，發出一陣哭訴和悲慟似的聲音，然後才向下面山谷裏吹過去。這陣風的聲響雖則並沒有什麼與平常不同，他們却暫時地爲之失色了一會。但是正當這時候，他們看見有一位旅客把門門抽開了，於是大家又一齊歡喜起來。適纔那陣悽慘的暴風似乎是特來通報這位旅客的來到，他的脚步聲也就因爲有了風聲，不會被屋裏的人聽見，他一面進門，風便一面哭訴地叫，隨後才從門口悲鳴而去。

這家人雖然住在那麼一處偏僻的地方，却是天天都得與外間通消息。這山隘的奇險峽道簡直是一條很大的血脈管，國內商業的命脈便不斷地經過這裏跳動，一面通着梅茵，一面通着綠山和聖勞倫絲河的兩岸。驛車每次必在這座茅屋門前停住。這位旅客是孤行無伴的，只帶着一根手杖，他在這裏停留一會，爲的是要隨便說一兩句話，以免在他通過這道山隘達到山谷中第一家人家之前太爲寂寞之感所苦。若有到波特蘭市場去的駕多馬車的商人經過此地，便要在這裏住宿，如果他是一個單身漢，

3. hold converse with....., 與.....通消息。

4. draw up, 停住。

Portland market would **put up*¹ for the night, and, if a bachelor, might sit an hour beyond the usual bedtime and steal a kiss from the mountain maid **at parting*.² It was one of those primitive taverns where the traveler pays only for food and lodging, but meets with a homely kindness beyond all price. When the footsteps were heard, therefore, between the outer door and the inner one, the whole family rose up, grandmother, children and all, as if about to welcome some one who belonged to them, and whose fate was linked with theirs.

The door was opened by a young man. His face at first wore the melancholy expression, almost despondency, of one who travels a wild and bleak road at nightfall and alone, but soon **brightened up*³ when he saw the kindly warmth of his reception. He felt his heart spring forward to meet them all, from the old woman who wiped the chair with her apron to the little child that held out its arms to him. One glance and smile **placed the stranger on a footing of innocent familiarity with*⁴ the eldest daughter.

“Ah! this fire is the right thing,” cried he, “especially when there is such a pleasant circle round it. I

1. put up, 寄宿。

2. at parting, 臨別。

3. brightened up, 呈喜色。

便可以在通常就寢的時刻過了之後再多坐一點鐘，臨別時還可以偷着和這山中姑娘親吻一下。這還是那些保有古風的旅店之一，旅客只須付食宿的費用，却可以得到一種家庭似的親熱的款待，任你出多少錢也買不到的。因此，一聽外門和內門之間有了脚步聲，全家的人便一齊站起來——祖母，孩子們，和所有的人——好像是要歡迎一個和他們是一家的什麼人，他的命運似乎是與他們的相連結着一般。

開門進來的是一個青年男子。他臉上起初帶着悽然的神色，幾乎近於沮喪，這種神色，凡是夜間獨自一人在一條荒涼的野路上旅行的都不能免，但是他一看自己受了那般親熱的迎接，馬上便露出喜色來了。他覺得他的心往前跳去，與他們大家相會，從那扯着圍裙將椅子揩淨的老婦人以至那伸出雙臂向着他的小孩，都使他發生這樣的感覺。那年紀最大的女兒向他瞥了一眼，微笑一下，便使這外來人與她也處於一種天真的親近地位了。

‘呀！這爐火正好，’他喊道，“尤其是有了這樣高興的許多人圍坐在旁邊。我簡直就麻木了，因為這條山峽恰似

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4. place.....on a footing of.....with....., 使.....與 ... 發生.....的關係。

am quite benumbed, for the Notch is just like the pipe of a great pair of bellows; it has blown a terrible blast in my face all the way from Barlett."

"Then you are going toward Vermont?" said the master of the house as he helped to take a light knapsack off the young man's shoulders.

"Yes, to Burlington, and far enough beyond," replied he. "I meant to have been at Ethan Crawford's tonight, but a pedestrian **lingers*¹ along such a road as this. It is no matter; for when I saw this good fire and all your cheerful faces, I felt as if you had kindled it on purpose for me and were waiting my arrival. So I shall sit down among you and **make myself at home*."²

The frank-hearted stranger had just drawn his chair to the fire when something like a heavy footstep was heard without, rushing down the steep side of the mountain as with long and rapid strides, and taking such a leap in passing the cottage as to strike the opposite precipice. The family held their breath, because they knew the sound, and their guest held his **by instinct*.³

"The old mountain has thrown a stone at us **for fear*⁴ we should forget him," said the landlord, recovering himself. "He sometimes nods his head and thre-

1. linger, 走不動;走不快。

2. make oneself at home, 不客氣。

一個大風箱的吹風管似的；我從巴特賴往這裏走來，一路上老有一陣可怕的大風迎面地吹我。”

“那麼你是不是要到維爾門去呢？”店主人一面幫着這年青的客人從肩上拿下一隻行囊來，一面說道。

“是的，到伯林頓去，還要過去很遠很遠哩，”他答道。“我本打算今晚要到愛燦克勞佛客棧的，不過一個步行的旅客逢了這樣的路就走不動了。這到不要緊；因為我一看見這爐好火和你們大家這些歡歡喜喜的面孔，我就覺得你們好像是特爲我燒着火等我來到似的。所以我和你們坐在一起，不和你們講客氣了。”

這位爽快的客人剛把他的椅子拉到火邊，他們便聽見外面有一陣聲響，好像很重的脚步聲一般，似是大闊步地急速地順着那壁直的山崖往下疾馳，經過這茅屋的時候，猛然一跳，竟至碰着對面的懸崖。這一家的人都屏住了氣息，因為他們知道這是什麼聲響，他們的客人也不知不覺地停止了呼吸。

“這座老山又給我們扔了一塊石頭，怕的是我們會把牠忘却了，”店主回復了原狀，說道。“他有時候點一點頭

3. by instinct, 自然而然。

4. for fear, 惟恐；怕的是。

atens to come down, but we are old neighbors, and agree together pretty well **upon the whole*.¹ Besides, we have a sure place of refuge **hard by*² if he should be coming **in good earnest*."³

Let us now suppose the stranger to have finished his supper of bear's meat, and by his natural felicity of manner to have placed himself on a footing of kindness with the whole family; so that they talked as freely together as if he belonged to their mountain brood. He was of a proud yet gentle spirit, haughty and reserved among **the rich and great*,⁴ but ever ready to stoop his head to the lowly cottage door and be like a brother or a son at the poor man's fireside. In the household of the Notch he found warmth and simplicity of feeling, the pervading intelligence of New England, and a poetry of native growth which they had gathered when they little thought of it from the mountain-peaks and chasms, and at the very threshold of their romantic and dangerous abode. He had traveled far and alone; his whole life, indeed, had been a solitary path, for, with the lofty caution of his nature, he had **kept himself apart from*⁵ those who might otherwise have been his

1. upon the whole, 大體而論。

2. hard by 很近。

3. in (good) earnest, 當真, 認真。

威嚇我們，好像要倒下來似的；不過我們是老鄰舍，大體還算彼此很要好的。并且只要牠當真下來，我們還有一個很穩當的地方可以躲避，離這裏很近哩。”

現在我們就沒想這位客人，這時候已經吃過了熊肉當菜的晚餐，並且因為他的態度有那自然的表情，所以和這全家的人都弄得很親熱了，因此大家坐在一起談話，非常隨意，好像他更是這山中的一窩的一分子一般。他的性情是自驕却又和藹的，見了富貴尊榮的人便露出倨傲的神氣，不愛說話，但是他一到了這卑微的茅屋門口，却很樂於低首，情願在這窮人家的火爐旁邊作一個弟兄或是兒子。他在這山峽的人家裏碰到了溫暖和純樸的情感，碰到了新英蘭那普遍的智慧，同時又發覺了那地方的一番特殊的詩意，這種詩意是他們無意之中從那些山峯和山峽，以及在他們那奇僻而危險的住處的門前所得來的。他已經旅行了很遠，而且都是獨行；其實他的一生簡直就是一條孤獨的行徑，因為他有了那自視不凡的謹慎的天性，許多本可與他交遊的人他都不與他們往還。這一家人也是

4. the rich and great = the rich and great people, 富貴的人。

5. keep oneself apart from other, 與人不相周旋。

companions. The family, too, though so kind and hospitable, had that consciousness of unity among themselves and separation from **the world at large*¹ which in every domestic circle should still keep a holy place where no stranger may intrude. But this evening a prophetic sympathy impelled the refined and educated youth **to pour out his heart*² before the simple mountaineers, and constrained them to answer him with the same free confidence. And thus it should have been. Is not the kindred of a common fate a closer tie than that of birth?

The secret of the young man's character was a high and abstracted ambition. He could have borne to live an undistinguished life, but not to be forgotten in the grave. Yearning desire had been transformed to hope, and hope, long cherished, had become like certainly that, obscurely as he journeyed now, a glory was to beam on all his pathway, though not, perhaps, while he was treading it. But when posterity should gaze back into the gloom of what was now the present, they would trace the brightness of his footsteps, brightening as meaner glories faded, and confess that a gifted one had passed from his cradle to his tomb with none to recognize him.

x. *the world at large*, 世間大多數的人。

如此，他們雖則那樣和藹好客，一家人之間却也有那自家團結而與外界間隔的感覺，這種感覺無論在那一個家庭範圍之內總要保有一個聖地，那是外人誰也不能插足的。但是這天晚上却有一種含着預兆性的同情催着這文雅的，受過教育的青年在這些樸實的山居的人前面將他的心情完全吐露出來，並且使他們也不得不以同樣的誠懇態度相待。原來也是應該如此哩。因共同的命運而生的關係豈不是比家族的關係還更密切嗎？

這位青年人的性格的要點，是一種高大而模糊的野心。他生來過一世無名的生活是可以的，死後被人忘却却不行。渴慕之慾已經變成了希望，希望在他懷中醞釀久了，便成了一種似是確有把握的念頭，他覺得他現在雖是無聲無臭地前進，一路走着也許不會有什麼光明照着他的前程，然而終竟會有一種光榮放射到他所走的路的全部上來。將來後人回顧那模糊了的今日，他們便要追尋他那光明的足跡，較小的光榮漸漸地減色，他那光明的足跡也就愈見光明，他們將要承認有一個具有天才的人過了一生，從搖籃裏以至墓中，只是誰也不曾識別他。

2. pour out one's heart, 披肝露膽；瀝陳心事。

“As yet,” cried the stranger his cheek glowing and his eye flashing with enthusiasm—“as yet I have done nothing. Were I to vanish from the earth tomorrow none would know so much of me as you—that a nameless youth came up at nightfall from the valley of the Saco, and **opened his heart*¹ to you in the evening, and passed through the Notch by sunrise, and was seen no more. Not a soul would ask, ‘Who was he? Whither did the wanderer go?’ But I cannot die till I have achieved my destiny. Then let Death come; I shall have built my monument.”

There was a continual flow of natural emotion gushing forth amid abstracted reverie which enabled the family to understand this young man’s sentiments, though so **foreign from*² their own. With quick sensibility of the ludicrous, he blushed at the ardor into which he had been betrayed.

“You laugh at me,” said he, taking the eldest daughter’s hand and laughing himself. “You think my ambition as nonsensical as if I were to freeze myself to death on the top of Mount Washington only that people might spy at me from the country round-about. And truly that would be a noble pedestal for a man’s statue.”

1. opened one's heart, 同上。

“現在呢，”這位客人兩頰發紅，眼睛裏閃着熱情的光，大聲說道——“現在我還什麼成就也沒有。假若我明天便與人間永別，誰也不會知道我這個人，反不如你們——你們還知道有一個無名青年男子，天黑時從塞可山谷裏走了過來，在夜間向你們吐露了他的心情，天明便由山峽裏去了，從此再無消息。誰也不會問，‘他是誰？這浪游的人到那兒去了？’但是我在沒有達到我的目的以前是不能死的。到了那時候，死神儘管來；我也就建了我的紀念碑了。”

這位青年的情緒，雖則與這一家人的心理格格不入，但是他那渺茫的的夢想之中雜着那陣不斷的自然的热情之流向前涌出，也就使他們能夠了解他的心情了。他以一個可笑的人的敏感，一看自己迷入了極度的熱情，便不由得漲紅了臉。

“你笑我嗎，”他握着那年長的女兒的手，自己也笑着說道“你以為他的野心是無意識的，好像我要把自己在華盛頓山頂上凍死，只為的要使大家從周圍的地方看見我似的。本也不錯，那確是一個人的雕像最高貴的柱脚哩。”

2. foreign from....., 與.....不同。

"It is better to sit here by this fire," answered the girl, blushing, "and be comfortable and contented, though nobody thinks about us."

"I suppose," said her father, after a fit of musing, "there is something natural in what the young man says; and if my mind had been turned that way, I might have felt just the same. It is strange, wife, how his talk has set my head running on things that are pretty certain never to **come to pass*.¹

"Perhaps they may." observed the wife. "Is the man thinking what he will do when he is a widower?"

"No, no!" cried he, repelling the idea with **reproachful kindness*.² "When I think of your death, Esther, I think of mine, too. But I was wishing we had a good farm in Bartlett or Bethlehem or Littleton, or some other township round the White Mountains, but not where they could tumble on our heads. I should want to **stand well with*³ my neighbors and be called squire and sent to General Court for a term or two; for a plain, honest man may do as much good there as a lawyer. And when I should be grown quite an old man, and you an old woman, so as not to be long apart, I might die happy enough in my bed, and leave

1. come to pass=happen. 實現;發生。

2. reproachful kindness, 和愛中含着責備的意味。

“那還不如坐在這兒好好的烤火，”那女兒也漲紅了臉，答道，“舒舒服服的，高高興興的，那怕誰也不想到我們身上來。”

“我想，”她的父親沉思了一陣，說道，“這位少年所說的話却有點自然；我的心若是朝着那面去了，我也許要起同樣的感覺哩。這真奇怪，妻呀，怎麼他的話使我腦子裏想到許多事情，都是決不會發生的。”

“也許實現罷，”他的妻說道。“他是不是在那兒想他死了妻子的時候將要怎麼辦呢？”

“不是，不是！”他用那和靄而又帶責備的神情打斷這個念頭，大聲說道。“依塞爾，我一想到你的死，也就想到我的死。不過我剛才是希望着我們有一座好田莊，在巴賴特，或是伯塞爾亨，或是利特爾敦，或是白山近旁一個別的村鎮上，只不要在山上的石頭可以打到我們頭上來的地方。我很想與鄰舍們都很要好，人家稱我某公，選我到省議會裏去作一兩任議員；因為一個普通的，誠實的人作了議員，也和一個法律家一樣的，可以作許多好事。將來我成了一個老年的人，你成了一個老婦人，兩人年紀相差不遠，那時候我便可以快快活活地在我床上死去，讓你

3. stand well with....., 與.....和好。

you all crying around me. A slate gravestone would **suit me*¹ as well as a marble one, with just my name and age, and a verse of a hymn, and something to let people know that I lived an honest man and died a Christian."

"There, now!" exclaimed the stranger; "it is our nature to desire a monument, be it slate or marble, or a pillar of granite, or a glorious memory in the universal heart of man."

"We're in a strange way tonight," said the wife, with tears in her eyes. "They say it's a sign of something when folks' minds **go a-wandering*² so. Hark to the children!"

They listened accordingly. The younger children had been put to bed in another room, but with an open door between; so that they could be heard talking busily among themselves. One and all seemed to have **caught the infection*³ from the fireside circle, and were outvying each other in wild wishes and childish projects of what they would do when they came to be men and women. At length a little boy, instead of addressing his brothers and sisters, called out to his mother:

"I'll tell you what I wish, mother," cried he: "I want you and father and grandma'm, and all of us, and

1. *suit me*, 合我意。

2. *go a-wandering*=go astray, 亂跑。

們都圍着我旁邊哭。我只要有一塊青石的墓碑便可以滿意，和一块大理石碑一樣，碑上只要刊上我的姓名和年紀，再來一首聖歌和幾句別的話，使人家知道我一生是一個誠實的人，並且至死是一個基督教徒，那就行了。”

“呵哈，你看！”那位客人喊道：“足見這是我們的天性，人人都希望要一個紀念碑，青石的也好，大理石的也好，花崗石的柱碑也好，再不然，人人心裏對於我們有一種光榮的紀念也好。”

“今晚我們的談話真是有些離奇哩，”女店主眼睛裏含着淚，說道。“他們說人的心裏這麼胡思亂想，便會要出什麼意外的事情。聽那些孩子們！”

他們於是便靜聽着。年幼點的小孩們已經被安頓在另一間房裏去睡了，不過中間通着一扇開着的門；所以他們彼此胡亂談話，這邊都可以聽得見。他們一個一個的似乎都受了這爐邊圍坐着的人的傳染，他們也彼此爭先恐後地說出許多野馬無韁的願望以及關於他們將來長成了大人的時候所要作的事的幼稚計劃。後來有一個小男孩不向他的兄弟姊妹們說，却向外面喊應他的母親說道：

“我告訴你我想幹什麼。媽”他喊道：“我要你和爹和奶奶、祖母)和我們這幾個人，還有這客人，大家一齊馬上

3. catch the infection, 受傳染。

the stranger, too, to start right away and go and take a drink out of the basin of the Flume.”

Nobody could help laughing at the child's notion of leaving a warm bed and dragging them from a cheerful fire to visit the basin of the Flume—a brook which tumbles over the precipice deep within the Notch.

The boy had hardly spoken, when a wagon rattled along the road and stopped a moment before the door. It appeared to contain two or three men who were cheering their hearts with the rough chorus of a song which resounded **in broken notes*¹ between the cliffs, while the singers hesitated whether to continue their journey or put up here for the night.

“Father,” said the girl, “they are **calling you by name.*”²

But the good man doubted whether they had really called him, and was unwilling to show himself too **solicitous of gain*³ by inviting people to patronize his house. He therefore did not hurry to the door, and, the lash being soon applied, the travelers plunged into the Notch, still singing and laughing, though their music and mirth came back drearily from the heart of the mountain.

1. *in broken notes*, 聲音斷續。

2. *call one by name*, 喊出某人的名字來。

動身，到山溪的塘邊去，各人從裏面喝一口水。”

誰也禁不住笑了，這孩子怎樣會想起要離了那溫暖的床，把他們從那愜意的爐火旁邊拉去找那山溪的池塘——那山溪是一條從懸崖滾下去流到山峽深處的一條小河哩。

這孩子話還沒有說完，便有一輛貨車沿着路上刮辣刮辣地走過來，在門前停了一會。原來是車上坐着兩三個人，放出粗聲一齊唱着歌，解除他們心中的苦悶，歌聲在那山崖之間一斷一續地發出回聲來，同時這幾個唱歌的旅客猶豫着不知是繼續前進，還是在此住宿一夜的好。

“爹，”年長的女兒說道，“他們呼出你的名字在那兒叫你哩。”

但是這老實的人却不敢相信他們當真喊了他，也就不願意自動地出去請人家來照顧他這小店，以免顯得自己太好賺錢了。因此他便沒有忙着到門口去，不久門門也插上了，那幾個旅客又向山峽裏撲向前去，還是唱着笑着，不過他們的歌聲和笑聲從那山的中心回到這裏來，顯得有些悽慘罷了。

3. solicitous of gain, 求利心切。

"There, mother!" cried the boy again; "they'd have given us a ride to the Flume."

Again they laughed at the child's pertinacious fancy for a night ramble. But it happened that a light cloud passed over the daughter's spirit; she looked gravely into the fire and drew a breath that was almost a sigh. It forced its way, in spite of a little struggle to repress it. Then, starting and blushing, she looked quickly around the circle, as if they had **caught a glimpse into her bosom*.¹ The stranger asked what she had been thinking of.

"Nothing," answered she, with downcast smile; "only I felt lonesome just then".

"Oh, I have always had a gift of feeling what is in other people's hearts," said he, half seriously. "Shall I tell the **secrets*² of yours? For I know what to think when a young girl shivers by a warm hearth and complains of lonesomeness at her mother's side. Shall I **put these feelings into words*?³

"They would not be a girl's feelings any longer if they could be put into words," replied the mountain nymph, laughing, but avoiding his eye.

1. catch a glimpse into her bosom 窺見她的心事。

2. secrets, 心事。

“哈，媽！”那小孩又大聲喊道；“他們一定願意我們在他們車上坐到山溪那裏去的。”

大家又笑這孩子堅執着要在夜間出外亂跑的古怪念頭。但是恰當這時候，那年長的女兒精神上似乎是罩上了一層薄雲；她很莊重地仔細望着爐裏的火，深深的抽了一口氣，幾乎近於歎息。她雖則有意要勉強抑制自己，這種聲音却不由她作主地跑出來了。一會兒，她忽然驚動，漲紅了臉，急忙向四圍的人張望，好似他們窺破了她的心事一般。那客人便問她剛才想的什麼事。

“沒有什麼，”她垂頭苦笑着，答道；“不過我剛才覺得有點孤寂罷了。”

“啊，我常有一種天生的本領，覺得出別人心裏頭的事情，”他半似認真地說道。“我說說你的心事好不好？因為我知道一個年青的姑娘在溫暖的火爐旁邊却要打顫，在她的母親身旁却嫌孤寂，心裏是想的什麼事。我把這些情緒說明好不好？”

“若是這些情緒可以拿話來說得明白，那也就不是一個姑娘的情緒了”這山中的女神笑着却又避着他的眼睛回答道。

3. put.....into words, 將.....以言詞表出。

All this was said apart. Perhaps a germ of love was springing in their hearts so pure that it might blossom in Paradise, since it could not be matured on earth; for women worship such gentle dignity as his, and the proud, contemplative, yet kindly, soul is oftenest captivated by simplicity like hers. But while they spoke softly, and he was watching the happy sadness, the lightsome shadows, the shy yearnings of a maiden's nature, the wind through the Notch took a deeper and drearier sound. It seemed, as the fanciful stranger said, like the choral strain of the spirits of the blast who in old Indian times had their dwelling among these mountains, and made **their heights and recesses*¹ a sacred region. There was a wail along the road as if a funeral were passing. To chase away the gloom, the family threw pine-branches on their fire till the dry leaves crackled and the flame arose, **discovering*² once again a scene of peace and humble happiness. The light hovered about them fondly and caressed them all. There were the little faces of the children peeping from their bed apart, and here the father's frame of strength, the mother's subdued and careful mien, the high-browed youth, the budding girl, and the good old grandam still knitting in the warmest place.

1. *their heights and recesses*, 山之高處與深處。

這些話都是慢不經心說出來的。大約愛情的胚胎正在他倆心中發動了，這種胚胎是純潔無比的，在人間既不能成熟，在極樂國裏也許可以開花；女子所崇拜的正是他這樣的溫和的高潔性格，而那自傲的，深思的，却又和靄的心靈也常為她那樣的樸質之美所吸引。但是他們說了這些柔情話，他正是細察這少女的心情所含的愜意的苦悶，愉快的愁容，含羞的熱望的時候，山峽中的風吹得聲音愈來愈深沉，愈來愈慘悽了。照這好作幻想的客人說，這種風聲好像那古代印第安人時候住在這些山裏將高峰和幽處都弄成神妙的境界的那些狂風之神合唱的歌調。沿路有一陣哭訴般的聲音，儼如人家在那裏出殯一般。這一家人為驅除這種沉悶氣象起見，拋了許多松枝在火上，直到那些枯葉燒得拍刺拍刺地發響，火焰也升騰起來，又現出那平和適意的快樂景象來了。火光在他們身旁怪親熱地舞動，對他們一齊加以撫愛。隣近的那個房間裏有那些孩子們的小面龐從他們的牀上向外窺視，這間屋裏有那身體壯健的父親，神態柔和而謹慎的母親，那自視不凡的青年，含苞待放的姑娘，和那和善的老祖母，還是坐在那最溫暖的地方打編物。

2. discover, 現出。

The aged woman looked up from her task, and with fingers ever busy was the next to speak.

"Old folks have their notions," said she; "as well as young ones. You've been wishing and planning and letting your heads run on one thing and another till you've set my mind a-wandering too. Now, what should an old woman wish for when she can go but a step or two before she comes to her grave? Children, it will haunt me night and day till I tell you."

"What is it, mother?" cried the husband and wife, at once.

Then the old woman, with an air of mystery which drew the circle closer round the fire, informed them that she had provided her grave-clothes some years before—a nice linen shroud, a cap with a muslin ruff, and everything of a finer sort than she had worn since her wedding day. But this evening an old superstition had strangely recurred to her. It used to be said in her younger days that if anything were **amiss with*¹ a corpse, if only the ruff were not smooth or the cap did not set right, the corpse, in the coffin and beneath the clods, would strive to put up its cold hands and arrange it. The bare thought made her nervous.

1. amiss with. 不妥。

這年老婦人的眼睛離了她的工作，抬頭望了一下，手指還是忙着編織，一面隨着他們說話了。

“老年人也和少年人一樣。”她說道，也有她們的想見。剛才你們都在那兒希望這些，打算那些，腦子裏想這樣想那樣，弄得我心裏也胡思亂想起來了。你想這樣一個老年的婦人不過再向前走得一兩步就要進墳墓裏去了，她應該存什麼願望呢？孩子們，我不向你們說出來，那真要在我心裏日日夜夜地打多少輪迴啊。”

“你想着什麼呢，媽？”那夫婦二人同聲問道。

於是這老婦人便露出一種神祕之色，大家一見她這種神情，便更往火邊移近了。她對他們說，她在幾年以前便預備了她死後穿的衣服——一件薄麻紗壽衣，一頂帶棉紗縐領的帽子，還有各樣應有的東西，都比她出嫁的那一天以後所穿的衣服講究些。不過這天晚上有一種舊迷信觀念很奇怪地涌現於她的心頭了。她年青的時候，常有人說屍體如果有什麼事沒有弄得妥當，卽令是縐領不很光滑，或是帽子戴得不正，屍體在棺材裏在地下也要極力伸起牠那冷冰冰的手來摸一摸扶一扶的。她一想到這點便覺心悸。

"Don't talk so, grandmother," said the girl, shuddering.

"Now," continued the old woman with singular earnestness, yet smiling strangely at her own folly, "I want one of you, my children, when your mother is dressed and in the coffin,—I want one of you to hold a looking-glass over my face. **Who knows but¹* I may take a glimpse at myself, and see whether all's right."

"Old and young, we dream of graves and monuments," murmured the stranger youth. "I wonder how mariners feel when the ship is sinking and they, unknown and undistinguished, are to be buried together in the ocean, that wide and nameless sepulchre?"

For a moment the old woman's ghastly conception so engrossed the minds of her hearers that a sound abroad in the night, rising like the roar of a blast, had grown broad, deep and terrible before the fated group were conscious of it. The house and all within it trembled; the foundations of the earth seemed to be shaken, as if this awful sound were the peal of the **last trump*.² Young and old exchanged one wild glance and remained an instant pale, affrighted, without utterance or power to move. Then the same shriek burst simultaneously from all their lips:

1. who know but=probably.

“不要說這些話吧，奶奶，”那年長的姑娘發抖地說道。

“那麼，”這老婦人露出非常的懇摯神情，却又很奇特地笑她自己的傻念頭，一面繼續說道，“孩子們，我要你們隨便那一個在我穿好了壽衣躺在棺材裏的時候，——我要你們隨便那一個拿一面鏡子舉在我面前。說不定我還可以照一照自己，看看穿得好不好哩？”

“無論老少，我們一個個都在這裏想着坟墓和紀念碑，”那青年客人喃喃道，“我不知道那些作水手的人到了船要沉的時候，他們要無聲無臭的埋在那海洋裏去，永遠在那寬大無名的坟墓裏，那時他們的心情該是怎樣的呢？”

這老婦人的不祥的念頭一時把大家的心情完全占據了，以致外面那黑夜之中像暴風的呼吼般的一陣聲響直到遍地皆是，深沉而可怕，這些不幸的人們才把牠覺察出來。那房屋和裏面一切的東西都抖動起來了；地基也似乎在那裏搖動，好像這可怕的聲響便是最後的號聲一般。老老少少，彼此相視失色，一時嚇得面色灰白，不知所措，話也說不出來，動也無力能動。隨後大家嘴裏同時尖聲嚷道：

39. last trump = trump of doom, 世界末日之喇叭。

“The slide! The slide!”

The simplest words must **intimate*,¹ but not portray, the unutterable horror of the catastrophe. The victims rushed from their cottage, and **sought refuge in*² what they deemed a safer spot, where, **in contemplation of*³ such an emergency, a sort of barrier had been reared. Alas! they had quitted their security and fled right into the pathway of destruction. Down came the whole side of the mountain in a cataract of ruin. Just before it reached the house the stream broke into two branches, shivered not a window there, but overwhelmed the whole vicinity, blocked up the road and annihilated everything in its dreadful course. Long ere the thunder of that great slide had ceased to roar among the mountains the mortal agony had been endured and the victims were **at peace*.⁴ Their bodies were never found.

The next morning the light smoke was seen seeping from the cottage chimney, up the mountain-side. Within, the fire was yet smouldering on the hearth, and the chairs in a circle round it, as if the inhabitants had but gone forth to view the devastation of the slide, and would shortly return to thank Heaven for their

1. intimate, 隱示; 約示。

2. seek refuge in....., 向.....躲避。

“山崩了！山崩了！”

由這最簡單的幾個字裏即可想見那幕慘劇的說不出的恐怖，不過那當然不足以將那種恐怖描摹出來。這些被難的人都從他們那茅屋裏奔跑出去，在他們以為比較安全的一處地方躲避，這山居的主人為預防這種意外的危險起見，曾在那地方造了一道柵欄似的東西。咳！他們恰是離了安全的所在，正往死路上走去了。山的這一邊像瀑布般地全部滾了下來。這座崩山剛剛滾到那房屋近旁的時候，便分成了兩支，連房屋的窗戶都沒有搖動，却將牠近旁的地方完全覆沒了，路也阻塞了。在牠那可怕的前進中，一切都毀滅了。那大山崩的轟聲在諸山之中還沒有停止呼吼般的聲響，死的悲慘早已過去了，被難的那些人也都歸於安息了。他們的屍體永遠不會發現。

第二天早晨，那茅屋的烟窗裏緩緩冒出輕煙來，順着山邊升騰。裏面呢，火還在爐中燒着殘燼，許多椅子還在火旁圍成一個圓圈，好似這屋裏住的人不過是出去看那山崩後的情形去了，不久就要回來感謝上帝讓他們這樣奇

3. in contemplation of, 預計到。

4. at peace, 平靜無事。

miraculous escape. All had left separate tokens by which those who had known the family were made to shed a tear for each. Who has not heard their name? The story has been told far and wide, and will forever be a legend of these mountains. Poets have sung their fate.

There were circumstances which led some to suppose that a stranger had been received into the cottage on this awful night, and had shared the catastrophe of all its inmates; others denied that there were **sufficient grounds*¹ for such a conjecture. **Woe for*² the high-souled youth with his dream of earthly immortality! His name and person utterly unknown, his history, his way of life, his plans, a mystery never to be solved, his death and his existence equally a doubt,—whose was the agony of that death moment?

44. *sufficient groun's* 充分的根據。

特地脫險一般，他們人人都留下了紀念品，凡是認識這家人的，見了這些東西都要爲之落淚。誰沒有聽見過他們的名字呢？這個故事到處都有人講，以後也將永遠成爲這些山中的一個傳說。詩人們也曾作詩詠他們的厄運哩。

事後有些情形使一部分的人猜想着這可怕的夜裏會有一個客人被這茅屋裏的人接待了，同與屋裏住的人遭了這回慘劇；還有些人便認爲這種揣測並沒有充分的根據。這作着人世的不朽之夢的氣魄不凡的青年真不幸啊！他的名字和他這樣一個人誰也不知道，他的歷史，他的生活情形，他的計劃都是永不能解決的一個謎，他的死生存亡也同樣地是一個疑團，——那死的一剎那間的悲慘是誰的悲慘呢？

2. Woe for.....,真不幸啊。

TWENTY-SIX MEN AND A GIRL

BY

MAXIM GORKY

二十六個男子和一個少女

TWENTY-SIX MEN AND A GIRL

There were six-and-twenty of us—six-and-twenty **living machines*¹ in a damp, underground cellar, where from morning till night we kneaded dough and rolled it into kringels. Opposite the underground window of our cellar was a bricked area, green and mouldy with moisture. The window was protected from outside with a close iron grating, and the light of the sun could not pierce through the window panes, **covered as they were with flour dust.*²

Our employer had bars placed in front of the windows, so that we should not be able to give a bit of his bread to passing beggars, or to any of our fellows who were **out of work*³ and hungry. Our employer called us rogues, and gave us half-rotten tripe to eat for our mid-day meal, instead of meat. It was swelteringly close for us **cooped up in*⁴ that stone underground chamber, under the low heavy, soot-blackened, cobwebby ceiling. Dreary and sickening was our life

1. *living machines*. 指勞苦的工人。

2. *covered as they were with flour dust*=*as they were covered with flour dust*, 但語氣較重。

二十六個男子和一個少女

我們共總是二十六個人——二十六架活機器，在一個潮溼的地窖裏，從早晨到晚上，我們都在那裏搓生麵團，並且把牠作成糕捲。我們這地窖的地下窗戶對面有一塊鋪了磚頭的地方，那上面潮溼得發綠而生霉了。窗戶上是用一道很密的鐵窗格與外面隔開的，陽光不能從那玻璃窗外穿進來，因為牠們是蔽着一層麵粉的。

我們的東家還在窗戶前面裝置了柵欄，爲的是使我們不能遞一點麵包給過路的乞丐，或是我們的同伴中沒有工作挨着餓的人。我們的東家把我們叫作流氓，他給我們作午飯菜的是一些腐爛了一半的肚腸，肉是沒有的。我們關在那石砌的地下室裏，在那低而厚的，煤煙燻得漆黑，佈滿了蜘蛛網的天花板底下，簡直窒塞得悶死人。我們夾在這地窖的厚而髒的，發霉的牆壁中間過着的生活

3. out of work = unemployed 失業。

4. cocoped up in, 關閉在……之內。

between its thick, dirty, monkey walls.

Unrefreshed, and with a feeling of **not having had our sleep out*¹, we used to get up at five o'clock in the morning; and before six, we were already seated, **worn out*² and apathetic, at the table, rolling out the dough which our mates had already prepared while we slept. The whole day, from ten in the early morning until ten at night, some of us sat round that table, working up in our hands the yielding paste, rolling it to and fro so that it should not get stiff; while the others kneaded the swelling mass of dough. And the whole day the simmering water in the kettle, where the kringels were being cooked, sang low and sadly; and the baker's shovel scraped harshly over the oven floor, as he threw the slippery bits of dough out of the kettle on the heated bricks.

From morning till evening wood was burning in the oven, and the red glow of the fire gleamed and flickered over the walls of the bake-shop, as if silently mocking us. The giant oven was like the misshapen head of a monster in a fairy tale; it thrust itself up out of the floor, opened wide jaws, full of glowing fire, and blew hot breath upon us; it seemed to be ever watching out of its black air-holes our interminable work. Those

1. to have had one's sleep out, 睡足了。

真是沉悶而令人作惡。

我們總是早晨五點鐘就起來，精神恍惚的，心頭總是覺得還沒有睡得够；六點鐘以前，我們已經就無精打采地坐在桌前，捲我們的同伴們在我們睡覺的時候預備好了的麵團。整日裏，從清早十點直到夜裏十點，我們當中有些人圍着桌子坐着，手裏弄着那柔軟的麵團，將牠捲來捲去，以免牠變硬；同時其餘的人搓着那很大一堆的生麵，整日裏那個煮糕捲的鍋裏慢慢煮沸的水總是低沉而悽切地叫着；掌烘爐的人把那滑溜溜的小塊麵團從鍋裏撈出來拋到那些燒熱了的烘磚上的時候，他的鏟子便躁耳地在爐面上刮得發響。

自早到晚，爐中總有柴火燒着，火的紅光在這麵包房的牆上閃射着，跳動着，好像是默然地嬉笑我們一般。這巨大的爐竈好像一個童話裏的怪物，那醜惡的頭的樣子；牠在地上聳立着，張開着寬大的嘴，滿嘴都是熊熊的火，將那熱氣噴在我們身上；牠好似是永遠在那裏從牠那黑的氣孔裏面往外望，監察着我們那永無盡期的工作一般。那兩隻深深的氣孔就像是一雙眼睛——一隻怪物的冷酷

2. worn out. 疲勞。

two deep holes were like eyes--the cold, pitiless eye^s of a monster. They watched us always with the same darkened glance, as if they **were weary of seeing*¹ before them such eternal slaves, from whom they could expect nothing human, and therefore scorned them with the cold scorn of wisdom.

In meal dust, in the mud which we brought in from the yard on our boots, in the hot, sticky atmosphere, **day in, day out,*² we rolled the dough into kringels, which we moistened with our own sweat. And we hated our work with a glowing hatred; we never ate what had passed through our hands, and **preferred black bread to*³ kringels. Sitting opposite each other, at a long table--nine facing nine--we moved our hands and fingers mechanically during endlessly long hours, till we were so accustomed to our monotonous work that we ceased to pay any attention to it.

We had all studied each other so constantly, that each of us knew every wrinkle of his mates' faces. It was not long also before we had **exhausted almost every topic of conversation,*⁴ that is why we were most of the time silent, unless we were chaffing each other; but one cannot always find something about which to chaff

1. to be weary of seeing....., 厭惡不願看。

2. day in, day out, 日復一日。

無情的眼睛。牠們總是以那種陰暗的目光望着我們，彷彿是看牠們面前這些永遠的奴隸看厭了的神情，因為牠們不能指望這些奴隸有一點人性，於是就以那智慧的冷酷的輕蔑眼光鄙視他們。

在那麵粉當中，在我們的靴子從院子裏帶進來的污泥當中，在那悶熱的空氣當中，日復一日地，我們將那些麵團作成糕捲，那裏面潤着有我們自己的汗。我們懷着熾火般的憤恨恨惡我們這種工作；由我們過手的東西，我們從來不曾吃過，我們寧肯吃黑麵包，而不要吃這種糕捲。我們在一條長桌子兩邊相對地坐着——九個對九個——在許多無盡地老長的鐘點中，大家像機械般地動着手和手指，直到後來我們完全習慣於這種單調的工作，簡直就一點也不對牠用心了。

我們時常都互相察看，因此各人把他的同伴們臉上的每條縐紋都看清楚了。我們不久就把所有的談話資料都談盡了；這就是我們之所以大部分的時間都守着沉默，除非是我們互相笑弄；但是一個人并不能時常找到原由

3. prefer.....to....., 甯肯.....而不願.....。

4. exhausted almost every topic of conversation, 幾乎將各種談話的資料都用盡了。

another man, especially when that man is one's mate. Neither were we much **given to*¹ **finding fault with*² one another, how, indeed, could one of us poor devils be in a position to find fault with another, when we were all of us half dead and, **as it were*,³ **turned to stone*?⁴ For the heavy drudgery seemed to crush all feeling out of us. But silence is only terrible and fearful for those who have said everything and have nothing more to say to each other; for men, on the contrary, who have never begun to communicate with one another, it is easy and simple.

Sometimes, too, we sang; and this is how it happened that we began to sing: one of us would sigh deeply in the midst of our toil, like an overdriven horse, and then we would begin one of those songs whose gentle swaying melody seems always to ease the burden on the singer's heart.

At first one sang by himself, and we others sat in silence listening to his solitary song, which under the heavy vaulted roof of the cellar, died gradually away, and became extinguished, like a little fire in the steppes, on a wet autumn night, when the gray heaven hangs like a heavy mass over the earth. Then another would

1. to be given to....., 慣於.....; 性愛...。

2. find fault with..... 找.....的錯處。

去取笑別人，如果這人是他的伙伴，那就更加不好取笑了。我們也不喜歡互相找別人的錯處；老實說，我們大家同是半死的人，好似是變成了石頭一般，像這樣的可憐蟲，那一個會有資格找別人的錯處呢？那沉重的勞作似乎是把我們的情感完全榨出去了。但是在那些把所有的話都說完了，再沒有別的話可談的人們，沉默簡直是可怕已極的事情；反過來說，若在一些彼此不曾互相交談過的人們，那就很容易了。

有時候我們也唱一唱歌；我們開始唱起來的情形是這樣的：衆人之中有一個在我們勞苦工作着的時候，深深地嘆一口氣，像一隻驅策過度的馬一般，於是我們就要開始唱一首歌，這種歌的悠然飄動的音調似乎是常足以鬆解唱的人心上的苦悶。

起初是一個人獨自唱着，我們其餘的都靜默地坐着聽他獨唱的歌，這歌聲，在那沉重的地窖穹頂下面，漸漸地消失，終至完全消滅，好似在一個秋天的夜裏，灰色的天像一塊沉重的大東西罩在地上的時候，草原上的一把小火一般。然後另一個人又和着初唱的人唱起來，於是兩

3. as it were, 似乎是。

4. turned to stone, 變成了石頭（意即毫無生氣了）。

**join in with*¹ the singer, and now two soft, sad voices would break into song in **our narrow, dull hole of a cellar*.¹ Suddenly others would join in, and the song would roll forward like a wave, would grow louder and swell upward, till it would seem as if the damp, foul walls of our stone prison were widening out and opening. Then, all six-and-twenty of us would be singing; our loud, harmonious song would fill the whole cellar, our voices would travel outside and beyond, striking, as it were, against the walls in moaning sobs and sighs, moving our hearts with soft, tantalizing ache, tearing open old wounds, and awakening longings.

The singers would sigh deeply and heavily; suddenly one would become silent and listen to the others singing, then let his voice flow once more in **the common tide*.³ Another would exclaim in a stifled voice, "Ah!" and would shut his eyes, while the deep, full sound waves would show him, as it were, a road, in front of him—a sunlit, broad road in the distance, which he himself, in thought, wandered along.

But the flame flickers once more in the huge oven, the baker scrapes incessantly with his shovel, the water simmers in the kettle, and the flicker of the fire on the

1. join in with....., 附和.....。

2. the hole of a cellar, 穴一般的地窖。又如 the cook of

個柔和而淒切的聲音便在我們這狹窄而沉悶的獸穴一般的地窖裏發爲歌聲。忽然間別人又和唱起來，這歌聲便像一個波浪似地向前滾去，聲音愈來愈大，向上膨脹，直到後來，我們那石頭牢獄的潮溼而骯髒的牆好似是向外擴大和開了口一般。這時候，我們二十六人便一齊唱着；我們那響亮而和諧的歌充滿了全窖，我們的聲音傳到外面，傳到遠處，好像是碰在牆上，成爲呻吟的悲聲和嘆息，感動我們的心，使之起一種輕輕的惱人的隱痛，揭開舊有的創傷，喚起新的期冀。

唱歌的人總是深深地大聲地嘆氣；忽然便會有一個人靜默下來，聽着別人唱，然後又讓他的聲音攙在這一陣共同的人潮裏合流。另一個人便要用那鬱悶的聲音喊道，“呵！”同時閉起他的眼睛，那一陣深沉而響亮的聲浪便好像是指出一條大路在他前面——遠遠的一條光明而寬闊的路，他在幻想中便沿着這條路向前走。

但是爐中的火焰又閃動起來，麵包匠拿他的鏟子刮個不住，鍋裏的水徐徐地煮沸，照在牆上的火光還是像以

a wife, 廚婦似的妻。意即終日忙於廚房事情的妻也。

3. the common tide, 指衆人的歌聲。

wall dances as before in silent mockery. While **in other men's words we sing out our dumb grief,*¹ the weary burden of live men **robbed of the sunlight,*² the burden of slaves.

So we lived, we six-and-twenty, in the vault-like cellar of a great stone house, and we suffered each one of us, as if we had to bear on our shoulders the whole three storys of that house.

But we had something else good, besides the singing—something we loved, that perhaps took the place of the sunshine.

In the second story of our house there was established a gold-embroiderer's shop, and there, living among the other embroidery girls, was Tanya, a little maid-servant of sixteen. Every morning there peeped in through the glass door a rosy little face, with merry blue eyes; while a ringing, tender voice called out to us:

“Little prisoners! Have you any kringels please, for me?”

At that clear sound, we knew so well, we all used to turn round, gazing with simple-hearted joy at the pure girlish face which smiled at us so sweetly. The sight of the small nose pressed against the window-pane,

1. other men's word..... 指副詞。

前那樣冷笑似地顫動着。同時我們藉別人的話唱出我們那種無處發洩的苦悶來，這是被剝奪了陽光的活人所受的困人的痛楚，是奴隸的痛楚。

我們就是這樣地過日子，我們這二十六人，在一所石頭的大房子底下的墓穴般的地窖裏；我們各人都很吃苦，好像是那一所房子的三層樓都要叫我們措在肩上一樣。

但是我們除了唱歌，另外却還有一點好東西——我們所愛的東西，那大約就替代了我們的陽光。

我們那所房子的二層樓上設着一家繡金花的舖子，在那許多繡花女子當中住着的，有一個丹尼亞，一個十六歲的小女工。每天早晨那玻璃門外總有一個玫瑰色的小面孔，和一雙活潑的藍眼睛，向裏面窺視，同時還有一個響亮的柔和的聲音向我們喊道：

“小犯人們！你們可有一點糕捲給我嗎？”

這清朗的聲音我們聽得很熟了，我們一聽這一聲，便大家都轉過身來，含着一種心地單純的愉快定睛望着那向我們微笑得非常可愛的天真而帶稚氣的小面孔。那緊擠在玻璃上的小鼻子和那在半開的嘴唇中間閃閃放光的

2. robbed of....., 被剝奪了.....。

and of the white teeth gleaming between the half-open lips, had become for us a daily pleasure. **Tumbling over each other*¹ we used to jump up to open the door, and she would step in, bright and cheerful, holding out her apron, with her head thrown on one side, and a smile on her lips. Her thick, long chestnut hair fell over her shoulder and across her breast. But we, ugly, dirty and misshapen as we were, looked up at her—the threshold door was four steps above the floor—looked up at her with heads thrown back, wishing her good-morning, and speaking strange, unaccustomed words, which we kept for her only. Our voices became softer when we spoke to her, our jests were lighter. For her—everything was different with us. The baker took from his oven a shovel of the best and the brownest kringels, and threw them deftly into Tanya's apron.

"Be off with you now, or the boss will catch you!" we warned her each time. She laughed roguishly, called out cheerfully: "Good-bye, poor prisoners!" and slipped away as quick as a mouse.

That was all. But long after she had gone we talked about her to one another with pleasure. It was always the same thing as we had said yesterday and the day before, because everything about us, including ourselves

1. tumbling over each other, 互相傾擠, 形容爭先恐後之

白牙齒呈現在我們眼前，便成了我們每天快心之事。我們總是爭先恐後地跳過去開門，她便走進來，滿面喜色，牽開她的圍裙，頭歪向一邊，嘴上含着微笑。她那豐富的棕色長頭髮披在她的肩上，垂到胸前。我們這些人，又醜陋，又骯髒，又難看，却都抬起頭望着她——門口離地面高出四級階梯——大家頭向後仰地望着她，問她早安，向她說一些專為留下來給她說的奇怪而不慣的話。我們的聲音一到向她說話的時候就變得柔和起來，笑話也說得文雅些了。有了她——我們一切都不同了。麵包匠從他的竈上取一鏟最好最黃的糕捲，敏捷地拋入丹尼亞的圍裙裏。

“你趕快走罷，否則頭兒要抓住你！”我們每次都警告她。她便諧謔地笑起來，高興地喊道：“再會罷，可憐的犯人們！”隨即便像一隻老鼠似地溜跑了。

只是這樣完了。但是她走了之後，我們過許久還津津有味地互相談論她。所說的總是那幾句話，昨天也是這樣，前天也是這樣，因為我們四周的一切，連我們自己和

情形也。

and her, remained the same—as yesterday—and as always.

Painful and terrible it is when a man goes on living, while nothing changes around him; and when such an existence does not finally kill his soul, then the monotony **becomes with time, even more and more painful.*¹ Generally we spoke about women in such a way, that sometimes it was loathsome to us ourselves to hear our rude, shameless talk. The women whom we knew deserved perhaps nothing better. But about Tanya we never **let fall*² an evil word; none of us ever ventured so much as to lay a hand on her, even too free a jest she never heard from us. Maybe this was so because she never remained for long with us; she flashed on our eyes like **a star falling from the sky,*³ and vanished; and maybe because she was little and very beautiful, and everything beautiful **calls forth*⁴ respect, even in coarse people. And besides—though our life of penal labor had made us dull beasts, oxen, we were still men, and, like all men, could not live without worshipping something or other. Better than her we had none, and none but her **look any notice of*⁵ us, living in the cellar—no one,

1. become with time more....., 與時俱.....。

2. let fall=utter, 說出。

3. a star falling from the sky, 即 shooting-star (流星)也。

她都算在內，都是沒有變化的——和昨天一樣——和一向都是一樣。

一個人繼續地活下去，而他四周却什麼都毫無變化。那真是苦痛，真是可怕；這樣的生存如果始終沒有把他的心靈殺滅，那麼這種單調便經時愈久而痛苦愈甚。平常我們談到女人，總是不大文雅，我們那些粗鄙無恥的話，有時候自己聽了都覺得不堪入耳。我們所認識的那些女人也許不值得更好的話罷。但是關於丹尼亞我們却從來沒有說出一句壞話；我們從來沒有那一個敢於拿手去碰她一碰，連太隨便的玩笑她都不曾聽見我們向她開過。其所以如此，也許是因為她從來不曾和我們長久在一起罷；她只在我們眼前一閃，像天上的流星一般，隨即就不見了；或者也許是因為她人小而很美，因為凡是美的東西總要引起尊敬的心，即令在粗人也是一樣。並且呢——我們這種刑罰般的勞役生活雖則把我們弄成了呆笨的畜生，弄成了牛，但我們終究還是人，所以像所有的人一樣，不管什麼總要有所崇拜才能生活。比她更好的我們沒有，而我

4. call forth, 引起。

5. take notice of..... 注意.....。

though there were dozens of people in the house. And then, too—most likely, this was the chief thing—we all regarded her as something of our own, something existing as it were only **by virtue of*¹ our kringels. We took on ourselves in turns the duty of providing her with hot kringels, and this became for us like a daily sacrifice to our idol, it became almost a sacred rite, and every day it bound us more closely to her. Besides kringels, we gave Tanya a great deal of advice—to wear warmer clothes, not to run upstairs too quickly, not to carry heavy bundles of wood. She listened to all our counsels with a smile, answered them by a laugh, and never **took our advice*,² but we were not offended at that; all we wanted was to show how much care we bestowed upon her.

Often she would **apply to us*³ with different requests, she asked us, for instance, to open the heavy door into the store-cellar and to chop wood: with delight and a sort of pride, we did this for her, and everything else she wanted.

But when one of us asked her to mend his solitary shirt for him, she said, with a laugh of contempt:

“What next!! A likely idea!”

1. *by virtue of*, 藉... 之力; 因.....之故。

2. *take one's advice*, 從某人之勸告。

們住在這地窖裏，除了她便沒有誰理會我們——一個也沒有，雖則這所房子裏有幾十個人。還有一點——這大概就是主要的一點——我們都把她看作屬於我們自己的，好似她是專爲了我們的糕捲而生存的一般。我們輪流擔任拿熱糕捲給她的職務，這在我們好像成了每天對於我們的偶像的供奉似的，這幾乎成了一種神聖的禮節，一天一天地使我們與她的關係更深了。除了糕捲而外，我們給丹尼亞許多勸告的話——衣服要穿溫暖些，上樓不要跑得太快，不要措大捆的柴。她微笑地聽着我們這些勸告，再答以一聲大笑，從來沒有依過我們的話，但是我們也并不因此生氣；我們的目的只是要表示我們對她是如何的關心罷了。

她常是拿種種的要求來找我們，譬如，她要我們替她開那地窖儲藏室的笨重的門，要我們劈柴：我們替她作了還覺得心裏高興而且有些榮幸，隨便她要我們作什麼別的事也是一樣。

但是我們當中若有人要求她給他補一補那僅有的襯衫，她却要發出輕視的笑聲說道：

“還有什麼別的事呀！真想得不錯啊！”

3. apply to....., 找.....(爲某事)。

We made great fun of the queer fellow who could "*entertain such an idea*,¹ and—never asked her to do anything else. We loved her—**all is said in that*.² Man always wants to lay his love on someone, though sometimes he crushes, sometimes he sullies, with it; he may poison another life because he loves without respecting the beloved. We were bound to love Tanya, for we had no one else to love.

At times one of us would suddenly begin to reason like this:

"And why do we **make so much of*³ the wench? What is there in her? eh? What a *to-do*⁴ we make about her!"

The man who dared to utter such words we promptly and coarsely **cut short*—we wanted something to love: we had found it and loved it, and what we twenty-six loved must be for each of us unalterable, as a holy thing, and anyone who acted against us in this was our enemy. We loved, maybe, not what was really good, but you see there were twenty-six of us, and so we always wanted to see what was precious to us held sacred by the rest.

1. entertain such an idea, 起那種念頭。

2. all is said in that, 一切的意思都包括在這裏面了。

3. make (or think) much of....., 重視.....。

這個怪物竟至起這種念頭，我們便對他大開了一陣玩笑，並且——再也沒有要求她作什麼別的事情了。我們愛她——一切都說在這裏面了。人總是要將他的愛加於別一個人身上的，雖則有時候他的愛足以毀人，有時足以玷污人；他因為不尊重被愛的人便不免毒害對方的生命。我們是非愛丹尼亞不可的，因為我們再沒有別的人可愛。

有時候我們當中有一個人便要忽然這樣理論起來：

“可是我們爲什麼要把這個丫頭當作了不得呢？她又有什麼希奇的地方？噢？我們爲了她弄得多麼大驚小怪啊！”

敢於說出這種話的人，我們馬上就粗聲地把他喝住了——我們總要有點什麼愛一愛：我們找着了，而且愛了他，既是我們二十六個都愛了的，那就在各人都要算天經地義，當作神聖的東西，無論誰在這一點與我們相違反，他便是我們的敵人，我們所愛的也許並不真正的好，但是你要知道我們一共是二十六個人，所以我們時常都要使大家所視爲寶貴的東西被其餘的人當作神聖不可侵犯。

4. to-do = fuss, 大驚小怪。

5. cut short, 喝住。

Our love is not less burdensome than hate, and maybe that is just why some proud souls maintain that our hate is more flattering than our love. But why do they not run away from us, if it is so?

* * * * *

Besides our department, our employer had also a bread-bakery; it was in the same house, separated from our hole only by a wall; but the bakers—there were four of them—*held aloof from¹ us, considering their work superior to ours, and therefore themselves better than us; they never used to come into our workroom, and laughed contemptuously at us when they met us in the yard. We, too, did not go to see them; this was forbidden by our employer, from fear that we should steal the *fancy bread.² We did not like the bakers, because we envied them; their work was lighter than ours, they were paid more, and were better fed; they had a light, spacious workroom, and they were all so clean and healthy—and that made them hateful to us. We all looked gray and yellow; three of us had syphilis, several suffered from skin diseases, one was completely crippled by rheumatism. On holidays and in their leisure time the bakers wore pea-jackets and creaking boots, two of them had accordions, and they all used to go for strolls

1. hold aloof from....., 不屑與.....爲伍。

我們的愛之厭人實不亞於恨，這也許就是有些驕傲的人們之所以說我們的恨比我們的愛還要叫人好受些罷。不過如果是這樣，他們爲什麼不跑開我們呢？

* * * * *

除了我們這一部分之外，我們的東家還開了一個麵包房；那也是在這一所房子裏，與我們這個窩只有一道牆隔開着；但是那些麵包匠——他們有四個人——却不屑與我們爲伍，他們覺得他們的工作比我們的高一等，因此他們自己也就比我們好；他們從來不肯到我們的工作房裏來，每逢在院子裏遇見我們的時候，便要輕蔑地笑我們。我們也不去看他們；這是我們的東家所禁止的，怕的是我們要偷那精緻的麵包。我們不喜歡那些麵包匠，因爲我們嫉妬他們；他們的工作比我們的輕鬆，他們得的報酬比我們多，他們吃的比我們好；他們的工作室是一個光亮而寬敞的，他們通通都是清潔而健康——這些都使我們覺得他們可恨。我們都顯得灰黃色；我們當中有三個人是害楊梅毒的，有幾個是害皮膚病的，有一個因爲患風濕病完全成了一個殘廢人了。逢着假期和那些麵包匠得閒的時候，他們便穿起厚絨的外衣和那咯吱咯吱地叫的皮靴，他們當中有兩個還有手風琴，他們大家都常到城中花園

2. fancy bread, 精緻的麵包, 上面作着花的。

in the town gardens—we wore filthy rags and leather clogs or plaited shoes on our feet, the police would not let us into the town gardens—could we possibly like the bakers?

And one day we learned that their chief baker had been drunk, the master had sacked him and had already **taken on¹* another, and that this other was a soldier, wore a satin waistcoat and a watch and gold chain. We were inquisitive to **get a sight of²* such a dandy, and in the hope of catching a glimpse of him we kept running one after another out into the yard.

But he came **of his own accord³* into our room. Kicking at the door, he pushed it open, and leaving it ajar, stood in the doorway smiling, and said to us:

“God help the work! Good-morning, mates!”

The ice-cold air, which streamed in through the open door, curled in streaks of vapor round his feet. He stood on the threshold, looked us up and down, and under his fair, twisted mustache gleamed big yellow teeth. His waistcoat was really something quite **out of the common,⁴* blue-flowered, brilliant with shining little buttons of red stones. He also wore a watch chain.

1. t ke on, 雇用。

2. get a sight of..... 看.....一眼。

裏去散步——我們却穿着骯髒的破衣服，腳上穿着木底皮鞋或是皺褶的鞋，警察是不許我們進花園裏去的——我們難道還能喜歡那些麵包匠嗎？

後來有一天我們聽說他們的師傅頭兒喝醉了酒，東家把他斥退了，並且已經另外請了一個人，這個人是個當過兵的，穿着一件緞背心，戴着一隻錶和金鍊子。我們很想要看一看這麼一個花花公子，於是爲了希望看他一眼，大家便一個一個地先先後後往院子裏跑。

但是他却自動地到我們這屋子裏來了。他在門上踢了一下，便把牠推開，讓牠開着，站在門口微笑，一面向我們說道：

“祝老天幫助你們的工作罷！好呀，伙計們！”

冰冷的空氣從那開着的門外攢進來，繞着他的腳捲成一道一道的氣圈。他站在門限上，打我們上下打量，他那鬚曲的美鬚下面有一排大而黃的牙齒發着閃光。他的背心實在是一件超乎尋常的東西，那上面有藍花，配着紅寶石小鈕釦，燦爛發光。此外他還戴着一條錶鍊。

3. of one's own accord, 出於某人之自動（或自願）。

4. out of the common, 超乎尋常；出衆。

He was a fine fellow, this so'dier; tall, healthy, rosycheeked, and his big, clear eyes had a friendly, cheerful glance. He wore on his head a white starched cap, and from under his spotlessly clean apron peeped the pointed toes of fashionable, well-blackened boots.

Our baker asked him politely to shut the door. The soldier did so without hurrying himself, and began to question us about the master. We explained to him, all speaking together, that our employer was a thorough-going brute, a rogue, a knave, and a slave-driver; in a word, we repeated to him all that can and must be said about an employer, but cannot be repeated here. The soldier listened to us, twisted his mustache, and watched us with a friendly, open-hearted look.

"But haven't you got **a lot of*¹ girls here?" he asked suddenly.

Some of us began to laugh deferentially, other put on a meaning expression, and one of us explained to the soldier that there were nine girls here.

"You **make the most of*² them?" ask the soldier, with a wink.

We laughed, but not so loudly, and with some embarrassment. Many of us would have liked to have shown the soldier that we also were tremendous fellows

1. a lot of, 許多。

他是一個好漢子，這個當兵的：高身材，好濃魄，緋紅面頰，他那雙明亮的大眼睛有一種和善的愉悅的閃光。他頭上戴着一頂漿硬的小白帽，從他那純白無瑕的圍裙底下微露着一雙時髦的刷得很黑的靴子的腳尖。

我們的麵包師傅恭敬地請他把門關上。這個兵不慌不忙地照辦了，隨即就開始向我們詢問一些關於東家的話。我們大家齊聲地對他說明我們東家是一個十足的畜生，混蛋，流氓，驅使奴隸的惡棍；總而言之，我們將所有對於一個雇主所能說的，非說不可的話都重說了一遍，這些話只是不便在這裏再說罷了。這個兵聽着我們說，捏一捏鬍子，以一種親善而坦白的神色看着我們。

“可是你們這裏不是有許多女子嗎？”他忽然問道。

我們當中有幾個人便謙恭地笑起來，有幾個露出一種意味深長的神情，同時有一個人向這個兵說明這裏有九個女子。

“你們都拼命地拿她們開心罷？”這當兵的瞬一瞬眼睛問道。

我們笑了，但是笑得聲音不很大，並且同時還有點覺得不自在。我們當中有很多人都想要向這個兵表示我們也是很能和那些女子勾搭的好漢，但是沒有一個人能夠

2. make the most of....., 極力利用.....; 盡量利用.....。

with the girls, but not one of us could do so; and one of our number confessed as much, when he said in a low voice:

“That sort of thing is not **in our line.*”¹

“Well, no; it wouldn't quite do for you,” said the soldier with conviction, after having looked us over. “There is something wanting about you all. You don't look the right sort. You've no sort of appearance; and the women, you see, they like a bold appearance, they will have a well set-up body. Everything has to be **tip-top*² for them. That's why they respect strength. They want an arm like that!”

The soldier drew his right hand, with its turned-up shirt sleeve, out of his pocket, and showed us his bare arm. It was white and strong, and covered with shining yellow hairs.

“Leg and chest, all must be strong. And then a man must be dressed in the latest fashion, so as to **show off his looks to advantage.*³ Yes, all the women **take to me.*⁴ Whether I call to them, or whether I beckon them, they with one accord, **five at a time,*⁵ throw themselves at my head.”

1. to be in one's line, 爲某人所內行;爲某人所擅長。

2. tip-top = first rate, 最上等;最講究。

3.to advantage, (作某事)使結果好。

把這個意思表達出來；後來有一個人供出了老實話，他低聲地說道：

“這種把戲不是我們內行的。”

“是呀，不行；這種事於你們是不十分相宜的，”這當兵的把我們打量了一番之後，很肯定地說。“你們大家都還缺少一點資格。你們不像是能作這種人的。你們一點樣子也沒有；女人家呢，你們要知道，她們喜歡一種大方的外表，她們要一個生得很好的身材。一切都要頂講究，她們才行。這就是她們之所以看得起體力。她們要這樣的胳膊！”

這當兵的從他衣袋裏抽出他的右手來，襯衣袖子是捲起的，他便把他那裸露的臂膀給我們看。這臂膀又白又強壯，上面長着放光的黃毛。

“腿和胸膛，通通都要強壯才行。再就是一個人非穿得最時式不可，這樣才能使他的外表特別顯得好看。不錯，所有的女人都愛和我勾搭哩。或是我喊她們，或是向她們招一招手，她們便要一齊地同時五個向我頭上倒過來。”

4. take to....., 愛與...接近。

5. five at a time, 一次同時五個。

He sat down on a flour sack, and **told at length*¹ all about the way women loved him, and how bold he was with them. Then he left, and after the door had creaked to behind him, we sat for a long time silent, and thought about him and his talk. Then we all suddenly broke silence together; and it became apparent that we were all equally pleased with him. He was such a nice, open-hearted fellow; he came to see us without any **standoffishness*,² sat down and chatted. No one else came to us like that, and no one else talked to us in that friendly sort of way. And we continued to talk of him and his coming triumph among the embroidery girls, who passed us by with contemptuous sniffs when they saw us in the yard, or who looked straight through us **as if we had been air*.³ But we admired them always when we met them outside, or when they walked past our windows; in winter, in fur jackets and toques **to match*,⁴ in summer, in hats trimmed with flowers, and with colored parasols in their hands. We talked, however, about these girls in a way that would have made them mad with shame and rage, if they could have heard us.

1. tell at length, 詳述。

2. standoffishness = stand off + ish + ness, stand off 與 hold aloof 相似, 意即擺架子也。

他在一隻麵粉袋上坐下，詳細地述說女人們如何地愛他，他對她們又是如何的大膽。於是他走了，門隨着他咯吱一聲關了之後，我們坐了許久沒有說話，心裏想着他和他所說的話。然後我們忽然一齊打破了沉寂，於是表明了我們都是同樣地高興他。他真是個非常可愛的，坦白的人；他來看我們，一點架子也沒有，坐下來暢快地談話。此外再也沒有別人這樣來找我們，再也沒有別人肯這麼要好地和我們談話。我們便不斷地談論他和他在那些繡花女子當中的未來勝利，這些女子每逢在院子裏看見我們的時候，總是輕蔑地響一響鼻子走過去，或是一直由我們身上望着遠處，好像我們是空氣一般。但是我們在外面遇見她們的時候，或是她們在我們窗戶外面走過的時候，我們總是羨慕她們；冬天呢，穿着毛背心配着小圓帽；夏天呢，戴着插花的帽子，手裏拿着彩色的傘。但是我們談到這些女子的時候，如果她們聽得見我們的話，那真要使她們羞怒得發癲哩

3. as if we had been air 好像沒有看見有我們在那裏似的。

4. to match, 配着。

"If only he does not *get hold of*¹ little Tanya!" said the baker, suddenly, in an anxious tone of voice.

We were silent, for these words troubled us. Tanya had quite gone out of our minds, supplanted, put on one side by the strong, fine figure of the soldier.

Then began a lively discussion; some of us maintained that Tanya would never lower herself so; others thought she would not be able to resist him, and the third group proposed to give him a thrashing if he should try to annoy Tanya. And, finally, we all decided to watch the soldier and Tanya, and to warn the girl against him. This **brought the discussion to an end.*²

Four weeks had passed by since then; during this time the soldier baked white bread, walked about with the gold-embroidery girls, visited us often, but did not talk any more about his conquests; only twisted his mustache, and licked his lips lasciviously.

Tanya called in as usual every morning for "little kringels," and was as gay and as nice and friendly with us as ever. We certainly tried once or twice to talk to her about the soldier, but she called him a "goggle-eyed calf," and **made fun of him*³ all round, and that **set our minds at rest.*⁴ We saw how the gold-embroidery

1. get hold of, 得着;取得。

2. bring.....to an end, 使.....終結。

“只要他不弄到小丹尼亞啊！”麵包匠忽然用一種擔心的聲調說道。

我們大家都不做聲，因為這句話使我們不安了。丹尼亞完全不在我們心頭了，她被那個兵的強壯而漂亮的形影所排擠，推到一邊去了。

隨後便開始了一番起勁的討論；我們當中有幾個人認為丹尼亞決不會這樣下賤；有些人却以為她恐怕沒有力量拒絕他，第三部分的人便提議如果他打算惹丹尼亞，就要抽他——頓鞭子。最後我們終於決定監視那當兵的和丹尼亞，並且警告這姑娘提防他。這樣就把這番談話結束了。

從那以後又過了四個星期；在這期間裏，那當兵的烘烤着白麵包，和那些繡金花的女子四處走，也常到我們這裏來，但是再也不談到他的情場勝利了；他只捏一捏鬍子，狠褻地舐一舐嘴唇。

丹尼亞還是照常地每天早晨來找我們要“小糕捲”，還是像一向那樣活潑，那樣可愛，那樣要好。我們當然也有一兩次對她談到那個兵，但是她把他叫作一個“凸眼牛”，並且十足地拿他開玩笑，這就使我們放心了。我們看

3. make fun of....., 拿.....開玩笑。

4. set one's mind at rest, 使某人放心。

girls carried on with the soldier, and we were proud of our girl; Tanya's behavior reflected honor on us all; we imitated her, and began in our talks to **treat the soldier with small consideration*.¹ She became dearer to us, and we greeted her with more friendliness and kindness every morning.

One day the soldier came to see us, a bit drunk, and sat down and began to laugh. When we asked him what he was laughing about, he explained to us:

“Why two of them—that Lydka girl and Grushka—have been clawing each other on my account. You should have seen the way they went for each other! Ha! ha! One got hold of the other one by the hair, threw her down on the floor of the passage, and sat on her! Ha! ha! ha! They scratched and tore each others' faces. It was enough to make one die with laughter! Why is it women can't fight fair? Why do they always scratch one another, eh?”

He sat on the bench, healthy, fresh and jolly; he sat there and went on laughing. We were silent. This time he made an unpleasant impression on us.

“Well, it's a funny thing what luck I have with the women-folk! Eh? I've laughed till I'm ill! One

1. *treat.....with small (great) consideration*, 把.....不(很)當一回事。

見那些繡金花的女子怎樣地和那個兵勾搭，同時以我們的姑娘自豪；丹尼亞的行爲給我們大家表現出光榮來；我們也仿倣她，談話中也就把那當兵的看得不值什麼了。她成了我們更親近的人兒，我們每天早晨向她招呼時，更加表示親善和好意了。

有一天，那個兵又來看我們，他有一點醉了，一坐下就笑起來。我們問他笑的是什麼事，他便對我們說明：

“哈，她們有兩個——利得加那姑娘和格露施加——爲了我的緣故互相抓起來了。你們若是看見她們相鬥的樣子才好玩哩！哈！哈！這個揪住那個的頭髮，把她推倒在過道裏的地下，坐在她身上！哈！哈！哈！她們互相抓，把臉上都抓破了。那真是可以把人笑得死！爲什麼女人總不肯規規矩矩地打架呢？她們爲什麼常是互相抓呢，咦？”

他坐在長橈上，強健，有精神而愉快；他坐在那裏不住地笑。我們都不做聲。這一次他給了我們一個不快的印象。

“呵，這真是一樁有趣的事哩，我對於女人怎麼這樣運氣好！咦？我簡直笑都笑病了！只要一眨眼，她們就完了！這真是有鬼——啊！”

wink, and it's all over with them! It's the d-devil!"

He raised his white hairy hands, and slapped them down on his knees. And his eyes seem to reflect such frank astonishment, as if he were himself quite surprised at his good luck with women. His fat, red face glistened with delight and self satisfaction, and he licked his lips more than ever.

Our baker scraped the shovel violently and angrily along the oven floor, and all at once he said sarcastically:

"There's no great strength needed to pull up fir saplings, but try a real pine-tree."

"Why—what do you mean by saying that to me?" asked the soldier.

"Oh, well . . ."

"What is it?"

"Nothing—*it slipped out!*"¹

"No, wait a minute! What's the point? What pine-tree?"

Our baker did not answer, working rapidly away with the shovel at the oven; flinging into it the half-cooked kringels, taking out those that were done, and noisily throwing them on the floor to the boys who were stringing them on bast. He seemed to have forgotten

1. *it slipped out*, 意即我本無心說這話。

他舉起他那雙白而有毛的手，在膝上一拍，他眼睛裏似乎是表露出那種坦白的詫異神情，好像他自己都爲了他對女人的好運氣而大爲驚訝一般。他那肥胖發紅的臉上含着歡喜和自足而發光，他舐嘴唇也比一向更加舐得厲害了。

我們的麵包師傅將鏟子猛烈地惱怒地在爐板上刮，忽然他譏諷地說道：

“拔一拔杉樹苗是用不着多大力氣的，試一試真正的松樹罷。”

“喂——你和我說這話是什麼意思呢？”那當兵的問道。

“啊，唔…………”

“怎麼會事？”

“沒有什麼——信口說出的！”

“不，等一下！什麼意思？什麼松樹？”

我們的麵包師傅沒有回答，只是不住地拿鏟子在爐上急忙地工作；把那些弄好了一半的糕捲拋到裏面，把那些烘好了的取出來，很響地把牠們撒在地下，給那些孩子們去穿在繩上。他似乎是忘記那個兵和他們的談話了。但

the soldier and his conversation with him. But the soldier had all at once dropped into a sort of uneasiness. He got up on to his feet, and went to the oven **at the risk of*¹ knocking against the handle of the shovel, which was waving spasmodically in the air.

“No, tell me, do--who is it? You've insulted me. I? There's not one could withstand me, n-no! And you say such insulting things to me?”

He really seemed genuinely hurt. He must have **had nothing else to pride himself on*² except his gift for seducing women; maybe, except for that, there was nothing living in him, and it was only that by which he could feel himself a living man.

There are men to whom the most precious and best thing in their lives appears to be some disease of their soul or body. They spend their whole life in relation to it, and only living by it, suffering from it, they sustain themselves on it, they complain of it to others, and so draw the attention of their fellows to themselves. For that they extract sympathy from people, and **apart from it*³ they have nothing at all. Take from them that disease, cure them, and they will be miserable, because they have lost their one resource in life—they are

1. at the risk of....., 冒...的危險。

2. have.....to pride oneself on, 有.....足以自豪。

是那個兵却忽然陷入了一種不安的狀態。他站起來。走到爐前，那鏟子的柄在空中痙攣似地擺動，他也不怕碰着。

“不行，告訴我罷，——一定要——是誰呢！你侮辱我了，我？沒有那一個能拒絕我的，沒——有！你却對我說那種侮辱的話？”

他真地好像是很委曲了。他一定是除了勾引女人而外，再沒有別的事情可以拿來自豪罷；也許除此而外，他就根本沒有什麼活的成分了，他之所以能夠覺得他自己是一個活人，大概就是因為有了這點本領哩。

有些人生命中最寶貴和最好的似乎就是他們的心靈或身體上的某種病。他們度過一生，就是爲了這個，他們只靠着這種病而生活，由牠而吃苦，自己便依賴着牠，將牠向別人訴說，這樣去引起人家對他們自己注意。爲了那個，他們引得大家的同情，除此而外，他們就一無所有了。替他們去掉那種病，醫好他們，他們就要難過了，因爲他們已經失去了惟一的生命之源泉——他們弄成空的了。

3. apart from....., 除.....而外。

left empty then. Sometimes a man's life is so poor, that he is driven instinctively to prize his vice and to live by it; one may say for a fact that often men are vicious from boredom.

The soldier was offended, he went up to our baker and roared:

"No, tell me do—who?"

"Tell you?" the baker turned suddenly to him.

"Well?"

"You know Tanya?"

"Well"

"Well, there then! Only try."

"I?"

"You!"

"Her? Why **that's nothing to me!*—pooh!"

"We shall see!"

"You will see! Ha! ha!"

"She'll——"

"Give me a month!"

"What a braggart you are, soldier!"

"A fortnight! I'll prove it! Who is it? Tanya! Pooh!"

"Well, get out. You're **in my way!*"

"A fortnight—and it's done! Ah, you——"

1. that is nothing to....., 這在.....算不得什麼難事。

有時候一個人的生活可憐極了，以致他自然而然地不得不將他的罪惡看得寶貴，而賴此以生活；我們可以說，事實上人之所以惡每每是由於無聊所致哩。

那當兵的生氣了，他走到我們的麵包匠前面，大聲吼道：

“不行，你要告訴我，一定要說——誰？”

“告訴你？”麵包匠突然轉臉向他。

“怎樣？”

“你認得丹尼亞嗎？”

“怎樣？”

“呵，就是了！你試試看。”

“我？”

“你！”

“她？哈這在我算不得什麼——嘆！”

“我們看罷！”

“你們看罷！哈！哈！”

“她——”

“給我一個月的工夫罷！”

“你真會誇口呀，丘八爺！”

“兩個禮拜罷！我要證明給你們看！是誰？丹尼亞！嘆！”

“好罷，滾出去。你礙着我的事！”

“兩個禮拜——就弄好了！呵，你——”

2. to be in one's way, 有礙某人的事。

“Get out, I say!”

Our baker, all at once, flew into a rage and brandished his shovel. The soldier staggered away from him in amazement, looked at us, paused, and softly, malignantly said, “Oh, all right, then!” and went away.

During the dispute we had all sat silent, absorbed in it. But when the soldier had gone, eager, loud talk and noise arose among us.

Some one shouted to the baker: “It’s a bad job that you’ve started, Pavel!”

“Do your work!” answered the baker savagely.

We felt that the soldier had been deeply aggrieved, and that danger threatened Tanya. We felt this, and at the same time we were all **possessed by*¹ a burning curiosity, most agreeable to us. What would happen? Would Tanya **hold out against*² the soldier? And almost all cried confidently: “Tanya? She’ll hold out! **You won’t catch her with your bare arms!*”³

We longed terribly to test the strength of our idol; we forcibly proved to each other that our divinity was a strong divinity and would come victorious out of this ordeal. We began at last to fancy that we **had not worked enough on the soldier*,⁴ that he would forget the

1. *possessed by*..... 爲.....所迷;心中充滿着.....。

2. *hold out against* ... 堅持不屈於.....。

3. 因爲那當兵的曾以他的 *bare arm* 自誇過,說那是足以引動

“滾出去，我告訴你！”

我們的麵包匠突然大發脾氣了，他把錘子舉起來。那個兵驚駭地蹣跚離開了他，望着我們，又停住脚步，低聲地惡意地說過，“啊，好罷，到那時候看！”於是就走了。

他們爭執的時候，我們都坐着不做聲，一心聽着。但是那當兵的走了之後，我們當中就有一番關切的高聲的談話與喧聲起來了。

有一個人對麵包匠說，“你惹起這一場事情，弄得不好啊，培弗爾！”

“作你的事情罷！”麵包師傅野蠻地回答道。

我們覺得當兵的大大地受了委曲，危險就要臨到丹尼亞了。我們覺到了這一點，而同時大家心裏充滿着一種火熱的好奇心，這是我們非常愉快的。結果將要怎樣呢？丹尼亞會不會堅持不屈於這個兵呢？差不多全體都堅信地喊道：“丹尼亞？她會堅持的！你莫想拿你那雙赤裸的胳膊引動她！”

我們切望得要命，急於要試一試我們的偶像的力量：我們著力地互相證明我們的仙人，是一個強有力的仙人，結果一定能從這一場嚴重試驗之中獲得勝利。最後我們還覺得我們沒有把那個兵激勵得够，惟恐他忘記這一番

女人的，這些工人認為 Tanya 不是一般女子可比，所以說這句話。

4. work on one, 激動某人。亦作 work.....up.

dispute, and that we ought to pique his vanity more keenly. From that day we began to live a different life, a life of nervous tension, such as we had never known before. We spent whole days in arguing together; we all grew, as it were, sharper; and got to talk more and better. It seemed to us that we were playing some sort of game with the devil, and the stake on our side was Tanya. And when we learned from the bakers that the soldier had begun "running after our Tanya," we felt a sort of delighted terror, and life was so interesting that we did not even notice that our employer had **taken advantage of*¹ our **pre-occupation*² to increase our work by fourteen pounds of dough a day. We seemed, indeed, not even tired by our work. Tanya's name was on our lips all day long. And every day we looked for her with a certain special impatience. Sometimes we pictured to ourselves that she would come to us, and it would not be the same Tanya **as of old*,³ but somehow different. We said nothing to her, however, of the dispute regarding her. We asked her no questions, and behaved as well and affectionately to her as ever. But even in this a new element crept in, alien to our old feeling for Tanya—and that new element was keen curiosity, keen and cold as a steel knife.

1. take advantage of, 利用。

2. pre-occupation, 心中爲他事所據。

爭執，所以我們應該更加厲害地激動他的自負心。從那天起，我們便開始過着一種不同的生活，我們一向沒有嘗過的一種神經緊張的生活。我們整天地在一起爭論；我們都好像是變得口才銳利些了；話既比以前說得多，而且也說得好些了。我們好似覺得自己是在和魔鬼鬥什麼戲法，我們這一方面的賭注就是丹尼亞。我們聽見那些麵包匠說那個兵已經開始“追隨我們的丹尼亞”的時候，大家便感到一種快意的恐怖，那時候的生活真是有趣，竟至我們的東家利用我們心不在焉，每天增加了我們十四磅生麵團的工作，而我們却沒有注意。實在的，我們好像連工作都不覺疲乏了。一天到晚，丹尼亞的名字老是掛在我們嘴上。每天我們都盼望她來，心裏有一種特別的急切情緒。有時候我們自己心裏描摹她會到我們這裏來，而她却不和從前那個丹尼亞一樣，却有些不同了。但是我們並沒有把我們關於她的爭執向她說。我們也不問她什麼問題，還是像從前一樣地對她和善而親愛。但是即令在這一點上也有一種新的成分攙進來了，這是我們一向對丹尼亞的感覺中所沒有的——那個新的成分就是銳利的好奇心，銳利而冷酷，像一把鋼刀一般。

3. as of old, 像從前一樣的。

"Mates! To-day **the time's up!*"¹ our baker said to us one morning, as he set to work.

We were well aware of it without his reminder; but still we were thrilled.

"Look at her. She'll be here directly," suggested the baker.

One of us cried out in a troubled voice, "Why! as though one could notice anything!"

And again an eager, noisy discussion sprang up among us. To-day we were about to prove how pure and spotless was **the vessel*² into which we had poured all that was best in us. This morning, for the first time, it became clear to us, that we really were playing a great game; that we might, indeed, through the exaction of this proof of purity, lose our divinity altogether.

During the whole of the intervening fortnight we had heard that Tanya was persistently followed by the soldier, but not one of us had thought of asking her how she had behaved toward him. And she came every morning to fetch her kringels, and was the same toward us as ever.

This morning, too, we heard her voice outside: "You poor prisoners! Here I am!"

We opened the door, and when she came in we all

1. the time is up. 限期滿了。

“伙計們！今天限期滿了！”有一天早晨我們的麵包師傅開始工作的時候對我們說。

無須他提起，我們也都知道；然而我們聽了還是爲之悚然。

“望着她罷。她馬上就要到這裏來了，”麵包師提議道。

我們當中有一個使用不安的聲調喊道，“咳！好像是看得出什麼來似的呀！”

於是又有一番擔心的嘈雜的議論在我們的當中發生了。今天我們就要證明我們一切寶貴的東西所傾入那個器皿是如何的純潔無疵。直到這天早晨我們才第一次明白我們是在玩着一個很大的賭博；才明白我們爲了求得貞潔的證明，也許會根本把我們的神聖失去了。

在那中間的兩個禮拜期內，我們常聽說丹尼亞被那個兵死命地追隨，但是我們沒有一個人想到問她如何對付他。她也每天早晨來拿她的糕捲，對我們的態度也是和向來一樣。

這天早晨，我們也聽見她在外面的聲音：“你們這些可憐的囚犯啊！我來了！”

我們把門打開，當她走進來的時候，我們却改了平常

2. the vessel, 喻 Tanya.

remained, contrary to our usual custom, silent. Our eyes fixed on her, we did not know how to speak to her, what to ask her. And there we stood in front of her, a gloomy, silent crowd. She seemed to be surprised at this unusual reception; and suddenly we saw her turn white and become uneasy, then she asked, in a choking voice:

“Why are you—like this?”

“And you?” the baker **flung at* her grimly, never taking his eyes off her.

“What am I?”

“N—nothing.”

“Well, then, give me quickly the little kringels.” Never before had she bidden us hurry.

“There’s plenty of time,” said the baker, not stirring, and not removing his eyes from her face.

Then, suddenly, she turned round and disappeared through the door.

The baker took his shovel and said, calmly turning away toward the oven:

“Well, **that settles it!*” But a soldier! a common beast like that—a low cur!”

Like a flock of sheep we all pressed round the table, sat down silently, and began listlessly to work.

1. fling at, 辱罵。

的習慣，大家都不做聲。我們的眼睛凝視着她，我們都不知道怎樣對她說話，也不知道拿什麼話問她。我們就是那樣站在她面前，苦悶而沉默的一羣。她似乎是對於這種異常的接待爲之驚訝了；忽然間我們看見她臉色轉白，神情不安，隨後她用一種滯塞的聲音問道：

“你們爲什麼——是這樣子呢？”

“你呢？”麵包師傅猶惡地譏諷她，眼睛始終沒有移開。

“我怎麼樣？”

“沒——沒有什麼。”

“那麼，好罷，快點把些小糕捲給我罷。”

她以前是一向不會叫我們趕快的。

“工夫多得很哩，”麵包師傅說着，還是不動，眼睛也不離開她臉上。

隨後突然她就回轉身，跑出門外不見了。

麵包師傅拿起他的鏟子，鎮定地轉身向着爐竈，說道：

“完了，這就沒有問題了！可是一個當兵的呀！像那樣的一個平常的畜生——一個下流狗種！”

像一羣羊似的，我們大家擠到棹子周圍，一聲不響地坐下，無精打采地開始工作。但是過了一會，我們當中終

2. 這就把這問題解決了；再無疑問了。

Soon, however, one of us remarked:

"Perhaps, after all——"

*"Shut up!"¹ shouted the baker.

We were all convinced that he was **a man of judgment*,² a man who knew more than we did about things. And at the sound of his voice we were convinced of the soldier's victory, and our spirits became sad and downcast.

At twelve o'clock—while we were eating our dinners—the soldier came in. He was as clean and as smart as ever, and looked at us—as usual—straight in the eyes. But we were all awkward in looking at him.

"Now then, honored sirs, would you like me to show you a soldier's quality?" he said, chuckling proudly.

"Go out into the passage, and look through the crack—do you understand?"

We went into the passage, and stood all pushing against one another, squeezed up to the cracks of the wooden partition of the passage that looked into the yard. We had not to wait long. Very soon Tanya, with hurried footsteps and a careworn face, walked across the yard, jumping over the puddles of melting snow and mud she disappeared into the store cellar.

1. shut up! 住口! (嚇斥語。)

於有一個說道：

“也許罷，到底——”

“不要說！”麵包師傅大聲嚇道。

我們都相信他是個有判斷力的人，他對於一切事情都比我們知道得多。我們一聽他說話的聲音，就相信了那個兵的勝利，於是我們的精神便變為沉悶而沮喪了。

十二點鐘的時候——我們正在吃着午飯——那當兵的進來了。他還是和向來一樣的清潔而標緻，望着我們——也和平常一樣——一直望着眼睛。我們一見他都覺得不知所措了。

“現在呢，敬愛的先生們，你們願意要我顯-顯軍人的品格嗎？”他說着，一面得意地咯咯發笑。

“出去站在過道裏，從壁縫裏去望——明白罷？”

我們便走到過道裏，站在那裏大家互相推擠，擠到那可以望見院子裏的過道木間壁縫隙那裏去望。我們沒有等候多久。——會兒丹尼亞便面帶愁容地急步走過院子，跳過那些融雪和污泥的潭：她走進那儲藏的地窖裏不見了。

2. a man of judgment, 有判斷力的人。

Then whistling, and not lurching himself, the soldier followed in the same direction. His hands were thrust in his pockets; his mustaches were quivering.

Rain was falling, and we saw how its drops fell into the puddles, and the puddles were wrinkled by them. The day was damp and gray—a very dreary day. Snow still lay on the roofs, but on the ground dark patches of mud had begun to appear. And the snow on the roofs too was covered by a layer of brownish dirt. The rain fell slowly with a depressing sound. It was cold and disagreeable for us waiting.

The first to come out of the store cellar was the soldier; he walked slowly across the yard, his mustaches twitching, his hands in his pockets—the same as always.

Then—Tanya, too, came out. Her eyes—her eyes were radiant with joy and happiness, and her lips—were smiling. And she walked as though in a dream, staggering, with unsteady steps.

We could not bear this quietly. All of us at once rushed to the door, dashed out into the yard and—hissed at her, reviled her viciously, loudly, wildly.

She started at seeing us, and stood **as though rooted in the mud under her feet.*¹ We formed a ring

1. as though rooted in..... 形容站着不動時常用之句法。

隨後那當兵的口裏吹嘯着，不慌不忙地跟着往同一方向走去。他的手插在衣袋裏；鬍子顫動着。

天正在下雨，我們看着雨點落在那些污水潭裏，那些污水潭便因此而起了微波。天氣潮濕而灰暗——是很沉悶的一天。屋頂上還有積雪，地下却有一塊一塊的黑泥了。屋頂上的雪也蓋上了一層棕黃色的污穢。雨慢慢地下着，有一種低抑的聲響。我們在那裏等着，未免又冷又不痛快。

首先走出那儲藏地窖的是那個兵；他慢慢地走過院子，他的鬍子攣動着，雙手插在衣袋裏——還是和平常一樣。

然後——丹尼亞也出來了。她的眼睛——她的眼睛放着歡悅和快樂的光，她的嘴唇——含着微笑。她好像在夢中似地走着，蹣跚地，脚步不穩。

我們看着這種情形，不能安靜地忍住。大家馬上就一齊奔向門口，跑到院子裏——向她作噼噼的聲音羞她，惡狠地，高聲地，狂野地罵她。

她一見我們便吃了一驚，突然站住，好像在她腳下的泥裏生了根一般。我們站成一個圈圍住她！惡毒地，肆意

round her! and malignantly, without restraint, abused her with vile words, said shameful things to her.

We did this not loudly, not hurriedly, seeing that she could not get away, that she **was hemmed in*¹ by us, and we could deride her **to our hearts' content*.² I don't know why, but we did not beat her. She stood in the midst of us, and turned her head this way and that, as she heard our insults. And we—more and more violently flung at her the filth and venom of our words.

The color had left her face. Her blue eyes, so happy a moment before, opened wide, her bosom heaved, and her lips quivered.

We in a ring round her avenged ourselves on her as though she had robbed us. She belonged to us, we had lavished on her our best, and though that best was a beggar's crumb, still we were twenty-six, she was one, and so there was no pain we could give her equal to her guilt! How we insulted her! She was still mute, still gazed at us with wild eyes, and a shiver ran all over her.

We laughed, roared, yelled. Other people ran up from somewhere and joined us. One of us pulled Tanya by the sleeve of her blouse.

1. hemmed in 圍住。

地拿許多下流的話罵她，向她說些可羞的話。

我們這樣罵她，並不大聲，也不急忙，因為看見她不能逃脫，被我們圍困了，所以我們儘可以稱心滿意地拿她取笑。我不知是怎麼的，我們沒有打她。她站在我們當中，一面聽着我們的侮辱，一面把頭向兩邊來回地轉。我們呢——愈來愈激烈地把我們那些齷齪的和毒狠的話辱罵她。

她臉上的顏色退去了。她那雙藍眼睛，片刻之前還是那麼快活，現在却睜得很大，她的胸膛一起一落，嘴唇發顫。

我們一個圈子圍着她，向她雪恨，好像他搶劫了我們一般。她是屬於我們的，我們把最寶貴的東西浪費在她身上了，雖則所謂最好的東西只是一個乞丐的餘屑，然而我們終究是二十六個，她只是一個，所以我們沒有什麼痛苦可以加之於她，可以相當於她的罪過！我們如何地侮辱她啊！她始終是啞口無言，始終是睜開大眼睛凝視着我們，一陣戰慄襲透她的全身了。

我們大笑，大吼，大叫。別的人也從旁的地方跑過來和在我們一起。我們當中有一個拉了一下丹尼亞的外衣的袖子。

2. to one's heart's content, 稱心滿意地。

Suddenly her eyes flashed; deliberately she raised her hands to her head and straightening her hair she said loudly but calmly, straight in our faces:

“Ah, you miserable prisoners!”

And she walked straight at us, walked as directly as though we had not been before her, as though we were not blocking her way.

And hence it was that no one did actually prevent her passing.

Walking out of our ring, without turning round, she said loudly and with indescribable contempt:

“Ah, you scum—brutes.”

And—was gone.

We were left in the middle of the yard, in the rain, under the gray sky without the sun.

Then we went mutely away to our damp stone cellar. As before—the sun never peeped in at our windows, and Tanya came no more!

忽然間她的眼睛放出閃光；她徐徐地把雙手舉到頭上，掠一掠頭髮，直對着我們大聲而又鎮定地說道：

“呵，你們這些倒霉的囚犯！”

她便一直向我們走，一點也不轉變。好像我們沒有在她前面，好像我們並沒有攔住她的路一般。

因此也就沒有人當真攔住不許她走。

她走出了我們那個圈子，頭也不回，以那形容不出的輕蔑口氣大聲說道：

“呵，你們這些下流東西——畜生！”

於是——走了。

我們把她丟下在那院子的中央，淋着雨，在那沒有太陽的灰暗天空之下。

隨後我們便啞口無言地回到我們那潮溼的石頭地窖裏。依然如故——太陽從來不向我們的窗戶裏面窺視，丹尼亞也永不再來了。

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