

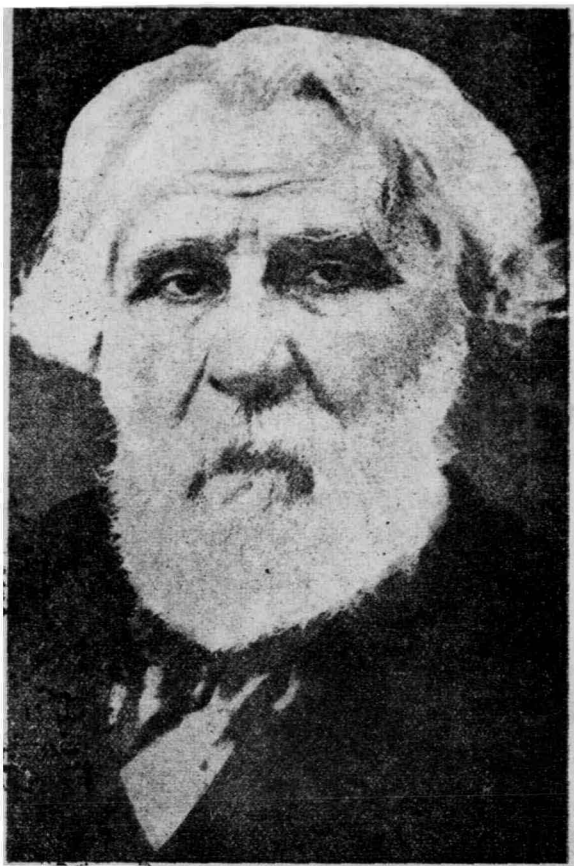
URGENTLY: FIRST LOVE

英 漢 對 譯

初 戀

都 格 涅 夫 著 豐 子 愷 譯 註

THE KAIMIN



本 書 著 者

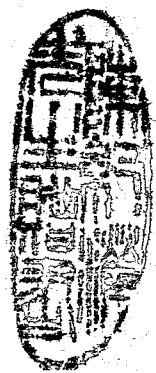
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TURGENIEV'S  
**FIRST LOVE**

TRANSLATED & ANNOTATED

BY

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## 譯 者 序

我是用了對於英語法——英語的思想方法——的興味而譯這小說的。歐洲人說話大概比我們精密，周詳，緊張得多，往往有用十來個形容詞與五六句短語來形容一種動作，而造出佔到半個 page 的長句子。我覺得其思想的精密與描寫的深刻確是可喜，但有時讀到太長的句子，顧了後面，忘記前面；或有時讀得太長久了，又覺得沈悶，重濁得可厭。——這種時候往往使我想起西洋畫：西洋畫的表現法大概比東洋畫精密，周詳，而緊張得多，確是可喜；但看得太多了，又不免嫌其沈悶而重濁。我是用了看西洋畫一般的興味而譯這「初戀」的。

因上述的原故，我譯的時候看重原文的構造，竭力想保存原文的句法，寧可譯成很費力或很不自然的文句。但遇不得已的時候，句子太長或竟看不懂的時候，也只得切斷或變更句法。今舉數例如下：例如第一章第二節裏：

.....I did what I liked, especially after parting with my last tutor, a Frenchman who had never been able to get used to the idea that he had fallen 'like a bomb' into Russia, and would lie sluggishly in bed with an expression of exasperation on his

face for days together.

……我恣意做我所歡喜做的事，尤其是自從我離開了我的最後的家庭教師以後，越發自由了。這家庭教師是法國人，他想起了自己「炮彈似地」從法國流入俄國來，心中總不能自然，常常現出憤慨的神氣，連日奄臥在牀上。

照原文的語氣，這一句的主要的意思，只是說「我離開了甚樣甚樣的一個家庭教師之後越發自由了」，不應該另外開一端，而特別提出這家庭教師來說。但沒有辦法，只得把牠切斷了。

又如第十四章第三節是同樣的例：

.....but at that point my attention was absorbed by the appearance of a speckled woodpecker who climbed busily up the slender stem of a birch tree and peeped out uneasily from behind it, first to the right, then to the left, like a musician behind the bass-viol.

……但這時候我的注意忽然被一隻斑紋的啄木鳥佔奪了去。這鳥急急忙忙地爬上一株樺樹的細枝，從枝的後面不安心似地伸出頭來探望，忽而向右，忽而向左，好像立在低音四弦琴後面的一個音樂家。

照原文的語氣，全句的主意只是說「我的注意被一甚樣甚樣的啄木鳥奪去」，不應該特別提出這鳥來說。也是不得已而切斷的。

除切斷句子以外，有時我又用一括線以表明長大的

形容部分。例如第二十一章第十五節裏

.....and my love, with all its transports and sufferings, struck me myself as something small and childish and pitiful beside this other unimagined something, which I could hardly fully grasp, and which frightened me like an unknown, beautiful, but menacing face, which one strives in vain to make out clearly in the halfdarkness.....

……我的受了種種的狂喜與苦痛的戀愛，同另外一種我所向來不曾想像到的東西——捉摸不準的，像一副素不相識的美麗而嚴肅的顏貌而威嚇我的，在薄暗中很難看得清楚的一種東西——相比較 (beside) 起來，覺得微小，稚氣，而又可憐得很。

這兩直線之間的部分，都是描寫那種「東西」的。這一句的主意是「我的愛和另一種東西相比較起來，微小稚氣而可憐得很。」但不加這括線，很不容易弄得清楚。添設這兩個直線，仍是很不自然。

又有直譯很不自然的句子，只得把句法改變。例如第十章第十二節

.....the consciousness that I was doing all this for nothing, that I was even a little absurd, that Malevsky had been making fun of me, began to steal over me.

……我漸漸地悟到自己所做的都是無意義的事，竟是有點愚蠢的，馬來符斯奇是戲弄我。

原文的意思是說「一種甚樣甚樣的意識開始偷偷地來襲我」。但這樣寫起句子來，更不自然，所以權把“the consciousness”及後面的“began to steal over me”勉強改爲「我漸漸地悟到」。但句子的構造大變了。

這種同樣的例很多。有些動詞，我國沒有相當的字可以妥帖地譯出。例如序章第五節末了的“enliven”，我想不出相當的一個動詞來譯述。又如第十六章第一節後半中的“regaled”也找不出相當的一個動詞。都只能變更句的構造，或勉強譯成一個詞。有時很難在一句中把英文的一句的意義全部譯出。例如第十二章第七節末了有一句看似很平常而極難譯的句子：

‘.....jump down into the road to me.....?’

要把「跳」，「下」，「路上」，「向我」的四種意義極自然地裝在一句中，非常困難。我譯作「向我跳下到這路上來」，其實很生硬。

關於難譯的例很多。我也沒有逐句推敲的忍耐力，譯文中不妥的地方一定很多。這裏揭出來的幾句，不過是我所特別注意到的而已。我所以特別列舉而說述者，無非欲使讀此書的學生諸君，不要把興味放在小說的內容（初戀）上，而放在英語法的研究上。我是這樣地譯的，故希望讀者也這樣地讀。

八年之前，我在東京購得一冊「初戀」的英日對譯本，英譯者爲 Garnett，日譯並註者是藤浪由之。讀了之後，對於其文章特別感到興味，就初試翻譯。1922年春間譯畢。這是我第一次從事翻譯。自知譯得很草率，不敢發表。



曾請幾位師友改改，看看。後來一直塞在書架上。去年方光蕪兄的英漢對譯本「姊姊的日記」出版，我方才想起了我的「初戀」。現在始把牠重校一遍，跟了他出版。這稿子是我的文筆生涯的『初戀』，在我自己是一種紀念物。

我的漢譯當然是依據 Garnett 的英譯本的。又參考藤浪氏的日譯本，註解大都是抄藤浪氏的。謹聲明於此。

一九二九年端午節記於江灣綠綠堂

# **FIRST LOVE**

1. The party had long ago broken up. The clock struck half-past twelve. There was left in the room only the master of the house and Sergei Nikolaevitch and Vladimir Petrovitch.

2. The master of the house rang and ordered the remains of the supper to be cleared away.

'And so it's settled,' he observed, sitting back farther in his easy-chair and lighting a cigar; 'each of us is to tell the story of his first love. It's your turn, Sergei Nikolaevitch.'

3. Sergei Nikolaevitch, a round little man with a plump, light-complexioned face, gazed first at the master of the house, then raised his eyes to the ceiling. 'I had no first love,' he said at last; 'I began with the second.'

'How was that?'

4. 'It's very simple. I was eighteen when I had my first flirtation with a charming young lady, but I courted her just as though it were nothing new to me; just as I courted others later on. To speak accurately,

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1. The party 團體—此處是指說晚餐會食的客人們。

2. It's your turn 現在輪到你。

3. the second—即 the second love.

1. 宴會久已散了。時鐘打十二時半。留在室中的只有主人，賽爾給伊·尼古拉哀微契，和符拉地米爾·比得洛微契。

2. 主人按呼鈴，命僕人把殘餘的晚餐收去。

‘事體就決定了。’他把身體深深地埋在一把安樂椅中。燒起一枝捲煙，一面口裏說，‘我們每人來講自己的初戀，賽爾給伊·尼古拉哀微契君，你先講罷。’

3. ‘賽爾給伊·尼古拉伊微契，是一個顏貌明亮，體態圓肥而小巧的男子，他向主人注視了一下，舉眼向着天花板，後來說道：’我沒有初戀，我是從第二次戀愛開始的。’

‘這話怎樣講？’

4. ‘理由很簡單。我十八歲時，最初對一美麗的少女生愛情，但我求得她的愛，似乎並不覺得甚麼新奇；與此後對別的女子們求愛一樣。老實說，我的最初又最後的愛，是我六歲的時候對於我的乳母的愛；但這是久已過去了

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4. but I courted her.....new to me—這 courted 是向女子求愛之意，it 即指求愛一事。To speak accurately—是與 to tell the truth (老實說)，或 to be frank (明言之) 同類的獨立句。

the first and last time I was in love was with my nurse when I was six years old; but that's in the remote past. The details of our relations have slipped out of my memory, and even if I remembered them, whom could they interest?

5. 'Then how's it to be?' began the master of the house. 'There was nothing much of interest about my first love either; I never fell in love with any one till I met Anna Nikolaevna, now my wife,—and everything went as smoothly as possible with us; our parents arranged the match, we were very soon in love with each other, and got married without loss of time. My story can be told in a couple of words. I must confess, gentlemen, in bringing up the subject of first love, I reckoned upon you, I won't say old, but no longer young, bachelors. Can't you enliven us with something, Vladimir Petrovitch?'

6. 'My first love, certainly, was not quite an ordinary one,' responded, with some reluctance, Vladimir Petrovitch, a man of forty, with black hair turning grey.

'Ah!' said the master of the house and Sergei Nikolaevitch with one voice: 'So much the better....Tell us about it.'

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have slipped out.....逸出記憶。remembered them 及 could they —them 與 they 都是指上面的 the details 的。

5. either 也。every thing went as smoothly 萬事十分 (as possible) 平順 (smoothly) 地經過 (went)。bringing up 提出。

的事。我們二人間的詳細的關係，我已不能記憶，即使我記了起來，有誰要聽那種話呢？’

5. ‘那末怎麼樣呢？’主人說。‘我的初戀也沒有甚麼趣味；我自遇到安娜·尼古拉哀微娜——即我現在的妻子——之前，一次也沒有和別人發生過戀愛，我們的戀愛的經過十分順手；我們的父母們給我們尋好了對手，我們不久深深地相愛着，婚事即便完成。我的初戀的故事可用兩句話說完。諸位，我老實對你們說，我提出初戀這話，正看中你們，你們不算老人，但也不是少年的獨身者了。符拉地米爾·比得洛微契，你能講一點有趣的話給我們聽麼？’

6. ‘是的，我的初戀的確不很平凡。’符拉地米爾·比得洛微契，是一個黑的頭髮已漸灰白了的四十歲模樣的男子，他帶着幾分嫌惡的神氣，這樣回答。主人與賽爾給伊·尼古拉哀微契同聲叫道：‘啊，那最好了……請講給我們聽。’

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reckon upon; 打算, 看中.

6. turning 變成—例如 he turned pale (他的臉色變青了). with one voice 二人同聲.

7. 'If you wish it.....or no; I won't tell the story; I'm no hand at telling a story; I make it dry and brief, or spun out and affected. If you'll allow me, I'll write out all I remember and read it you.'

His friends at first would not agree, but Vladimir Petrovitch insisted on his own way. A fortnight later they were together again, and Vladimir Petrovitch kept his word.

His manuscript contained the following story:—

## I

1. I was sixteen then. It happened in the summer of 1833.

I lived in Moscow with my parents. They had taken a country house for the summer near the Kalouga gate, facing the Neskutchny gardens. I was preparing for the university, but did not work much and was in no hurry.

2. No one interfered with my freedom. I did what I liked, especially after parting with my last tutor, a

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7. to spin out 拉長延長. affected 附飾; 不自然. all—此字下面省略一關係代名詞 that. would not agree—refused to agree.

7. ‘你們如果要我講，……且慢；我不歡喜講；我不善於講話；勉強講起來一定枯燥而簡短，或沈長而不自然。倘你們允許我，我可把我所記得的盡數寫出來讀給你們聽。’

他的朋友們起初不同意，但符拉地米爾·比得洛徹契固執這主張。兩禮拜之後他們又會在一處，符拉地米爾就實踐了他的前言。他的原稿中記錄着下面的故事：



1. 當時我正是十六歲。這是千八百三十三年夏天的事。

我和我的父母同住在莫斯科。他們在朝納斯奇契尼公園的卞路茄門附近借了一所避暑的別莊。我正在預備入大學校，但不甚用功，也並不趕緊。

2. 沒有人干涉我的自由。我恣意做我所歡喜做的事，尤其是自從我離開了我的最後的家庭教師以後，越發自

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insisted on 固執自己的主張. kept his word 實踐約束.



Frenchman who had never been able to get used to the idea that he had fallen 'like a bomb' (*comme une bombe*) into Russia, and would lie sluggishly in bed with an expression of exasperation on his face for days together. My father treated me with careless kindness; my mother scarcely noticed me, though she had no children except me; other cares completely absorbed her.

3. My father, a man still young and very handsome, had married her from mercenary considerations; she was ten years older than he. My mother led a melancholy life; she was for ever agitated, jealous and angry, but not in my father's presence; she was very much afraid of him and he was severe, cold, and distant in his behaviour . . . . I have never seen a man more elaborately serene, self-confident, and commanding.

4. I shall never forget the first weeks I spent at the country house. The weather was magnificent; we left town on the 9th of May, on St. Nicholas's day. I used to walk about in our garden, in the Neskutchny gardens, and beyond the town gates; I would take some book with me—Keidanov's Course,

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2. \*這裏因譯法上困難，把原文一句分作了兩句。To get used to 慣常；馴染；甘心——全句之意：他對於「爆彈一般地」從法國流入 (fallen into) 俄國的想念 (the idea)，心中常覺得不自然不甘心。Comme une bombe——這是法蘭西語，即英語 like a bomb。（這家庭教師大概是漂泊來此的。）With an expression of exasperation 顏面上現出激昂憤慨的表情。3. Mercenary considerations——這 considerations

由了。\*這家庭教師是法國人，他想起了自己『炮彈似地』從法國流入俄國來，心中總不能自然，常常現出憤慨的神氣，連日奄臥在床上。我的父親待我用一種無心的親切；母親不甚注意我，雖然她只有我一個兒子；她的心全被別的事佔據去了。

3. 我的父親是還年輕而且丰采很好的人，他是以財產爲目的而和母親結婚的；母親比父親年長十歲。我的母親度陰鬱的生活；她常常焦慮妬忌，而且憤怒，但不表露在父親面前；她很怕他，他常作嚴肅，冷淡，又疎遠的態度……我從來沒有見過比我父親更穩靜，自信，而且有威嚴的人。

4. 我將永不忘記在這別莊裏的最初的幾星期。天氣正晴朗；我們於五月九日——聖尼古拉斯祭日離開市鎮。我常常在自家的庭中，或納斯哥契尼公園中，或郊外散步；我總是帶一冊書在身邊，——例如侃達諾符的世界歷史——但難得讀牠，我最常做的是高聲朗吟詩歌；我能背誦許多詩歌；我的血潮湧起，我的胸中常常懷着一種

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是「理由」之意，distant in his behaviour——這distant是疎隔之意。

4. St. Nicholas—是俄羅斯的守護神，又稱爲Santa Claus (聖誕老人)，即孩子們的守護神。基督降誕節的前夜，這聖誕老人把贈品放在孩子們的襪子裏。Keidanov's Course，一直譯並非世界歷史教科書之意；此處照別的譯本，譯爲世界歷史教科書的。(Keidanov 當然是著者的名字，Course是教科書，讀本之意。)

for instance—but I rarely looked into it, and more often than anything declaimed verses aloud; I knew a great deal of poetry by heart; my blood was in a ferment and my heart ached—so sweetly and absurdly; I was all hope and anticipation, was a little frightened of something, and full of wonder at everything, and was on the tiptoe of expectation; my imagination played continually, fluttering rapidly about the same fancies, like martins about a bell-tower at dawn; I dreamed, was sad, even wept; but through the tears and through the sadness, inspired by a musical verse, or the beauty of evening, shot up like grass in spring the delicious sense of youth and effervescent life.

5. I had a horse to ride; I used to saddle it myself and set off alone for long rides, break into a rapid gallop and fancy myself a knight at a tournament. How gaily the wind whistled in my ears! or turning my face towards the sky, I would absorb its shining radiance and blue into my soul, that opened wide to welcome

6. I remember that at that time the image of woman, the vision of love, scarcely ever arose in

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look into 窺視—例如 to look into a book; 又有探考之意, 例如 to look into a case, to look into human nature 等. to know.....by heart 暗記. My heart ached.....absurdly 我心中懷着又甘美又無理的煩惱. all hope and anticipation, 一道 all 是「全部」「非常」之意. 例如 He is all avarice. (他是然的癡塊.) 又如 He is all attention (他非常注意.) (all+抽象名詞) 的用法, 在普通文法書中均有說明. inspired by.....of the evening—是形容 the tears, the sadness 的. effervescent 沸騰.

很甘美而又無端的憂傷；我全身都是希望和豫想，有時對於某種事物覺得恐懼，有時對於一切事物都覺得驚異，我正在期待一種事物；我的想像不絕地運動，又像那黎明時候環繞寺院的鐘樓而飛迴的燕子一般迅速地反復同樣的空想；我耽於夢幻，沈於悲哀，甚至於哭泣；然而從音樂的詩歌或夕暮的美所誘起的淚和悲哀中，像春草一般地迸出青春和沸騰的生命的甘美的感覺來。

5. 我有一頭馬；常常騎了獨自遠出，有時疾馳，想像我自己是一個擬戰的騎士。風在我耳邊呼嘯得何等快美！我又常舉頭向着天空，將那閃爍的光輝和碧藍吸收到我的廣開了去迎受的神魂中。

6. 我記得那時候，女人的姿態，和愛的幻影，在我腦中還沒有現出清楚的形象；但覺得自己的一切思想和一切

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5. a horse to ride—to ride 是形容詞的不定法的用法，例如 House to let, (出租的屋) anything to drink (飲的東西). break into 突然發出. tournament—中世紀時代的武士模擬戰，武術競技. I would absorb—would 是過去的習慣的動詞. shining radiance and blue 晴天的蒼空的大氣。

definite shape in my brain; but in all I thought, in all I felt, lay hidden a half-conscious, shamefaced presentiment of something new, unutterably sweet, feminine.....

This presentiment, this expectation, permeated my whole being; I breathed in it, it coursed through my veins with every drop of blood.....it was destined to be soon fulfilled.

7. The place, where we settled for the summer consisted of a wooden manor-house with columns and two small lodges; in the lodge on the left there was a tiny factory for the manufacture of cheap wall-papers.....I had more than once strolled that way to look at about a dozen thin and dishevelled boys with greasy smocks and worn faces, who were perpetually jumping on to wooden levers, that pressed down the square blocks of the press, and so by the weight of their feeble bodies struck off the variegated patterns of the wall-papers.

8. The lodge on the right stood empty, and was to let. One day—three weeks after the 9th of May—the blinds in the windows of this lodge were drawn up, women's faces appeared at them—some family had installed themselves in it. I remember the same

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6. in all I thought, in all I felt—兩all 下均省— that. half-conscious 不曾明瞭地意識到。即半意識。 new,.....feminine—是形容 something 的。

7. a manor house 領主或貴人的邸宅；莊園—manor 是貴人的莊園，所有地之意。 greasy smocks 油污的褲。

感覺中，潛隱着一種新鮮的，甘美不可言喻的，女性的……半意識的羞澀的豫感。

這種豫感，這種期待，滲透了我的全身；我在這裏面呼吸，這又在我血管中隨了每滴的血而周轉……這已被制定，不久將要實現了。

7. 我們那年夏天所居的屋子，共有一所有圓柱的宏壯的木造的邸宅，和兩間小舍；左面的一間小舍是一所製造廉價的糊壁紙的小工場……我有好幾次在那裏徘徊，看那十餘個瘦弱而蓬頭的孩子穿着油污的褲子，露出憔悴的臉孔，不絕地在那壓下印刷機的方木版的木槓杆上跳躍，靠了他們的微弱的身體的重力，印刷出糊壁紙的種種模樣來。

8. 右面的小舍空着，是要出租的。有一天——五月九日之後三星期光景——這小舍的窗櫺開了，露出女人們的面孔來——原來已有人家租住了。我記得這一天

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8. stood empty—是 to stand+形容詞補語。例如 He stood aghast (驚惶), China stands ready for war (中國隨時均可出戰)。

day at dinner, my mother inquired of the butler who were our new neighbours, and hearing the name of the Princess Zasyekin, first observed with some respect.—

9. 'Ah! a princess!'.....and then added, 'A poor one, I suppose?'

'They arrived in three hired flies,' the butler remarked deferentially, as he handed a dish: 'they don't keep their own carriage, and the furniture's of the poorest.'

'Ah,' replied my mother, 'so much the better.'

My father gave her a chilly glance; she was silent.

10. Certainly the Princess Zasyekin could not be a rich woman; the lodge she had taken was so dilapidated and small and low-pitched that people, even moderately well-off in the world, would hardly have consented to occupy it. At the time, however, all this went in at one ear and out at the other. The princely title had very little effect on me; I had just been reading Schiller's '*Robbers*.'

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9. A poor one, I suppose?—one—princess. I suppose 與 I dare say 同意。「一定是」之意。they don't keep.....—keep 是備有之意。the furniture's—the furniture is.

10. dilapidated 頹廢。low pitched 低聳。Moderately well

正餐時光，母親問家裏的廚子，新來的鄰家是誰，才聽到札西京公爵夫人的名字，她最初聽到，頗注意地說道：

9. ‘啊！是公爵夫人！’……繼續又說：‘我料想一定是個貧苦的公爵夫人罷！’

‘他們是雇了三輛馬車來的，’廚子手中捧着一隻盤子，恭敬地說明：‘他們自己沒有車馬，他們的家具都是非常粗劣的。’

‘啊，’母親回答，‘那更好了！’

父親對她使個冷眼；她默然了。

10. 札西京公爵夫人看來的確不是富人；她所租住的小屋，非常廢頹，狹窄，而且低小，是稍有資產的人家所決計不要租住的。但當那時候，這種事體在我 \*左耳朵進右耳朵出，毫不關心。公爵的稱號在我也全無甚麼感動；我正在讀席勒爾的羣盜。

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off 場面尚可的。這是形容 people 的。\*譯文中「毫不關心」四字是原文中所沒有，為補足意思而加用的。to have effect on, 有效果，有作用。Schiller— 是與Goethe 同時代的德國大戲曲作家。生於1759 死於1805。‘Robbers’ 是他所著戲曲之一。



## II.

1. I was in the habit of wandering about our garden every evening on the look-out for rooks. I had long cherished a hatred for those wary, sly, and rapacious birds. On the day of which I have been speaking, I went as usual into the garden, and, after patrolling all the walks without success (the rooks knew me, and merely cawed spasmodically at a distance), I chanced to go close to the low fence which separated our domain from the narrow strip of garden stretching beyond the lodge to the right, and belonging to it. I was walking along, my eyes on the ground. Suddenly I heard a voice; I looked across the fence, and was thunderstruck.....I was confronted with a curious spectacle.

2. A few paces from me on the grass between the green raspberry bushes stood a tall slender girl in a striped pink dress, with a white kerchief on her head; four young men were close round her, and she was slapping them by turns on the forehead with those small grey flowers, the name of which I don't know, though they are well known to children; the flowers form little bags, and burst open with a pop when you strike them against anything hard.

3. The young men presented their foreheads so

1. on the look out for 守候, 警戒. spasmodically—此處不作「痙攣」講, 乃「忽斷忽續」之意. to the right—是形容 the lodge 的. belong to it—它是指 the lodge.

## 二

1. 我的習慣，每天夕暮的時候必定帶了鎗在園中窺伺老鳥。我對於那種小心，狡猾，貪婪的老鳥，久已抱着憎惡之念。就是那一天，我照例到園中去，徧跑了一回，沒有獲得甚麼，（那老鳥已認識我，只是斷續地在遠處啼噪。）我偶然走近了我們的邸宅和擴張在右面的小舍的那邊而附屬於這小舍的狹長的園地相交界的低垣旁邊，我兩眼看着地，沿了低垣走去。忽然聽到一種人聲；我隔垣一望，吃了一驚……我看到了<sup>一種</sup>奇異的光景。

2. 離開我數步之前，在那黑莓叢的中間，草地上立着一個長身纖腰的少女，穿着薇薔色的條紋的衣服，戴着白色的頭巾；四個青年男子迫近在她的周圍，她正拿着孩兒們中都熟知而我却不知道其名稱的一種灰色的小花，在那四個青年們的額上輪流地打擊；那種花作小袋形，在堅硬的物件上打擊一下，就會發出聲音，爆裂開來。

3. 那青年們十分情願地用額去迎受。那少女的姿態

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2. the name of which.....known to children—全部是形容 grey flowers 的, which—flower.

3. fascinating.....mocking, and charming—都是形容 something 的。only to have had those.....forehead 但得 (only) 那種秀美 (exquisite) 的手指打擊我的前額。

eagerly, and in the gestures of the girl (I saw her in profile), there was something so fascinating, imperious, caressing, mocking, and charming, that I almost cried out with admiration and delight, and would, I thought, have given everything in the world on the spot only to have had those exquisite fingers strike me on the forehead. My gun slipped on to the grass, I forgot everything, I devoured with my eyes the graceful shape and neck and lovely arms and the slightly disordered fair hair under the white kerchief, and the half-closed clever eyes, and the eyelashes and the soft cheeks beneath them.....

4. 'Young man, hey, young man,' said a voice suddenly near me: 'is it quite permissible to stare so at unknown young ladies?'

I started, I was struck dumb.....Near me, the other side of the fence, stood a man with close-cropped black hair, looking ironically at me. At the same instant the girl too turned towards me.....I caught sight of big grey eyes in a bright mobile face, and the whole face suddenly quivered and laughed, there was a flash of white teeth, a droll lifting of the eye-brows.....

5. I crimsoned, picked up my gun from the ground and pursued by a musical but not ill-natured laugh,

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I devoured with my eyes 貪看。

4. with close-cropped.....hair 短的黑髮. mobile face—mobile 是「可動性的」；「易變的」之意，即富於表情的顏面。

中，(我看見她的側面)，有十分迷人的，專橫的，親昵的，調笑的，又嫵媚的地方，使我艷羨又歡喜得幾乎叫出來，我想，但得那種秀美的手指來叩擊我的額，我便拋棄世間一切，也不足惜。我的鎗從手中脫出，落在草地上，我忘却了一切，不知壓足地貪看她那優雅的體態和項頸，可愛的臂，白的頭巾下面的蓬鬆的髮，半閉的明慧的眼，睫毛，及其下面的嫩柔的雙頰……

4. ‘青年啊，噲，青年啊！’忽然我的近旁有人叫着：‘你可以這樣地注視不相識的少女麼？’

我吃了一驚，啞子一般了……在我近旁，低垣的那一邊，立着一個有短的黑髮的男子，譏諷似地對着我看。同時那女子也轉向了我，……我剛在明媚而生動的顏面中看見一雙大而灰色的眼，忽然全部的顏面微微地動起來笑出來，閃出潔白的牙齒，雙眉滑稽似地向上一蹙……

5. 我臉孔緋紅了，從地上拾起了我的鎗，被一種音樂的，但非惡意的笑聲護送着，逃歸我自己的房中，把身

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5. pursed……laugh 背後有一種音樂的，但非惡意的笑聲。

fled to my own room, flung myself on the bed, and hid my face in my hands. My heart was fairly leaping; I was greatly ashamed and overjoyed; I felt an excitement I had never known before.

6. After a rest, I brushed my hair, washed, and went downstairs to tea. The image of the young girl floated before me, my heart was no longer leaping; but was full of a sort of sweet oppression.

‘What’s the matter?’ my father asked me all at once, ‘have you killed a rook?’

7. I was on the point of telling him all about it, but, I checked myself, and merely smiled to myself. As I was going to bed, I rotated—I don’t know why—three times on one leg, pomaded my hair, got into bed, and slept like a top all night. Before morning I woke up for an instant, raised my head, looked round me in ecstasy, and fell asleep again.

### III.

1. ‘How can I make their acquaintance?’ was my first thought when I waked in the morning. I went out in the garden before morning tea, but I did not go too near the fence, and saw no one. After drinking tea, I walked several times up and down the

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7. checked myself 自己抑制 to sleep like a top 熟睡. in ecstasy

子倒在床上，把面孔埋藏在自己的兩手中。我的心砰砰地跳動；我覺得異常地羞恥又歡喜；我感到一種從未經驗過的刺激。

6. 休息了一回之後，我整理我的頭髮，洗了手，下樓來喫茶。那少女的影象，浮出在我眼前。我的心已經不再跳動，但充滿着一種甘美的壓迫。

‘怎麼樣了？’父親突然地問我：‘你打着了一隻老鳥麼？’

7. 我正想把一切情形告訴他，忽然又自己阻止了，只是獨自微笑。我將就寢的時候，——不知爲甚麼緣故——獨腳在地板上迴旋了三次，又把香水撒在髮上，翻進床中，熟睡了一夜，天將曉時，我醒覺來，擡起頭來茫然地向四周一看，又倒下熟睡了。

### 三

1. ‘我怎樣可和他們相識呢？’是我那一天醒來的時候的最初的念頭。朝茶之前，我即出門走到園中，但不十分走近那低垣去，並且也不見一個人。朝茶之後，我在屋前面的街上往復跑了數次，遠遠地眺望那小舍的窗

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一在這裏是「夢中」之意，並非「歡喜之極」「情悅」等意。

street before the house, and looked into the windows from a distance.....I fancied her face at a curtain, and I hurried away in alarm.

**2.** 'I must make her acquaintance, though,' I thought, pacing distractedly about the sandy plain that stretches before Neskutchny park.....'but how, that is the question.'

I recalled the minutest details of our meeting yesterday; I had for some reason or other a particularly vivid recollection of how she had laughed at me..... But while I racked my brains, and made various plans, fate had already provided for me.

**3.** In my absence my mother had received from her new neighbour a letter on grey paper, sealed with brown wax, such as is only used in notices from the post-office or on the corks of bottles of cheap wine. In this letter, which was written in illiterate language and in a slovenly hand, the princess begged my mother to use her powerful influence in her behalf; my mother, in the words of the princess, was very intimate with persons of high position, upon whom her fortunes and

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1. I fancied....at curtain 在窗幃上想像出她的顏貌。

2. pacing distractedly 迷惑，困難。—例如 to be distracted with business, to be distracted by noise (為.....所替). for some

……在窗簾上想像出那女子的顏面來，心中驚慌，連忙跑開了。

2. ‘但我定要認識這女子，’我在納斯奇契尼公園前面的砂地上悶悶不樂地徘徊，心中這樣想……‘但是用甚麼方法呢？這是一個問題。’

我回想出昨日會見那女子的時候的極詳細的情形；不知爲甚麼緣故，那女子對我一笑的時候的情景，在我有特別明瞭的回想……但當我壓榨我的腦漿，作種種計劃的時候，運命已經給我準備着很好的機會了。

3. 我不在家的時候，母親從那新來的鄰家收到了一封用灰色紙寫，而用郵局的通知書上或廉價的葡萄酒的瓶蓋上所特用的灰色的蠟封固的信。這信中寫着不通順的文字，不精美的筆跡，是那公爵夫人懇托我母親鼎力援助她；她說我母親和大官員們很熟識，現在她因爲發

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reason or other—參照 I have read it in some book or other  
(我曾在不知甚麼書中讀過。) to rack one's brains 壓榨腦漿。



her children's fortunes depended, as she had some very important business in hand.

4. 'I address myself to you,' she wrote, 'as one gentlewoman to another gentlewoman, and for that reason am glad to avail myself of the opportunity.' Concluding, she begged my mother's permission to call upon her.

5. I found my mother in an unpleasant state of indecision; my father was not at home, and she had no one of whom to ask advice. Not to answer a gentlewoman, and a princess into the bargain was impossible. But my mother was in a difficulty as to how to answer her. To write a note in French struck her as unsuitable, and Russian spelling was not a strong point with my mother herself, and she was aware of it, and did not care to expose herself.

6. She was overjoyed when I made my appearance, and at once told me to go round to the princess's, and to explain to her by word of mouth that my mother would always be glad to do her excellency any service within her powers, and begged her to come to see her at one o'clock.

3. in hand 在著手中, 接受着。—例如 the affair in hand (着手的事件)。又如 to have a new work in hand (着手新的著作)。

4. to address oneself to another 某向某說話。某寄書與某; 某向某徵說。—這裏是「寄書」之意。to avail oneself of 利用。for that reason am glad..... 倘公爵夫人低頭向一平民請求援助, 當然不體面; 但現在是向同等地位的貴婦求助, 所以很欣幸。

生了非常重大的事件，她的運命和她的子女們的運命都操在這等大官員們的手裏。

4. 她信上寫着：‘我在貴婦人的同等地位，致書於夫人，因這原故，我很欣幸利用這機會。’信的結末，她要求我母親允許她來訪問。

5. 母親因為決不下辦法，樣子似很不高興；父親又不在家，她沒有人可以商量。對手是貴婦人，不管覆是不可以的，但母親難於決定怎樣答才好。用法語答覆覺得有些不配；俄語的綴字，又不是母親所十分得意的，她自己明知這一點，所以不願將自己的缺點暴露於他人。

6. 因此母親見我來了，非常歡喜，即刻吩咐我到公爵夫人那裏去，用口信告訴她，母親如果能力所及，隨時都樂願為她效勞。又邀她當日下午一點鐘來訪。

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5. into the bargain 况又是；加之。in a difficulty.....answer 對於 (as to) 如何答覆一事，感到困難。a note—a short letter. struck her as.....—to struck 是「在感心中感到」之意。例如 It struck me as strange (這使我感到奇怪)。

6. by word of mouth 口頭寄語。her excellency—是與 her ladyship, his lordship 等同類的代名詞代用語。within (beyond) one's power 能力所及 (不及)。

7. This unexpectedly rapid fulfilment of my secret desires both delighted and appalled me. I made no sign, however, of the perturbation which came over me, and as a preliminary step went to my own room to put on a new necktie and tail coat; at home I still wore short jackets and lay-down collars, much as I abominated them.

#### IV.

1. In the narrow and untidy passage of the lodge which I entered with an involuntary tremor in all my limbs, I was met by an old grey-headed servant with a dark copper-coloured face, surly little pig's eyes and such deep furrows on his forehead and temples as I had never beheld in my life. He was carrying a plate containing the spine of a herring that had been gnawed at; and shutting the door that led into the room with his foot, he jerked out, 'What do you want?'

2. 'Is the Princess Zasyekin at home?' I inquired. 'Vonifaty!' a jarring female voice screamed from within.

The man without a word turned his back on me exhibiting as he did so the extremely threadbare

7. to make no sign of 不表露。

1. he jerked out—像拋擲一般地突然說出。

2. a jarring.....voice 不快的刺耳的音調。 extremely thread-

7. 我的祕密的願望不料這樣急速地實現，使我又喜又驚。但我並不表露我心中所起的動亂。我就豫備，回到自己房中，換上一條新的領帶，和新的燕尾服；我在家中還穿着短的上衣和掛下的領，我實在非常嫌惡這個。

#### 四

1. 我四肢帶了一種不期的震顫而走進這小舍的狹窄而不整潔的正門的時候，遇見一個面如紫銅，眼小而醜如豬眼，且額及顛顛上有我所從未見過的極深極深的皺紋的，灰色頭髮的僕人。他手中捧一個盛着咬殘的鯪魚背骨的盤子，正在用他的足關閉通房間的門，突然叫道：‘你有怎麼幹？’

2. ‘扎西京公爵夫人在家麼？’我問。

‘服尼發諦！’一個聒耳的女聲從裏面叫出。

那僕人不作一聲，背向了我，現出他的纏着孤另另的一粒紅紅色而有花紋的鈕子的制服的極濛濛的背部；他把盤子放在地板上就去了。

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bare etc. 一此句所寫，穿非常濛濛的制服的，醜惡而貧相的老僕，正是式微了的公爵家的象徵。

hindpart of his livery with a solitary reddish heraldic button on it; he put the plate down on the floor, and went away.

'Did you go to the police station?' the same female voice called again. The man muttered something in reply.

**3.** 'Eh.....Has some one come?' I heard again. ....'The young gentleman from next door. Ask him in then.'

'Will you step into the drawing-room?' said the servant, making his appearance once more, and picking up the plate from the floor.

I mastered my emotions, and went into the drawing-room.

**4.** I found myself in a small and not over clean apartment, containing some poor furniture that looked as if it had been hurriedly set down where it stood. At the window in an easy-chair with a broken arm was sitting a woman of fifty, bareheaded and ugly, in an old green dress, and a striped worsted wrap about her neck. Her small black eyes fixed me like pins.

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Did you go to the police station?—這一句已把公爵夫人的性格的一端活躍地寫出。讀者於此可悟到大文學家的用筆 (touch) 的妙處。

**3.** Ask him in=show him in. Will you.....?—形式是疑問體其實是請願之意。

**4.** looked as if.....where it stood那種家具現在所擺的地方

‘你警察署裏去過了沒有?’ 同樣的女聲又說, 那老僕格格地在那裏回答。

3. ‘啊……有客人來麼?’ 我又聽得這樣說……‘是鄰家的小主人! 那麼請他進來。’

‘請進客堂來。’ 老僕又走出來, 一面從地板上拾起盤子, 一面對我這樣說。

我抑住了感情, 走進客堂去。

4. 所謂客堂, 是一間狹小而不甚清潔的房間, 有幾件粗陋的家具, 草率地放置在那裏。近窗口一隻缺一個擋手的安樂椅上, 坐着一位身穿舊的綠色的衣服, 項中圍着一個條紋的毛絲製的圍巾, 不戴帽而顏貌醜陋的, 五十來歲的婦人。她的一雙小眼像針一般釘着我。

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(where it stood) 都不落位, 似乎是暫時草率地擺一擺的。這一句也是暗示公爵夫人的性格的, bareheaded 頭上不戴帽子。

5. I went up to her and bowed.

'I have the honour of addressing the Princess Zasyekin?'

'I am the Princess Zasyekin; and you are the son of Mr. V.?''

'Yes. I have come to you with a message from my mother.'

'Sit down, please. Vonifaty, where are my keys, have you seen them?'

6. I communicated to Madame Zasyekin my mother's reply to her note. She heard me out, drumming with her fat red fingers on the window-pane, and when I had finished, she stared at me once more.

'Very good; I'll be sure to come,' she observed at last. 'But how young you are! How old are you, may I ask?'

'Sixteen,' I replied, with an involuntary stammer.

7. The princess drew out of her pocket some greasy papers covered with writing, raised them right up to her nose, and began looking through them.

'A good age,' she ejaculated suddenly, turning round restlessly on her chair. 'And do you, pray, make yourself at home. I don't stand on ceremony.'

5. I have the honour etc.—是對公爵夫人的敬語。

6. She heard me out 聽畢；一直聽到說完，一例如 to fight it out (一直戰到最後)，又如 to sit out a play (看完全本戲)，又如 to sleep out the night (一直睡到天明，睡完一夜)。

5. 我走上前去，對她鞠躬。

‘這位是札西京公爵夫人麼？’

‘我正是札西京公爵夫人；你就是符先生的令郎麼？’

‘正是。我是母親叫我傳言來的。’

‘請坐。服尼發諾，我的鑰匙那裏去了，你看見麼？’

6. 我對公爵夫人陳述了母親對她的信的答覆，她一壁傾聽我說，一壁用她的肥大而紅的手指重重地扣擊那玻璃窗，我講完了，她又對我注視一番。

‘那好極了，我准定來。’後來她這樣說。‘你真年輕啊！請問你今年幾歲了？’

‘十六歲，’我不知甚麼原故格格不吐地回答。

7. 夫人從囊中取出幾枚寫滿字的油污的紙張來，一直提到自己的鼻頭前面——詳細審視。

‘真青年啊！’她把身體不絕地在椅子上變換方向，突然這樣叫。‘啊，你不要客氣，儘管同在自己家裏一樣。’

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7. 本節描寫公爵夫人的面影，給讀者以最強明的印象。to look through them 通讀一遍，全部看完，to make oneself at home 不拘束，自然，don't stand on ceremony 不拘禮節；不客氣。



'No, indeed,' I thought, scanning her unprepossessing person with a disgust I could not restrain.

8. At that instant another door flew open quickly, and in the doorway stood the girl I had seen the previous evening in the garden. She lifted her hand, and a mocking smile gleamed in her face.

'Here is my daughter,' observed the princess, indicating her with her elbow. 'Zinotchka, the son of our neighbour, Mr. V. What is your name, allow me to ask?'

9. 'Vladimir,' I answered, getting up, and stuttering in my excitement.

'And your father's name?'

Petrovitch.'

'Ah' I used to know a commissioner of police whose name was Vladimir Petrovitch too. Vonifaty! don't look for my keys; the keys are in my pocket.'

The young girl was still looking at me with the same smile, faintly fluttering her eyelids, and putting her head a little on one side.

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No, indeed—這 no 字是不拘禮節的「不」字。是嬭塵公爵夫人的話 (不拘禮節), 不是否定她. person 風采, 人物.

8. door flew open 門就開了. indicating her with her elbow

‘我是不拘禮節的。’

‘的確太不拘禮節了，’我心中這樣想，一面細看夫人的不可愛的風采，發生一種不可抑制的惡感。

8. 這時候另外一邊的門忽然開了，門中立着我昨日在園中所見的少女。她舉起一隻手，臉上顯出一種譏諷似的微笑。

‘她是我的女兒，’夫人指着那少女說。‘蕊娜契卡，他是鄰家符先生的令郎。失禮了，請問你叫甚麼名字？’

9. ‘符拉地米爾，’我立起身來回答，因為感情興奮，語言支吾了。

‘那麼，你家的尊姓呢？’

‘比得洛尾契。’

‘啊，我有一個相識的警察署長，也叫做符拉地米爾比得洛尾契。服尼發諦！不要找我的鑰匙了；鑰匙在我袋裏。’

那少女依然作同樣的微笑，微微地開合她的眼簾，又把頭略傾在一邊，注視着我。

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一此句寫出夫人的不拘禮節的態度。Mr. V. 是因為她忘却了全字的綴法。

9. your father's name—這是「你家裏的姓」之意。

**10.** 'I have seen Monsieur Voldemar before,' she began. (The silvery note of her voice ran through me with a sort of sweet shiver.) 'You will let me call you so?'

'Oh, please,' I faltered.

'Where was that?' asked the princess.

The young princess did not answer her mother.

'Have you anything to do just now?' She said, not taking her eyes off me.

'Oh, no.'

'Would you like to help me wind some wool? Come in here, to me.'

**11.** She nodded to me and went out of the drawing-room. I followed her.

In the room we went into, the furniture was a little better, and was arranged with more taste. Though, indeed, at the moment, I was scarcely capable of noticing anything; I moved as in a dream and felt all through my being a sort of intense blissfulness that verged on imbecility.

**12.** The young princess sat down, took out a skein

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10. Zinotchka—是 Zinaida 的愛稱，後面的 Zina 也是愛稱。Voldemar—是 Vladimir 的愛稱。Where was that—這 that 是指「你達到那人」的一件事的。

10. ‘我以前曾經見過服爾第馬爾君，’她開始說。(那銀鈴一般的聲音，使我全身起一種甘美的戰慄，) ‘你許我這樣稱呼你，好否?’

‘好，就請……’我喫着口回答。

‘你在那裏見過的?’ 夫人問她。

公主沒有回答她母親的問。

‘此刻你有事麼?’ 她不絕地注視着我，這樣問我。

‘沒有事。’

‘你來幫我捲毛線，好麼? 請到我這兒——房裏來。’

11. 她點頭招呼我，走出客堂去。我跟了她走。

我們如今走進的一間房間，用具比較的好些，且布置得較有趣味。其實當那時候，我對於無論何物都沒有留意的餘暇了；我彷彿在夢中行動，覺得全身充滿着一種近於精神衰弱的，強烈的幸福的感覺。

12. 公主坐下了，取出一綵紅色的毛線來，教我坐在

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11. nodded to me 用頷招呼我；點頭招呼我. felt all through .....on imbecility 我全身 (through my being) 感到一種近於 (verged to) 精神虛弱 (imbecility) 的深的幸福。

of red wool and, motioning me to a seat opposite her, carefully untied the skein and laid it across my hands. All this she did in silence with a sort of droll deliberation and with the same bright sly smile on her slightly parted lips. She began to wind the wool on a bent card, and all at once she dazzled me with a glance so brilliant and rapid, that I could not help dropping my eyes. When her eyes, which were generally half closed, opened to their full extent, her face was completely transfigured; it was as though it were flooded with light.

13. 'What did you think of me yesterday, M'sieu Voldemar?' she asked after a brief pause. 'You thought ill of me, I expect?'

'I.....princess.....I thought nothing.....how can I...  
...' I answered in confusion.

'Listen,' she rejoined. 'You don't know me yet. I'm a very strange person; I like always to be told the truth. You, I have just heard, are sixteen, and I am twenty-one; you see I'm a great deal older than you, and so you ought always to tell me the truth..... and to do what I tell you,' she added. 'Look at me; why don't you look at me?'

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12. motioning.....—這是用態度姿勢等指示人以座位之意。 she dazzled.....dropping my eyes—其 glance 的明亮與急速，使我目眩，不得不垂下兩眼。

她的對面，仔細解開了那紅毛線，把牠放在我的兩手中。在這時間她始終裝着一種談諧的沈思的態度，微開的唇上帶着那種同樣的鮮明而狡猾的微笑，默默不語。然後她把那毛線捲在一塊彎曲的牌上，忽然她用非常鮮明而且活潑的眼向我一閃，使我不得垂下我的兩眼。她的平常半閉着的眼睛滿滿地張開了的時候，她的容貌完全變更；彷彿有一種光輝流泛在她的臉上。

13. ‘你昨天對我怎樣想，服爾第馬爾君？’略停了一回之後她這樣問我。‘大約你對我懷了不好的感想罷？’

‘我……公主……我並不……那裏我可？……’我狼狽地回答。

‘我告訴你，’她又說：‘你還沒有理解我。我是一個奇怪的人；我常常歡喜聽別人的真話。你，我剛才聽得你說是十六歲，但我是二十一歲了：我比你年長得多，所以你應該常常對我說你的真話……又聽從我的話。’她又說。‘請你看着我的臉孔：爲甚麼不看我？’

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13. M'sieu Voldemar—Monsieur V.—Mr. V. to think ill of  
—與 to speak ill of (說壞話) 同例. how can I?—how can I think  
ill of you?

**14.** I was still more abashed; however, I raised my eyes to her. She smiled, not her former smile, but a smile of approbation. 'Look at me,' she said, dropping her voice caressingly: I don't dislike that.....I like your face; I have a presentiment we shall be friends. But do you like me?' she added slyly.

**15.** 'Princess.....' I was beginning.

'In the first place, you must call me Zinaida Alexandrovna, and in the second place it's a bad habit for children'—(she corrected herself) 'for young people—not to say straight out what they feel. That's all very well for grown-up people. You like me, don't you?'

**16.** Though I was greatly delighted that she talked so freely to me, still I was a little hurt. I wanted to show her that she had not a mere boy to deal with, and assuming as easy and serious an air as I could, I observed, 'Certainly. I like you very much, Zinaida Alexandrovna; I have no wish to conceal it.'

**17.** She shook her head very deliberately.

'Have you a tutor?' she asked suddenly.

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**14.** a smile of approbation 賞讚的微笑, 滿足於對手的行為的好意的微笑. I won't dislike that—這 that 是指對手看她的臉孔的事.  
a presentiment 豫感; 預覺.

14. 我越發面紅了；只得大了膽舉起眼睛來看她。她微笑了，不是以前那種惡意的微笑，卻換了一種滿足的微笑。‘看着我呀！’她溫柔地放低她的聲音，說道：‘我不嫌你看我……我歡喜你的臉兒；我覺得我們可做朋友。但不知你歡喜我否？’她又狡猾地這樣補足了說。

15. ‘公主……’我正想說話，\*被她的話攔阻了。

‘第一件事，你應當呼我為蕊娜伊達·亞歷山特洛荷娜，第二件事，孩子們’——（她立刻又改正了說）‘青年們——不把他們心中所想的事老實說出<sup>0</sup>，是一種惡習氣。大人方才可以如此。你是歡喜我的麼？’

16. 她這樣自由地和我說話，我雖然非常歡喜，但心中仍有些懊惱。我想使她知道她的對手已不僅是一個孩子，於是竭力裝出一種自然而莊嚴的神氣來，說道：‘我確是非常歡喜你的，蕊娜伊達·亞歷山特洛荷娜君，我絕不想隱瞞。’

17. 她搖着頭，好像在沈思的樣子。

‘你有家庭教師麼？’她突然地問我。

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15. \*此數字是譯文所添設的。

16. I was.....hurt 稍覺慍怒。 She had not.....deal with—此句是表明他自己不是一個孩子



'No; I've not had a tutor for a long, long while.'

I told a lie; it was not a month since I had parted with my Frenchman.

'Oh! I see then—you are quite grown up.

**18.** She tapped me lightly on the fingers.

'Hold your hands straight!'

And she applied herself busily to winding the ball.

I seized the opportunity when she was looking down and fell to watching her, at first stealthily, then more and more boldly. Her face struck me as even more charming than on the previous evening; everything in it was so delicate, clever, and sweet.

**19.** She was sitting with her back to a window covered with a white blind, the sunshine, streaming in through the blind, shed a soft light over her fluffy golden curls, her innocent neck, her sloping shoulders, and tender untroubled bosom. I gazed at her, and how dear and near she was already to me! It seemed to me I had known her a long while and had never known anything nor lived at all till I met her.....She was wearing a dark and rather shabby dress and an apron; I would gladly, I felt, have kissed every fold of that dress and apron. The tips of her little shoes peeped out from under her skirt; I could have bowed

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18. fell to 開始. everything in it—it 是指 face.

‘沒有，我早已沒有家庭教師了。’

我說了一句謊話；其實我離開我的法國人還不到一個月。

‘啊！是的——你早已是成人了。’

18. 她輕輕地扣我的手。

‘把你的手放直來！’

說着，她連忙捲她的毛線。

我乘她俯視的時候，偷看她的容顏，起初是膽小地看，後來就漸漸大膽地看。我覺得她的容顏比昨日初見時更加妖艷了；沒有一處不婉美，玲瓏，而且可愛。

19. 她背了張白窗簾的窗子而坐着，日光通過了那窗幃而流入，在她的絨毛似的黃金色的卷曲的髮上，純潔的頸上，平坦的肩上，和柔順而平穩的胸上，映着一種柔和的美光。我注視她，她現在已經對我如何親密而且接近啊！我似乎覺得同她相識已久了，又似乎覺得在同她相識以前，並不會知道有甚麼世間，也並不會生活過……她穿着一件黑色的極隨常的衣服和一條前褂；我覺得很想和這衣服及前褂的個個褶紋親吻。她的小靴尖在

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19. She was sitting.....window背窗壁而坐。

down in adoration to those shoes...

**20.** 'And here I am sitting before her,' I thought: 'I have made acquaintance with her.....what happiness, my God!'

I could hardly keep from jumping up from my chair in ecstasy, but I only swung my legs a little, like a small child who has been given sweetmeats.

I was happy as a fish in water, and I could have stayed in that room for ever, have never left that place.

**21.** Her eyelids were slowly lifted, and once more her clear eyes shone kindly upon me, and again she smiled.

'How you look at me!' she said slowly, and she held up a threatening finger.

I blushed.....'She understands it all, she sees all,' flashed through my mind. 'And how could she fail to understand and see it all?'

All at once there was a sound in the next room—the clink of a sabre.

'Zina!' screamed the princess in the drawing-room 'Byelovzorov has brought you a kitten.'

**22.** 'A kitten!' cried Zinaida, and getting up from her chair impetuously, she flung the ball of worsted over

20. My God! 唉! I could hardly keep.....chair 欲從椅上跳起的力量不能抑制。 in ecstasy 大歡喜之餘。

21. She held up.....finger 舉起一指，表示威風。 She sees all

她的裙子下面露出來；我很想用了崇敬的心念而拜倒在道靴下面……

20. ‘如今我坐在她的前面了’我想；‘我已同她相識了……我何等幸福！’

我大歡喜之下，不禁要從椅子上跳起來，但我不過微微地擺動我的兩足，好像一個得着了糖果的小孩。

我歡喜得像魚得了水一般，我但願永遠住在這房間中。永遠不離去這地方。

21. 她的眼簾慢慢地舉起來，那明淨的眼睛又溫和地照着我，又微笑了。

‘你這般地看我！’她緩緩地說，舉起一個威嚴的手指。我面紅了……‘她一切都曉得了，一切都覺察了。’這一念閃過我的心頭。‘她那裏會不曉得一切，不覺察一切呢？’

突然鄰室中發生一種音響——軍刀的磨擊聲。

‘蕊娜！’公爵夫人在客堂中叫着，‘比洛荷左洛荷帶一隻小貓來給你了。’

22. ‘小貓！’蕊娜伊達叫着，驀地從椅子裏立起身來，把毛線球拋在我的膝上，便走了出去。

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察知一切。how could she fail to……?—這 fail 是「缺乏」之意，此處可解作「不」，「她那裏會不曉得一切」，「她豈有不曉得一切」。Zina 是 Zinaïda 的愛稱。

my knees and ran away.

I too got up and, laying the skein and the ball of wool on the window-sill, I went into the drawing-room and stood still, hesitating. In the middle of the room, a tabby kitten was lying with outstretched paws; Zinaida was on her knees before it, cautiously lifting up its little face. Near the old princess, and filling up almost the whole space between the two windows, was a flaxen curly-headed young man, a hussar, with a rosy face and prominent eyes.

**23.** 'What a funny little thing!' Zinaida was saying; 'and its eyes are not grey, but green, and what long ears! Thank you, Viktor Yegorvitch! you are very kind.'

The hussar, in whom I recognized one of the young men I had seen the evening before, smiled and bowed with a clink of his spurs and a jingle of the chain of his sabre.

'You were pleased to say yesterday that you wished to possess a tabby kitten with long ears.....so I obtained it. Your word is law.' And he bowed again.

**24.** The kitten gave a feeble mew and began sniffing the ground.

It's hungry!' cried Zinaida. 'Vonifaty, Sonia! bring some milk.'

我也起身，將那線縉和線球放在窗緣上，走出到客堂裏，逡巡不決地立停了。在室的中央，蹲着一隻張着爪的斑花小貓；蕊娜伊達俯伏在牠的前面，正在仔細地，托起牠的小頭來。在公爵夫人的旁邊，而幾乎填滿了兩窗之間的空地的，是一個有亞麻色的鬈髮，薔薇色的頰和突出的眼睛的青年的騎兵。

23. ‘這小東西何等有趣!’ 蕊娜伊達正在說; ‘牠的眼兒不是灰色的; 到是青的, 那耳朵好長呀! 謝謝你, 費克爾咸·各費契君! 你真親切。’

那騎兵——我認得是我昨晚在公園中看見的四個少年中的一人——笑嘻嘻地鞠一個躬, 他的靴釧和軍刀的鍊條鏘鏘地擦響起來。

‘昨天你說起要一隻長耳朵的斑貓, ……所以我就把這個辦到了。你的話我當作法令守着呢。’ 他說着又鞠躬。

24. 那小貓輕輕地叫, 又在地上嗅。

‘餓了罷!’ 蕊娜伊達叫: ‘服尼發諦, 索尼亞! 拿些牛奶來。’

一個穿着一件舊的黃色的長衣, 圍着褪色的頸卷的婢

A maid, in an old yellow gown with a faded kerchief at her neck, came in with a saucer of milk and set it before the kitten. The kitten started, blinked, and began lapping.

**25.** 'What a pink little tongue it has!' remarked Zinaida, putting her head almost on the ground and peeping at it sideways under its very nose.

The kitten having had enough began to purr and move its paws affectedly. Zinaida got up, and turning to the maid said carelessly, 'Take it away.'

'For the kitten you little hand,' said the hussar, with a simper and a shrug of his strongly—built frame, which was tightly buttoned up in a new uniform.

**26.** 'Both', replied Zinaida and she held out her hands to him. While he was kissing them, she looked at me over his shoulder.

I stood stockstill in the same place and did not know whether to laugh, to say something, or to be silent. Suddenly through the open door into the passage I caught sight of our footman, Fyodor. He was making signs to me. Mechanically I went out to him.

**27.** 'What do you want?' I asked.

'Your mamma has sent for you,' he said in a whisper. 'She is angry that you have not come back with the answer.'

'Why, have I been here long?'

'Over an hour!'

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**25.** For the kitten—your little hand 請你的手給我一吻，當作奉獻這小貓的嘉獎。 with a shrug of.....flame 略變動他的強壯的身

女，拿了一盆牛奶進來，放在小貓的面前。那小貓飛跑過來，張着眼一看，就去舐食了。

‘好一個薔薇色的小舌頭啊！’蕊娜伊達把頭差不多帖在地上，從那小貓的鼻的下方斜窺，這樣說。

那小貓一吃飽，喉頭微微發出一種聲音，又鼓動牠的爪。蕊娜伊達立起身來，隨隨便便地向那婢女說道，‘拿去。’

‘爲這小貓——請你的手’，那騎兵略聳動他的裹在一套裝鈕扣的新軍服裏面的壯健的身體，這樣說。

‘請把我的兩手……’蕊娜伊達伸出兩手給他，當他吻她的兩手的時候，她隔着他的肩向我看着。

我像釘住一般直立在原處，不曉得還是笑好，還是說甚麼好，還是不做聲好。忽然我從門外的走廊裏看見我家的僕人富耀獨爾。他正在對我招呼。我機械一般地走了出來。

27. ‘有什麼事情?’我問他。

‘你母親差我來的，’他輕輕地說。‘她在動怒，爲了你不帶回音轉去。’

‘甚麼?我在這裏長久了麼?’

‘一個多鐘頭了!’

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體。

26. Both 請吻我的兩手。



‘Over an hour!’ I repeated unconsciously, and going back to the drawing-room I began to make bows and scrape with my heels.

‘Where are you off to?’ the young princess asked, glancing at me from behind the hussar.

**28.** ‘I must go home. So I am to say,’ I added, addressing the old lady, ‘that you will come to us about two?’

‘Do you say so, my good sir.’

The princess hurriedly pulled out her snuff-box and took snuff so loudly that I positively jumped.

**29.** ‘Do you say so,’ she repeated, blinking tearfully and sneezing.

I bowed once more, turned, and went out of the room with that sensation of awkwardness in my spine which a very young man feels when he knows he is being looked at from behind.

‘Mind you come and see us again, M’sieu Valdemar,’ Zinaida called, and she laughed again.

**30.** ‘Why is it she’s always laughing?’ I thought, as I went back home escorted by Fyodor, who said nothing to me, but walked behind me with an air of disapprobation. My mother scolded me and wondered what ever I could have been doing so long at the princess’s. I made her no reply and went off to my own room. I felt suddenly very sad.....I tried hard not to cry.....I was jealous of the hussar.

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**28.** about two 兩點鐘光景。 So I am to say that.....?—直譯：我可以這樣說麼？即請願之意。 Do you say so—do 是使 say 字強調的，並非疑問。

‘一個多鐘頭了！我不知不覺地順了他一遍，就走進客堂去，鞠躬告辭，把腳在地板上磨擦。

‘你到那裏去？’公主從騎兵後面對我一看，這樣問。

28. ‘我現在非歸家不可了。’我說，又向了老夫人說，‘夫人一准下午二時請過來？’

‘准如你所說罷，好官人。’

公爵夫人忙着取出她的鼻煙匣子，大聲地吸鼻煙，使我驚異得極。

29. ‘准如你所說罷。他正在打嚏，流眼淚，重新對我說一句。

我又鞠躬，回轉身來，走出室外，覺得背部帶着一種年輕的人曉得背後有人看送他的時候所感到的，踟躕不安的感覺。

‘下次再來看我們，不要忘記，服爾第馬爾君，’蕊娜伊達這樣叫，她又笑了。

30. ‘她爲甚麼常常笑呢？’當富耀獨爾帶一種不滿意的神氣而默默地送我歸家的時候，我這樣想。<sup>\*</sup>到了家中，母親責備我，且怪我在公爵夫人家有甚麼事，要這樣長久。我默默不答，就回到自己房間裏。忽然心中覺得非常悲哀……我幾乎要啼哭……我嫉妬那個騎兵。

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29. \*此數字爲譯文所添設。

## V

1. The princess called on my mother as she had promised and made a disagreeable impression on her. I was not present at their interview, but at table my mother told my father that this Prince Zasyekin struck her as a *femme tres vulgaire*, that she had quite worn her out begging her to interest Prince Sergei in their behalf, that she seemed to have no end of lawsuits and affairs on hand—*de vilaines affaires d'argent*—and must be a very troublesome and litigious person. My mother added, however, that she had asked her and her daughter to dinner the next day (hearing the word 'daughter' I buried my nose in my plate), for after all she was a neighbour and a person of title.

2. Upon this my father informed my mother that he remembered now who this lady was; that he had in his youth known the deceased Prince Zasyekin, a very well-bred, but frivolous and absurd person; that he had been nicknamed in society '*le Parisien*,' from having lived a long while in Paris; that he had been very rich, but had gambled away all his property; and for some unknown reason, probably for money, though indeed he might have chosen better, if so, my father added with a cold smile, he had married the daughter

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1. at table 會食的時候。 *femme tres vulgaire*—是法蘭西語「極卑下的女子」之意。 *interest* ....介紹；調停；說成。 *no end of* 無數。 *de vilaines affaires d'argent* 是法蘭西語，「卑陋的金錢上的事體。」

## 五

1. 公爵夫人如約來訪我的母親，使我的母親感到了一個可嫌的印象。她們會面的時候我不在家，後來晚餐時光，聽得母親對父親說起：這公爵夫人是一個‘極卑俗的女子’，她要母親爲他辦賽爾給伊公爵的交涉，弄得母親十分爲難，又說她似乎關係着無數的訟案和事件——‘卑陋的金錢上的事件’——所以她定是一個極討厭的又好訴訟的人。但母親又說她已經請公爵夫人和她的女兒明天晚上來我家共餐，（聽見了‘女兒’兩個字，我忙把鼻子藏在盆子裏了，）因爲他畢竟是我們的隣人，而且是有爵位的人。

2. 父親聽了，便對母親說，他已記起這公爵夫人是誰；他說他小時候，曾經認識這已故的扎西京公爵，他出身於上品人家，但天生是一個很輕薄又愚昧的人。因爲他曾久居在巴黎，交際社會上給他一個綽號，叫做‘巴黎子’；又說他原是很富的，但爲賭博喪盡了財產；此後又不知爲了甚麼理由，大概是爲了金錢；——父親又冷笑一笑，先補足一句：其實就是爲金錢，也不難選擇一

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2. upon this 聽了以後。le Parisien—是法語「巴黎子」. if so .....他是爲了金錢。he might have.....better 他可和較好的女子結婚

of an agent, and after his marriage had entered upon speculations and ruined himself utterly.

3. 'If only she doesn't try to borrow money,' observed my mother.

'That's exceedingly possible,' my father responded tranquilly. 'Does she speak French?'

'Very badly.'

'H'm. It's of no consequence anyway. I think you said you had asked the daughter too; some one was telling me she was a very charming and cultivated girl.'

'Ah, Then she can't take after her mother.'

4. 'Nor her father either,' rejoined my father. 'He was cultivated indeed, but a fool.'

My mother sighed and sank into thought. My father said no more. I felt very uncomfortable during this conversation.

After dinner I went into the garden, but without my gun. I swore to myself that I would not go near the Zasyekin's garden, but an irresistible force drew me thither, and not in vain. I had hardly reached the fence when I caught sight of Zinaida. This time she was alone. She held a book in her hands, and was coming slowly along the path. She did not notice me.

4. I almost let her pass by; but all at once I changed my mind and coughed.

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3. It's of no consequence 那種事體 (法語講得好不好) 到無關係

個較好的女子，——他和一個商人的女兒結了婚，結婚以後他又幹投機事業，就全部破了產。

3. ‘她只要不說起借錢就好了。’母親說。

‘那一定可能的罷，’父親慢慢地回答。‘她會講法語麼？’

‘講得很不好。’

‘哼，那到也沒有甚麼關係，你說你也邀請她的女兒；有人對我說，她的女兒到是一個極玲瓏而且有教育的女子。’

‘啊，那麼不像她母親。’

4. ‘也不像她的父親，’父親接着說。‘他雖然受教育，但是一個愚人。’

母親嘆息，陷入沈思。父親不再說甚麼，我在這場會話中，覺得很不愉快。

正餐後，我走到園中去，但不帶鎗。我自己立誓不再走近札西京家的庭邊去，但一種不可抵抗的力把我拉近那邊去，且這一去並不徒勞。我剛才走到那短垣旁邊，恰巧遇見蕊娜伊達。這回只有她一人。她手中拿着一冊書，慢慢地沿了小路走來。她沒有留意我。

5. 我想讓她過去了；忽然我又改變了心，咳嗽了一聲。她回轉頭來，但不立停，用一手掠開她的草帽上的闊

She turned round, but did not stop, pushed back with one hand the broad blue ribbon of her round straw hat, looked at me, smiled slowly, and again bent her eyes on the book.

I took off my cap, and after hesitating a moment, walked away with a heavy heart. '*Que suis-je pour elle?*' I thought (God knows why) in French.

6. Familiar footsteps sounded behind me; I looked round, my father came up to me with his light, rapid walk.

'Is that the young princess?' he asked me.

'Yes.'

'Why, do you know her?'

'I saw her this morning at the princess's.'

My father stopped, and, turning sharply on his heel, went back.

7. When he was on a level with Zinaida, he made her a courteous bow. She, too, bowed to him, with some astonishment on her face, and dropped her book. I saw how she looked after him. My father was always irreproachably dressed, simple and in a style of his own; but his figure had never struck me as more graceful, never had his grey hat sat more becomingly on his curls, which were scarcely perceptibly thinner than they had once been.

I bent my steps toward Zinaida, but she did not

5. *Que suis-je pour elle?*—是法蘭西語「她對我怎樣想」。God knows why 不知何故。

6. Why—這裏是個疑問詞，不是「何故」。

青色的圍帶，看着了我，慢慢地微笑，又把眼俯看書上。

我脫了帽，躊躇了一回之後，心中懷着苦悶而走開了。  
‘她當我甚麼？’我心中（不知道爲甚麼緣故）用法蘭西語這樣想。

6. 熟悉的足音在我後面響着；我回顧時。見我的父親用他的輕快的步調，正在向我走來。

‘這是那公爵家的女兒麼？’他問我。

‘是的。’

‘嘎，你認識她的？’

‘今天早晨我在公爵夫人家中看見她過的。’

父親立停了，他的腳踵敏捷地旋轉來，走了回去。

7. 他走到蕊娜伊達面前，對她恭恭敬敬地行一個禮。她也對他行禮，面上現出驚奇的顏色，同時翻落了她的書。我看見她怎樣地目送我的父親。父親的服裝平常總是無理可指，簡單而有他所獨得的格調；但我覺得他的豐采從來沒有像今日那樣優美，他的灰色的帽子，從來沒有像今日那樣恰好地戴在他的比年輕時並不薄了些的卷髮上。

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7. scarcely perceptibly thinner than.....差不多看不出 (scarcely perceptibly) 比從前 (they had once been) (少年時) 更薄了些。



even glance at me; she picked up her book again and went away.

## VI.

1. The whole evening and the following day I spent in a sort of dejected apathy. I remember I tried to work and took up Keidanov, but the boldly printed lines and pages of the famous text-book passed before my eyes in vain. I read ten times over the words; 'Julius Caesar was distinguished by warlike courage.' I did not understand anything and threw the book aside. Before dinner-time I pomaded myself once more, and once more put on my tail-coat and necktie.

2. 'What's that for?' my mother demanded. 'You're not a student yet, and God knows whether you'll get through the examination. And you've not long had a new jacket! You can't throw it away!'

'There will be visitors,' I murmured almost in despair.

'What nonsense! fine visitors indeed!'

I had to submit. I changed my tail-coat for my jacket, but I did not take off the necktie.

1. boldly.....顯明；清楚。

2. What's that for?—爲甚麼穿新衣。God knows.....examination 能否通過大學試驗尚未可知 (God knows). God knows

我向着了蕊娜伊達走去，但她並不看我；拾起了她的書就走了去。

## 六

1. 這一夜和次日，我完全在一種頹喪而失感覺的狀態中。我記得我曾想用功，拿 Keidanov 來讀，但這有名的教科書的印刷很清楚的行和頁，徒然地在我眼前經過。我將‘球理亞斯·侃撒以其戰士的勇氣而成名。’的文句讀了十遍。但一點也不懂得，終於把書拋棄了。正餐之前，我在髮上再撒一回香水，又穿上了我的燕尾服和領帶。

2. ‘你爲甚麼打扮得這樣?’ 母親問我。‘你現在還不是一個大學生，你能不能通過你的入學試驗，還未可知。且你的短上衣做得並不長久! 不可棄掉的!’

‘恐防有客人來，’我差不多絕望地，格格不吐地回答。

‘何等沒道理的話! 有貴客來咧!’

我只得服從。脫去燕尾服，仍舊換上了短上衣，但不除去我的領結。

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放在疑問詞 whether, (where, who 等) 之前的時候，作 [不知] 解。但普通是 [誓] 的意思。What nonsense! 何笨河道理! fine visitors [貴客]—這是反語。

3. The princess and her daughter made their appearance half an hour before dinner-time; the old lady had put on, in addition to the green dress with which I was already acquainted, a yellow shawl, and an old-fashioned cap adorned with flame-coloured ribbons. She began talking at once about her money difficulties, sighing, complaining of her poverty, and imploring assistance, but she made herself at home; she took snuff as noisily, and fidgeted and lolled about in her chair as freely as ever. It never seemed to have struck her that she was a princess.

4. Zinaïda on the other hand was rigid, almost haughty in her demeanour, every inch a princess. There was a cold immobility and dignity in her face. I should not have recognised it; I should not have known her smiles, her glances, though I thought her exquisite in this new aspect too. She wore a light barége dress with pale blue flowers on it; her hair fell in long curls down her cheek in the English fashion; this style went well with the cold expression of her face.

5. My father sat beside her during dinner, and entertained his neighbour with the finished and serene courtesy peculiar to him. He glanced at her from time to time, and she glanced at him, but so strangely,

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3. she made herself at home 毫不客氣. fidgeted....as ever  
照例 (as ever) 優仰轉側。

3. 公爵夫人和她的女兒在正餐前三十分時光來了；這老夫人在昨日我已見過的青色外衣上，添了一個黃色的肩掛，戴一個老式的裝着火紅色的圍帶的帽子。她開口就說她的經濟困難，太息，愁訴她的貧乏，且要求幫助，但她的舉止很不客氣；照例大聲地吸鼻煙，又照例自由地在椅子上偃仰轉側。好像全不顧着自己是一位公爵夫人。

4. 反之，蕊娜伊達態度很嚴肅，又差不多高慢，處處見得是一位公爵家的公主。她的臉上有一種冷靜的安定和威嚴。幾乎使我不認識這是她的本來的容貌；她如今的微笑和斜睇，我也沒有見過，然而這種新的樣子，我也覺得非常美。她穿着一件有淡青色的花的輕的巴蘭其紗的衣服；她的髮掛下很長的雲卷在頰上，作英吉利風；這式樣十分適合於她的臉孔的冷淡的表情。

5. 共餐的時候，父親坐在她的旁邊，他用他所獨得的老練而鎮定的懇懇的態度招待他的鄰席。他時常對她看，她也對他看，但樣子非常奇怪，差不多各抱着敵意。他

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4. every inch a princess 無論那一點都表出是個公爵家的公主。這 every inch 是徹頭徹尾之意。

5. from time to time 時時。praised the dishes 讚美食物

almost with hostility. Their conversation was carried on in French; I was surprised, I remember, at the purity of Zinaida's accent.

The princess, while we were at table, as before made no ceremony; she ate a great deal, and praised the dishes. My mother was obviously bored by her, and answered her with a sort of weary indifference; my father faintly frowned now and then. My mother did not like Zinaida either.

6. 'A conceited minx,' she said next day. 'And fancy, what she has to be conceited about; *avec sa mine de grisette!*'

'It's clear you have never seen any grisettes,' my father observed to her.

'Thank God, I haven't!'

'Thank God, to be sure.....only how can you form an opinion of them, then?'

To me Zinaida had paid no attention whatever. Soon after dinner the princess got up to go.

7. 'I shall rely on your kind offices, Maria Nikolaevna and Pictor Vassilitch,' she said in a doleful sing-song to my mother and father. 'I've no help for it! There were days, but they are over. Here I am, an excellency, and a poor honour it is with nothing to eat.'

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(dishes) 的美味。 either 亦。

6. A conceited minx 自慢的淺淺兒。 *avec sa mine de grisette* 一法蘭西語 [裝着了 *grisette* 似的臉孔]。 *grisette* 是巴黎的工女，女店員，浮浪女的名稱。 *fancy* 請想想看——是一種命令而又帶驚奇的問投。

們的會話用法語；我曾記得，我非常驚嘆蕊娜伊達的發音的正確。

公爵夫人在席上，與前一樣地不拘禮節；她管自大嘍，且稱贊肴饌的味美。母親明明被她所困了，用一種倦怠而疎忽的態度對付她；父親時常微微地皺眉頭。母親連蕊娜伊達也不歡喜。

6. ‘一個傲慢的潑婆，’次日母親這樣說。‘你想她有甚麼可以傲慢，裝着那像 *Grisette* 的臉孔！’

‘你也沒有見過甚麼叫做 *Grisette* 呢’父親對她說。

‘幸而我沒有見過！’

‘幸而你，沒有見過……那麼你怎麼提出她們來說呢？’

蕊娜伊達對我全同素不相識一樣。會餐畢後，公爵夫人就起身來告辭。

7. ‘馬利亞尼古拉哀符那君和比屋托爾伐西利契君，我全仗你們的親切的照拂了，’她用一種悲哀的單調的語氣對父親和母親說。‘我如今全然沒有辦法！以前曾有好的日子，但是已經過去；如今我雖有這爵位，不過是一個貧乏的空名，沒有可受用的實在了。’

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7. I shall rely.....offices 全靠你們的親切的周旋. in a doleful singsong 悲哀而單調的語氣. an 'excellency' 即公爵夫人.

8. My father made her a respectful bow and escorted her to the door of the hall. I was standing there in my short jacket, staring at the floor, like a man under sentence of death. Zinaida's treatment of me had crushed me utterly. What was my astonishment, when, as she passed me, she whispered quickly with her former kind expression in her eyes:

'Come to see us at eight, do you hear, be sure.....'

I simply threw up my hands, but already she was gone, flinging a white scarf over her head.

## VII.

1. At eight o'clock precisely, in my tail-coat and with my hair brushed up into a tuft on my head, I entered the passage of the lodge, where the princess lived. The old servant looked crossly at me and got up unwillingly from his bench. There was a sound of merry voices in the drawing-room. I opened the door and fell back in amazement. In the middle of the room was the young princess, standing on a chair, holding a man's hat in front of her; round the chair crowded some half a dozen men. They were trying to put their hands into the hat, while she held it above their heads, shaking it violently.

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8. treatment of.....待遇我的態度。

1. brushed up into a tuft 梳成一束。一遣 into 是表示變化的。

8. 父親對她恭敬地行了禮，送她到廳堂的門口。我穿了短上衣立着，眼看着地板上，彷彿一個受了死刑宣告的人。蕊娜伊達對我的態度，完全使我心碎了。却不料當她走過我身邊的時候，她的眼中忽然露出和從前一樣溫柔的表情，急速地低聲對我說：

‘今夜八點鐘到我們那兒來，聽見了麼？一准來……’

我但伸一伸我的手，她把白的肩巾一搭上項頸，早已走過去了。

## 七

1. 八點正，我換上了燕尾服，將髮在額上梳成一叢，走進公爵夫人所住的小屋中去。那老僕對我嫌惡似地一看，不願意似地從他的凳上立起來。客堂裏有一種歡喜的喧囂聲。我推門進去，嚇得幾乎退了出來。那室的中央，椅子上立着公爵的女兒，手裏正拿着一頂男子的帽子，放在前面；椅子的周圍聚立着五六個男子。那女子拿帽子在他們的頭上猛烈地搖動，男子們爭把他們的手放進帽子裏去。

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unwillingly 不願意似地。fell back 退後。some half—some 是 about (大約) 之意。



2. On seeing me, she cried, 'Stay, stay, another guest, he must have a ticket, too,' and leaping lightly down from the chair she took me by the cuff of my coat. 'Come along,' she said, 'why are you standing still? *Messieurs*, let me make you acquainted: this is M'sieu Voldemar, the son of our neighbour. And this,' she went on, addressing me, and indicating her guests in turn, 'Count Malevsky, Doctor Lushin, Meidanov the poet, the retired captain Nirmatsky, and Byelovzorov the hussar, whom you've seen already. I hope you will be good friends.'

3. I was so confused that I did not even bow to any one; in Doctor Lushin I recognised the dark man who had so mercilessly put me to shame in the garden; the others were unknown to me.

'Count!' continued Zinaida, 'write M'sieu Voldemar a ticket.'

'That's not fair,' was objected in a slight Polish accent by the count, a very handsome and fashionably dressed brunette, with expressive brown eyes, a thin little white nose, and delicate little moustaches over a tiny mouth. 'This gentleman has not been playing forfeits with us.'

4. 'It's unfair,' repeated in chorus Byelovzorov and the gentleman described as a retired captain, a

2. took me by the cuff—例如 He took me by the hand (他拉住我的手). Come along=Come along with me (跟我來). let me.....acquainted—下面看去 with this young gentleman. in turn 順次.

3. I recognised the dark man etc.—例如 I recognised an old

2. 那女子看見了我，叫道：‘且慢，且慢，又來一客人了，也該給他一張入場券’就輕輕地從椅子上跳下，拉住了我的衣袖。‘到這兒來呀，’她說，‘你爲甚麼立着不動？諸君，讓我介紹這位客人：這位是服爾第馬爾君，就是我們的鄰家的兒子。這位是，’她又向着我說，爲我順次介紹她的客人‘是馬來符斯奇伯爵，這位是羅興醫生，這位是漫伊達諾符詩人，這位是退職大尉尼爾馬次奇君，這位是騎兵官比洛符左洛符君，是你所已認識的。我希望你們大家做好朋友。’

3. 我非常慌張，連對他們行禮都不行；那羅興醫生，我認得就是前回在園中極殘酷地弄得我羞恥的黑髮男子；其餘的人我都不認識。

‘伯爵！’蕊娜伊達繼續說，‘請寫一張券給服爾第馬爾君。’

‘這不行的，’伯爵用輕詭的波蘭風的語氣回答，他是一服裝很時髦，面色淺黑的美男子，有表情的棕色眼睛，細小的白鼻，又有可愛的細鬍鬚在小小的口上。‘因爲這位先生沒有和我們競賭過。’

4. ‘這是不行的，’比洛符左洛符和那所謂退職大尉的

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friend in the artist (我看見這畫家，認知其爲舊友。) 又如 I have found a good friend in Mr. T. (我得着了 T. 做良友)。\*此處譯文句讀略變動。brunette—法蘭西語，黑髮而膚色淺黑的人。playing for feits 賭博真的遊戲。

4. in chorus 異口同聲。\*此處譯文句讀略變動。

man of forty, pock-marked to a hideous degree, curly-headed as a negro, round-shouldered, bandy-legged, and dressed in a military coat without epaulets, worn unbuttoned.

'Write him a ticket I tell you,' repeated the young princess. 'What's this mutiny? M'sieu Voldemar is with us for the first time, and there are no rules for him yet. It's no use grumbling—write it, I wish it.'

5. The count shrugged his shoulders but bowed submissively, took the pen in his white, ring-bedecked fingers, tore off a scrap of paper and wrote on it.

'At least let us explain to Mr. Voldemar what we are about,' Lushin began in a sarcastic voice, 'or else he will be quite lost. Do you see, young man, we are playing forfeits; the princess has to pay a forfeit, and the one who draws the lucky lot is to have the privilege of kissing her hand. Do you understand what I've told you?'

6. I simply stared at him, and continued to stand still in bewilderment, while the young princess jumped up on the chair again, and again began waving the hat. They all stretched up to her, and I went after the rest.

'Meidanov,' said the princess to a tall young man

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to a hideous degree 達於可憎的程度。What's this mutiny? 這反抗是甚麼意思? 這反抗何等無理?

也異口同聲地說，\*這大尉是四十來歲的男子，顏面上痘瘡痕跡多得可嫌，頭髮彎曲像黑人一般，背脊隆起，兩腳屈曲，穿着沒有肩章鈕子的軍服，鈕子也不扣上。

‘我說要寫一張給他，’公主又說。‘你們爲甚麼這樣地反抗？服爾第馬爾君是第一次來此，對他還不能用甚麼規則。你們無須反對——寫給他罷，我說要寫給他。’

5. 伯爵聳一聳肩，但柔順地低了頭，把筆拿在他的戴着指環的白手中，撕下一塊紙，就寫了。

‘我們總應當把現在舉行的事對服爾第馬爾君說明一下，’羅與用譏諷似的語調說，‘否則他將完全輸了。你知道麼，青年，我們如今是競賭？這公主是給獎的，拈着好籤的人，得着吻她的手的特權。我所說的你都明白了麼？’

6. 我但對他注視，依舊發癡似地直立着，這時候公主又跳上椅子，把那帽子搖動起來。男子們爭向她擁擠過去，我挨在他們的後面。

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5. at least 至少；總之一此處是「總之」的意思。what we are about about 是「從事」之意。

6. the rest—the others, 即除了自己以外的人。

with a thin face, little dim-sighted eyes, and exceedingly long black hair, 'you as a poet ought to be magnanimous, and give up your number to M'sieu Volde-mar so that he may have two chances instead of one.'

7. But Meidanov shook his head in refusal, and tossed his hair. After all the others I put my hand into the hat, and unfolded my lot.....Heavens! what was my condition when I saw on it the word, Kiss! 'Kiss!' I could not help crying aloud.

'Bravo! he has won it,' the princess said quickly. 'How glad I am!' She came down from the chair and gave me such a bright sweet look, that my heart bounded.

8. 'Are you glad?' she asked me.

'Me?'.....I faltered.

'Sell me your lot,' Byelovzorov growled suddenly just in my ear. 'I'll give you a hundred roubles.'

I answered the hussar with such an indignant look, that Zinaida clapped her hands, while Lushin cried, 'He's a fine fellow!'

9. 'But, as master of the ceremonies,' he went on, 'it's my duty to see that all the rules are kept. M'sieu Voldemar, go down on one knee. That is our regulation.'

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7. Heaven! 感嘆詞。Bravo—出自意大利語，就是 well done 之意。gave me a look 看我一看。

‘漫伊達諾符，’公主對一個有瘦削的顏面，小而潤的眼睛，和極長的黑髮的長身少年人說，‘你是詩人，應該豁達的，你的籤讓給服爾第馬爾君，使他得了兩次罷。’

7. 但漫伊達諾符搖搖他的頭，表示不願意，振動他的髮。別人都試過之後，輪值到我，我也把手一投伸進那帽子中，打開籤來一看……呀！當我看見「接吻」兩字的時候，我心中不知甚麼樣了！

‘接吻！’我不由地高聲叫起來。

‘好！他贏着了，’公主急速地說。‘我何等快活呵！’她從椅子上跳下來，對我非常明朗可愛地一看，使我的心狂跳。

8. ‘你歡喜麼？’她問我。

‘我？……’我含糊地說。

‘你的籤賣給我罷，’比洛苻左洛苻突然在我耳邊大叫。‘我給你一百個盧布。’

我用極輕蔑的一看拒絕這騎兵，蕊娜伊達拍起手來，羅奧也叫道，‘好呵！好呵！’

9. ‘但是，我是這儀式的主宰者，’他又繼續說，‘故我有監督一切規則的履行的義務。服爾第馬爾須得跪下一膝。這是我們的規則。’

蕊娜伊達立在我面前，她的頭略傾在一邊，似乎要對

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8. answered.....an indignant look 用.....的一種眼色回答他。

9. to see that.....see 是監督之意。 A mist passed.....eyes—一陣霧通過眼前一卽一陣眼花之意。

Zinaida stood in front of me, her head a little on one side as though to get a better look at me; she held out her hand to me with dignity. A mist passed before my eyes; I meant to drop on one knee, sank on both, and pressed my lips to Zinaida's fingers so awkwardly that I scratched the tip of my nose a little with her nail.

**10.** 'Well done!' cried Lushin, and helped me to get up.

The game of forfeits went on. Zinaida sat me down beside her. She invented all sorts of extraordinary forfeits! She had among other things to represent a 'statue,' and she chose as a pedestal the hideous Nirmatsky, told him to bow down in an arch, and bend his head down on his breast.

**11.** The laughter never paused for an instant. For me, a boy constantly brought up in the seclusion of a dignified manor-house, all this noise and uproar, this unceremonious, almost riotous gaiety, those relations with unknown persons, were simply intoxicating. My head went round, as though from wine. I began laughing and talking louder than the others, so much so that the old princess, who was sitting in the next room with some sort of clerk from the Tversky gate,

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**10.** Well done! 好了, 好了!—例如 Well run, 意亦同, 但是對競走者說的。sat me down sat 是他動詞。She had.....to represent.....—這裏的 had 與下面的 to 相接合。Among other things 在別的許多事中—這是插在 had 與 to 之間的。

我更詳細地觀看；她帶着一種威嚴，伸出手給我。一陣朦朧的霧經過我的眼前；我想跪倒一膝，竟把兩膝一齊跪下了，很不自然地接近我的唇到蕊娜伊達的指上，甚至被她的爪在我鼻端上微微地搔了一下。

10. ‘好了，好了！’ 羅興叫了就扶我起來。

競賭的遊戲繼續做下去。蕊娜伊達使我坐在她的身旁。她提議種種奇異的遊戲！內中有一次，她自己裝作一個「立像，」選那醜男子尼爾馬次奇裝作立像的臺座，命他把身子彎成弓形，俯下他的頭在自己的胸前。

11. 笑聲一刻也不停止。在我，一個從小生長在上品的貴族家庭的重門深院中的孩子看來，這種喧嘩和騷亂，這種近於亂暴的放浪的歡樂；和這種對於素不相識的人的交際，但覺得心中如夢地搖蕩。我頭腦像酒醉一般地漸漸暈眩了。後來我竟會比別人更高聲地說笑，使得那

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11. for me 在我看來. in the seclusion of.....在上等的 (dignified) 貴族家庭 manor-house) 的重門深院中 (seclusion, 隱僻之處). went round 頭目暈眩. I didn't care a straw 毫不顧慮 (care).



invited by her for consultation on business, positively came in to look at me. But I felt so happy that I did not mind anything, I didn't care a straw for any one's jeers, or dubious look.

**12.** Zinaida continued to show me a preference, and kept me at her side. In one forfeit, I had to sit by her, both hidden under one silk handkerchief: I was to tell her *my secret*. I remember our two heads being all at once in a warm, half-transparent, fragrant darkness, the soft, close brightness of her eyes in the dark, and the burning breath from her parted lips, and the gleam of her teeth and the ends of her hair tickling me and setting me on fire. I was silent. She smiled slyly and mysteriously, and at last whispered to me:

**13.** 'Well, what is it?'

But I merely blushed and laughed, and turned away, catching my breath.

We got tired of forfeits—we began to play a game with a string. My God! what were my transports when, for not paying attention, I got a sharp and vigorous slap on my fingers from her, and how I tried afterwards to pretend that I was absent-minded, and she teased me, and would not touch the hands I held out to her!

**14.** What didn't we do that evening! We played the piano, and sang and danced and acted a gypsy

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**12.** show me a preference preference 是 [偏愛] 之意. all at once 突然. setting me on fire 使我如火一般興奮. the soft, close—close 是接近之意.

正在鄰室裏和從脫凡爾斯奇門招請來的某書記商談事情的公爵夫人聽見了，特地走進來看我。但我覺得非常快樂，對於甚麼都不顧慮，就是他人的指點嘲笑，我也毫不介意了。

12. 蕊娜伊達始終對我特別要好，常常教我住在她身邊。在有一回遊戲中，我須得與她並坐了，用一塊絲帕將我們二人遮蓋：我在這下面告訴她我的「秘密」。我曾記得我們兩人的頭忽然被包圍在一種溫暖，微明，而芳香的黑暗中，在這黑暗中的她的眼的柔美而迫近的光輝，從她的張開的唇間吐出來的燃燒似的氣息，她的皓齒的光輝，髮的尖梢接觸我的顏面，使我的感情像火一般燃燒起來。我默默不語。她狡獪地又神祕地微笑，最後輕輕地問我：

13. '唔，甚麼秘密？'

我只是紅了面，笑着，閉着氣息轉向他方。

我們對於競賭已經疲倦了，——又開始作一種繩的遊戲。唉！當我不留心被她在指上猛打了一下的時候，我何等魂飛一般地歡喜，我後來又如何裝出毫不介意的樣子，她又如何戲弄我，不肯接觸我伸出來的手！

14. 我們那一晚做了種種的事！我們彈洋琴，唱歌，跳舞，效做 gypsy 的營宿。尼爾馬次奇被他們打扮做

13. it=secret. Well—是間投詞. catching my breath 閉息. turned away 頭轉向他方. My God!=oh, God!=good God! 驚嘆詞. not paying attention 不注意.

14. gypsy—是歐洲的一種浮浪民。本來是印度族的黑人，以賣

encampment. Nirmatsky was dressed up as a bear, and made to drink salt water. Count Malevsky showed us several sorts of card tricks, and finished, after shuffling the cards, by dealing himself all the trumps at whist, on which Lushin 'had the honour of congratulating him.' Meidanov recited portions from his poem 'The Manslayer, (romanticism was at its height at this period), which he intended to bring out in a black cover with the title in blood-red letters; they stole the clerk's cap off his knee, and made him dance a Cossack dance by way of ransom for it; they dressed up old Vonifaty in a woman's cap, and the young princess put on a man's hat.....I could not enumerate all we did. Only Byelozorov kept more and more in the background, scowling and angry.....Sometimes his eyes looked bloodshot, he flushed all over, and it seemed every minute as though he would rush out upon us all and scatter us like shavings in all directions; but the young princess would glance at him, and shake her finger at him, and he would retire into his corner again.

15. We were quite worn out at last. Even the old princess, though she was ready for anything, as she expressed it, and no noise wearied her, felt tired at last, and long for peace and quiet. At twelve o'clock

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拐誘兒童爲業的。whist—是四個人一組的牌遊戲。romanticism—是注

一隻熊，使他飲鹽水。馬來荷斯奇伯爵做出種種的骨牌遊戲來，把骨牌推雜之後，做 whist 遊戲，結果一切的牌歸他自己，於是羅奧「有祝賀他的光榮」。漫伊達諾荷背誦他所作的殺人者的詩數章，（這時代是浪漫主義達於絕頂的時候）這詩是他打算用黑封面題血色的紅字而出版的；他們又從書記的膝上偷取他的帽子，逼他做哥薩克跳舞，贖回他的帽子；他們使那老福尼發諾戴了婦人的帽子，公主戴了男子的帽子……我不能一一記憶當時所做的事情。只有比洛荷左洛荷羣蹙又憤怒，漸漸退縮到後面去……有時他的眼睛似乎要射出血來，他的面孔通紅，他似乎常想向我們衝突過來，把我們同鎗屑一般地蹴散；但公主時時對他舉眼，對他搖手，於是他再退回本來的一角裏。

15. 後來大家十分疲倦了。就是那自稱沒有一事做不到且不怕騷擾的公爵夫人，到後來也疲倦起來，盼望靜止

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重熱情與空想的，文藝上的一種主義。bring out 出版。in the background 在背景中，在後面。

at night, supper was served, consisting of a piece of stale dry cheese, and some cold turnovers of minced ham, which seemed to me more delicious than any pastry I had ever tasted; there was only one bottle of wine, and that was a strange one; a dark-coloured bottle with a wide neck, and the wine in it was of a pink hue; no one drank it, however. Tired out and faint with happiness, I left the lodge; at parting Zinaida pressed my hand warmly, and again smiled mysteriously.

16. The night air was heavy and damp in my heated face; a storm seemed to be gathering; black stormclouds grew and crept across the sky, their smoky outlines visibly changing. A gust of wind shivered restlessly in the dark trees, and somewhere, far away on the horizon, muffled thunder angrily muttered as it were to itself,

17. I made my way up to my room by the back stairs. My old man-nurse was asleep on the floor, and I had to step over him; he waked up, saw me, and told me that my mother had again been very angry with me, and had wished to send after me again, but that my father had prevented her. (I had never gone to bed without saying good-night to my mother, and asking her blessing. There was no help for it now!)

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15. turnover—一種半圓形的饅頭。pastry—一種點心，用麵粉包肉的，饅頭類的點心。at parting 臨別的時候。

16. to be gathering 聚集攏來。far away.....muffled thunder etc.—此處描寫極妙：主人公的心中正在起 love 的的雷雨的時候，自然

與休息了。夜中十二時，辦出晚餐來，有一片枯燥的乾酪，和幾個包着切細的火腿的冷的饅頭，然我覺得這比我以前所嘗過的一切點心甘美得多；只有一瓶葡萄酒，且是很奇怪的一瓶；一個闊頸黑色的瓶，裏面的酒作桃紅色，但沒有一人去喝牠。疲倦了，又因過於歡樂而困乏了之後，我就離去這公爵家；臨別的時候，蕊娜伊達慫恿地和我握手，又啞謎一般地微笑。

16. 夜氣沉重而潤溼地接觸我的火熱的臉；雷雨似乎要來了；黑的雨雲顯著地變動其如煙的輪廓，漸漸地昇起來，徐徐地橫過天空。風在黑暗的樹林中不絕地顫動；有一處遼遠的地平線上，鈍重的雷聲憤怒地自言自語似地響着。

17. 我由後面的扶梯走進我的房間中。我的老僕人躺在地板上熟睡了，我必須由他身上跨過；他醒來，看見了我，對我說，母親今朝又爲我動怒，又要着人來喚我。但被父親阻止了。（我從來沒有一次不向母親道了晚安，又爲她祝了福而就寢。然而今晚沒有法子！）

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界也起雷雨。描寫自然界的雷雨，以爲主人公的心的表象，實爲巧妙的筆法。[遠處的雷聲]，尤饒趣味。as it were to itself 獨語，muffled 悶悶的聲。

17. Without—聯關於 saying 及 asking 兩字。

**18.** I told my man that I would undress and go to bed by myself, and I put out the candle. But I did not undress, and did not go to bed.

I sat down on a chair, and sat a long while, as though spell-bound. What I was feeling was so new and so sweet.....I sat still, hardly looking round and not moving, drew slow breaths, and only from time to time laughed silently at some recollection, or turned cold within at the thought that I was in love, that this was she, that this was love. Zinaida's face floated slowly before me in the darkness—floated, and did not float away; her lips still wore the same enigmatic smile, her eyes watched me, a little from one side, with a questioning, dreamy, tender look...as at the instant of parting from her.

**19.** At last I got up, walked on tiptoe to my bed, and without undressing, laid my head carefully on the pillow, as though I were afraid by an abrupt movement to disturb what filled my soul.....I lay down, but did not even close my eyes. Soon I noticed that faint glimmers of light of some sort were thrown continually into the room.....I sat up and looked at the window. The window-frame could be clearly distinguished from the mysteriously and dimly-lighted panes.

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18. Spell-bound 著迷. turned cold within 體中發冷. enigmatic smile 不可解的微笑.

18. 我對老僕人說，我自己會脫衣就寢的，就熄了臘燭。但我並不脫衣，也不就寢。

我坐下在椅子上，坐了很久，似乎着了魔一般。我的感覺非常新鮮又非常甘美……我靜靜地坐着，幾乎絕不迴顧，也不移動，緩緩地呼吸，但有時對於一種回想悄悄地微笑。又或想起了我如今已落入戀愛，那女子是我的對手，這是真是戀愛，便渾身發冷。蕊娜伊達的顏貌在黑暗中常浮現到我眼前，——浮現出來，便不消去；她的唇上依然表現着同樣的啞謎的微笑，她的眼睛帶着一種疑問的，如夢的，溫柔的……恰如剛才和我分別時候的表情，從側面眺望我。

19. 後來我立起身來，蹣跚着腳趾走到床邊，不脫衣服，輕輕地把頭靠在枕上，似乎謹防突然的動作驚擾了充滿在我的靈魂的那種東西……我躺下了，但並不閉眼。忽然覺得有一種微光不絕地照進房中來……我起來向窗外瞧視。那窗櫺和那神祕而朦朧地發光着的窗玻璃，顯然地可以辨別。



**20.** It is a storm, I thought; and a storm it really was, but it was raging so very far away that the thunder could not be heard; only blurred, long, as it were branching, gleams of lightning flashed continually over the sky; it was not flashing, though, so much as quivering and twitching like the wing of a dying bird.

**21.** I got up, went to the window, and stood there till morning.....The lightning never ceased for an instant; it was what is called among the peasants a *sparrow night*. I gazed at the dumb sandy plain, at the dark mass of the Neskutchny gardens, at the yellowish facades of the distant buildings, which seemed to quiver too at each faint flash.....I gazed, and could not turn away; these silent lightning flashes, these gleams seemed in response to the secret silent fires which were aglow within me.

**22.** Morning began to dawn; the sky was flushed in patches of crimson. As the sun came nearer, the lightning grew gradually paler, and ceased; the quivering gleams were fewer and fewer, and vanished at last, drowned in the sobering positive light of the coming day.....And my lightning flashes vanished too. I felt great weariness and peace.....but Zinaida's image still floated triumphant over my soul. But it too, this image, seemed more tranquil: like a swan rising out of the reeds of a bog, it stood out from the other

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20. not.....so much as.....—參照 He is not so much a coward as a fool (與其說他是胆怯者, 不如說他爲愚人爲笨). blurred, long .....branching—都是gleams 的修飾語。

20. 我想，這是雷雨了；這是真的雷雨了，但牠咆哮在很遠的地方，故雷聲也聽不到；只見微茫的，長的電光，猶似分枝一般地不絕地閃過天空；但這與其說是閃耀，不如說是像將死的鳥的翅膀一般地戰慄又痙攣。

21. 我就起床，走到窗邊，在那裏一直站到了天明……那閃電一刻也不停止；這便是農民間所喚做「雀夜」的。我注視那好像隨了每次的閃電而一齊震顫的默默的沙原，納斯奇契尼公園的黑塊，和遠處的房屋的微黃色的門面……我不絕地注視，不能離開那地方；這種默默的電光，這種閃爍，好像同我的胸中燃燒着的祕密的無聲的情火相應和着。

22. 天黎明了；天空現出塊塊的紅雲來。太陽漸漸近地平線來，電光漸漸淡起來，後來平靜了；那閃耀的光輝也漸漸減少起來，後來湮沒在那將到的白晝的正確的光明中而消滅了……我的情火的閃爍也消滅了。我覺得非常疲勞且安靜……然而蕊娜伊達的幻影，依然得意似地浮現在我心頭。但這幻影也好像比以前穩靜：猶似一隻方從池沼的蘆葦中飛出來的白鴿，顯著地被襯出在其

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21. For an instant—瞬間. what—that which. 三個 at 皆接連於 gaze. turn away 離去. in response to 相響應。

22. 這一節描寫主人公的熱情的雷雨與自然界的雷雨均停息. positive—與 negative (陰) 相反對, 是陽的, 光明的, 明白的, 之意. stood out from 顯出; 襯出; 惹目. I flung myself 這是想像的事, 不是真的行動. 這第七章是全篇中最美的一章. 讀者宜仔細玩味其用筆的技巧。

unbeautiful figures surrounding it, and as I fell asleep, I flung myself before it in farewell, trusting adoration.....

23. Oh, sweet emotions, gentle harmony, goodness and peace of the softened heart, melting bliss of the first raptures of love, where are they, where are they?

## VIII

1. The next morning, when I came down to tea, my mother scolded me—less severely, however, than I had expected—and made me tell her how I had spent the previous evening. I answered her in few words, omitting many details, and trying to give the most innocent air to everything.

‘Anyhow, they’re people who’re not *comme il faut*,’ my mother commented, ‘and you’ve no business to be hanging about there, instead of preparing yourself for the examination, and doing your work.’

2. As I was well aware that my mother’s anxiety about my studies was confined to these few words, I did not feel it necessary to make any rejoinder; but after morning tea was over, my father took me by the arm, and turning into the garden with me, forced me to tell him all I had seen at the Zasyekin’s.

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1. To give.....to everything—在一切點上加以 (to give) 天眞, 自然, 大方 (innocent) 的神氣. people who’re not *comme il faut* 不善良的人 *comme il faut* 法蘭西語. and you’ve no.....there

周圍的別的不美的物體中間，當我將睡着的時候，我心中充滿了訣別的敬慕之念，把自己的身體拋投在牠面前……

23. 唉，甘美的情緒，溫柔的和諧，柔和的心的善與和平，戀的最初的歡樂的至福，牠們在那裏呢，牠們在那裏呢？

## 八

1. 次日早上，我下樓來吃早茶的時候，母親責備我——但不如我所期望的厲害——且盤問我昨夜在那裏。我隱沒了許多詳細點，且處處裝着極自然的樣子，而簡單地回答她。

‘總而言之，他們不是善良人，’母親對我解說，‘你不準備你的大學試驗，也不用功，而專在那裏游蕩，是不應該的。’

2. 我已明知母親關於我的課業的掛念只限於此數語，覺得無回答之必要；但早茶之後，父親挽了我的臂，同我到園中去，強逼我告訴他我在札西京家中的所見。

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你沒有耽擱 (to be hanging about) 在那裏的權利 (職權) (business). preparing—與 doing 着接續於 instead, my father.....by arm 父親拉了我的臂而同我去。

3. A curious influence my father had over me, and curious were the relations existing between us. He took hardly any interest in my education, and seldom, if ever, talked with me, but he never hurt my feelings; he respected my freedom, he treated me—if I may so express it—with courtesy,.....only he never let me be really close to him. I loved him, I admired him, he was my ideal of a man—and Heavens! how passionately devoted I should have been to him, if I had not been continually conscious of his holding me off! But when he liked, he could almost instantaneously, by a single word, a single gesture, call forth an unbounded confidence in him. My soul expanded, I chattered away to him, as to a wise friend, a kindly teacher.....then he as suddenly got rid of me, and again he was keeping me off, gently and affectionately, but still he kept me off.

4. Sometimes he was in high spirits, and then he was ready to romp and frolic with me, like a boy (he was fond of vigorous physical exercise of every sort); once—it never happened a second time!—he caressed me with such tenderness that I almost shed

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3. If ever=seldom or never. seldom, if ever.....me 極難得與我說話。 how passionately.....to him 我將何等懷着熱情而傾向他。 call forth 喚起。 got rid of 捨棄；離去。 as suddenly 同樣地突然地。

3. 父親對我有一種不可思議的力，我們父子間的關係也甚不可思議。他差不多全不注意我的教育，又極少和我講話，但他又決不傷害我的感情；他尊重我的自由，他待我——倘我不妨這樣說——用一種禮貌……但他決不使我真個接近他。我愛他，我尊敬他，他是我的理想的男子——唉！我將怎樣熱情地傾向他，倘然我心中沒有父親常要遠離我的意識！但當他高興的時候，他差不多能將一句話，或一個舉動即刻喚起我對他的無限的信仰。我打開了我的心腹，對他說話，像對賢達的朋友或親切的教師一樣……忽然他捨棄我，又拒遠我了，似乎溫和且有愛情，然而他仍是拒遠我了。

4. 有時他非常高興，就會和我一同玩耍，遊戲，像一個孩子（他歡喜各種活潑的肉體運動）；有一次——這種機會是永沒有第二次的！——他非常親切地撫愛我，使我幾乎流淚……但是這高興和親切，忽然又一齊消滅得影跡全無，我們二人間的經過情形，竟像一個夢，使我

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4. In high spirit 元氣充足；高興。 what = that which. build on 信賴—例如 to build on a person's promise (信賴人的約束). my whole being.....to him 我的全身傾向(傾慕)他。 what was going

tears.....But high spirits and tenderness alike vanished completely, and what had passed between us, gave me nothing to build on for the future—it was as though I had dreamed it all. Sometimes I would scrutinize his clever handsome bright face.....my heart would throb, and my whole being yearn to him.....he would seem to feel what was going on within me, would give me a passing pat on the cheek, and go away, or take up some work, or suddenly freeze all over as only he knew how to freeze, and I shrank into myself at once, and turned cold too.

5. His rare fits of friendliness to me were never called forth by my silent, but intelligible entreaties, they always occurred unexpectedly. Thinking over my father's character later, I have come to the conclusion that he had no thoughts to spare for me and for family life; his heart was in other things, and found complete satisfaction elsewhere.

6. 'Take for yourself what you can, and don't be ruled by others; to belong to oneself—the whole savour of life lies in that,' he said to me one day. Another time, I, as a young democrat, fell to airing my views

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on within me 我心中所起的事。 as only.....—這一句是加強發句的  
意思的。 I shrank into myself 我默然退縮。

6. What you can = that which you can 你所能做的事。 to

無可繫維將來的希望。有時我細審他的聰明秀美而且光明的顏面……我的心會戰慄起來，我的全身傾向他了……他似乎覺察我心中所起的現象，順手在我的頰上一撫，便走開去，或便做他的某種工作，又或立刻同冰一樣地完全冷却，彷彿他是專會冷却的，於是我立刻退縮，也冷却了。

5. 他對我的難得發作的愛情，決不是我對他的不言而可意會的懇願所能喚起的，而往往不期地發作。後來我仔細考察父親的性格，達到了這樣一個結論：他對於我和家庭，是無暇顧慮的；他的心常向着別的事件，而且是對於別的事件覺得十分滿足的。

6. '你自己能力所及的，儘管自己去做，決勿為他人所支配；要依從自己的意志——人生一切滋味都在這裏了，'他有一天對我這樣說。又有一次我裝民主主義者的腔調，對他表示我對於「自由」的意見（我常說他這一天是優

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belong to oneself 從自己的意志. as a young democrat—as 是 [製作], [當作] 之意. 即自命為一個青年的民主主義者. fell to air 開始談話. as I used to call it—used 是 [常慣] 之意. 即我一向這樣說的. as I liked 任意, 自由.



on liberty (he was 'kind,' as I used to call it, that day; and at such times I could talk to him as I liked).

7. 'Liberty,' he repeated; 'and do you know what can give a man liberty?'

'What?'

'Will, his own will, and it gives power, which is better than liberty. Know how to will, and you will be free, and will lead.

My father, before all, and above all, desired to live, and lived.....Perhaps he had a presentiment that he would not have long to enjoy the 'savour' of life; he died at forty-two.

8. I described my evening at the Zasyekin's minutely to my father. Half attentively, half carelessly, he listened to me, sitting on a garden seat, drawing in the sand with his cane. Now and then he laughed, shot bright, droll glances at me, and spurred me on with short questions and assents. At first I could not bring myself even to utter the name of Zinaida, but I could not restrain myself long, and began singing her praises.

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7. Before all, and above all—比甚麼都在前, 比甚麼都在上。即此甚麼都看得重要。

待我的；在這種時候，我可以自由自在地對他說話。

7. ‘自由’，他回答；‘你曉得甚麼能給人自由？’

‘甚麼呢？’

‘便是意志，自己的意志，牠能給一種力，這力比自由更好。懂得了意志的用法，就可得到自由，也會支配了。’

我的父親，對於生比甚麼都要愛惜，……恐怕他是預覺他自己不能長久享人生的「味」的：——他在四十二歲上就死去。

8. 我把我昨夜在札西京家的一夜的光景細細地說與父親聽了。他坐在園中的椅子上，用他的杖在砂地上劃來劃去，似注意，又似不注意地傾聽我。他時時微笑，時時舉起明亮而滑稽似的眼來看我，且時時用瑣細的質問和同意的表示來探我的話。我起初連蕊娜伊達的名字也說不出口，但後來耐不住了，我就開始讚美她。父親

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8. I could not.....utter 說不出；不敢說出。singing her praises  
—sing 是嘆美，即用感激的語調而說。

My father still laughed; then he grew thoughtful, stretched, and got up.

9. I remembered that as he came out of the house he had ordered his horse to be saddled. He was a splendid horseman, and, long before Rarey, had the secret of breaking in the most vicious horses.

'Shall I come with you, father?' I asked.

10. 'No,' he answered, and his face resumed its ordinary expression of friendly indifference. 'Go alone, if you like; and tell the coachman I'm not going.'

He turned his back on me and walked rapidly away. I looked after him; he disappeared through the gates. I saw his hat moving along beside the fence; he went into the Zasyekin's. He stayed there not more than an hour, but then departed at once for the town, and did not return home till evening.

11. After dinner I went myself to the Zasyekin's. In the drawing-room I found only the old princess. On seeing me she scratched her head under her cap with a knitting-needle, and suddenly asked me, could I copy a petition for her.

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11. On seeing me 見了我之後,=(when she saw me) with pleasure=yes, I will do so with pleasure (欣然爲之) 即快諾。

依舊微笑；然後他沈思了，挺一挺腰，站了起來。

9. 我記得他出門的時候，曾吩咐預備他的馬。他是一個很高明的騎手，且有遠勝於拉萊氏的，駕馭最惡的馬的祕訣。

‘父親，我也同去好麼？’我問。

10. ‘不要，’他回答，他的臉孔變成了他本來的和氣而冷淡的態度。‘你要去，獨自去罷；給我對馬夫說我不去了。’

他背向了我，快步走了去，我目送他；他在門中消失了。但見他的帽子在低垣外移行；他走進札西京公爵家裏去了。他在那裏住了不過一小時光景，就出來，又向市中去，直到晚上歸家。

11. 正餐之後，我到札西京家去。只見公爵夫人獨自在客堂中。她見了我拿起一枝編物針來在帽子下面搔她的頭髮，突然問我可爲她寫一張訴願書否。

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mind and make = mind (or see) that you made 此處是請求寫大一點。

‘With pleasure,’ I replied, sitting down on the edge of a chair.

‘Only mind and make the letters bigger,’ observed the princess, handing me a dirty sheet of paper; ‘and couldn’t you do it to-day, my good sir?’

**12.** ‘Certainly, I will copy it to-day.’

The door of the next room was just opened, and in the crack I saw the face of Zinaida, pale and pensive, her hair flung carelessly back; she stared at me with big chilly eyes, and softly closed the door.

‘Zina, Zina!’ called the old lady. Zinaida made no response. I took home the old lady’s petition and spent the whole evening over it.

## IX

**1.** My ‘passion’ dated from that day. I felt at that time, I recollect, something like what a man must feel on entering the service: I had ceased now to be simply a young boy; I was in love. I have said that my passion dated from that day; I might have added that my sufferings too dated from the same day. Away from Zinaida I pined; nothing was to my mind; everything went wrong with me; I spent whole days

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**12.** In the crack 在門開着的隙間。

**1.** On entering the service—when he entered the service (就職的時候)。 Away from Zinaida 離開她的時候。 Everything went

‘好的。’我坐下在椅子邊上，回答他。

‘只要留意把文字寫大些，’她遞一張油污的紙給我。  
說道：‘不曉得你今天能寫好否，先生？’

12. ‘可以，我今天寫好是了’。

恰好鄰室的門開出，我從門隙間看見蕊娜伊達的臉，蒼白且帶憂愁，她的髮隨便地拋在後面；她用大而冷的眼睛對我注視，輕輕地關上了門。

‘蕊娜，蕊娜！’老夫人叫她，蕊娜伊達不答應。我拿了老夫人的訴願書回家，費整個黃昏給她寫。

## 九

1. 我的「愛情」從這一天開始了。我記得當時感到一種像人們初就職務的時候所必須感到的滋味：即我現在已不僅是一個孩子，我是已經在戀愛了。我曾經說，我的愛情是從這一天開始的；我又可補說一句，我的苦痛也是從這一天開始的。我離開了蕊娜伊達便焦慮；便萬事不入我的心中；萬事惹我的討厭；接連數日地熱烈地想念

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wrong with me 事事不中我意. I was no better off 心境並不更好

thinking intensely about her.....I pined when away,...  
...but in her presence I was no better off. I was jealous;  
I was conscious of my insignificance; I was stupidly  
sulky or stupidly abject, and, all the same, an invin-  
cible force drew me to her, and I could not help a  
shudder of delight whenever I stepped through the  
doorway of her room.

2. Zinaida guessed at once that I was in love  
with her, and indeed I never even thought of conceal-  
ing it. She amused herself with my passion, made a  
fool of me, petted and tormented me. There is a  
sweetness in being the sole source, the autocratic and  
irresponsible cause of the greatest joy and profoundest  
pain to another, and I was like wax in Zinaida's hands;  
though, indeed, I was not the only one in love with her.  
All the men who visited the house were crazy over  
her, and she kept them all in leading-strings at her  
feet. It amused her to arouse their hopes and then  
their fears, to turn them round her finger (she used to  
call it knocking their heads together), while they  
never dreamed of offering resistance and eagerly  
submitted to her.

3. About her whole being, so full of life and beauty,  
there was a peculiarly bewitching mixture of slyness

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一點。 insignificance 不足取的(小孩)。 all the same 然而；仍是。

2. She amused.....passion 以我的愛情爲玩弄物。 made a foo  
of me 愚弄我。 crazy over her 因她而瘋狂。 she kept.....奴隸一般地

她……我離開了她，便焦慮，……但在她面前這焦慮也毫不輕鬆一點。我嫉妬；我自恨我是一個不足取的孩子；我自己愚蠢地憤怒或卑陋自己，然而有一種不可抵抗的勢力，將我拖近她去，我每次走進她的房間的門的時候，不能不感到一種歡喜的戰慄。

2. 蕊娜伊達立刻明白我是在對她戀愛了，其實我也決不——連想也不想——隱諱。她玩弄我的愛情，愚弄我，愛撫我又虐待我了。爲別人的最大的歡喜與最大的苦痛的唯一源泉，與專制的又不負責任的原因，定是一件愉快的事，我已經像一塊蠟在蕊娜伊達的手中；然而她的戀人，實在又不止我一個。凡訪問這公爵家的人們，個個爲了她而熱狂，她把個個人當作奴隸一般地自由操縱。誘起他們的希望，再誘起他們的恐懼，又恣意玩弄他們（她常稱這爲「攙攔他們的頭」），他們做夢也不想抵抗，個個熱誠地服從她，這在她她是快意的。

3. 她的充滿生命和美的全身，有一種由狡獪和疏忽，機巧和單純，沈靜和談諧混合而成的獨得的魔力；她的

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自由操縱。 *leading-string*—往昔放幼兒步行時所用的繩。例如 *to be still in leading-string* (尚未能獨立，尙要人保護的)，*to turn..... finger* (把男子們)當作玩具一般自由支配。



and carelessness, of artificiality, and simplicity. of composure and frolicsomeness; about everything she did or said, about every action of hers, there clung a delicate, fine charm, in which an individual power was manifest at work. And her face was ever changing, working too, it expressed, almost at the same time, irony, dreaminess, and passion. Various emotions, delicate and quick-changing as the shadows of clouds on a sunny day of wind, chased one another continually over her lips and eyes.

4. Each of her adorers was necessary to her. Byelovzorov, whom she sometimes called 'my wild beast,' and sometimes simply 'mine,' would gladly have flung himself into the fire for her sake. With little confidence in his intellectual abilities and other qualities, he was for ever offering her marriage, hinting that the others were merely hanging about with no serious intention. Meidanov responded to the poetic fibres of her nature; a man of rather cold temperament, like almost all writers, he forced himself to convince her, and perhaps himself, that he adored her, sang her praises in endless verses, and read them to her with a peculiar enthusiasm, at once affected and sincere. She sympathised with him, and at the same time jeered at him a little; she had no great faith in him, and after listening to his outpourings, she would make him

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3. Her wholing being 她的全身. at work 起作用, 動作.

4. With little confidence 不大有自信: for ever 始終. out-

一切所說與所爲，一切動作，有一種美妙的魅力，在這裏面她所特有的力顯著地活動着。她的顏面又時時變化，時時有作用；又差不多在同時現出一種諷刺，夢想，熱情的表情。各種各樣的情緒，像大風的晴空中的雲影一般美妙而迅速變化，不絕地在她的唇和眼上相追逐。

4. 凡崇拜她的人們，個個是她所需要的。比洛苻左洛苻，她常喚他做「我的猛獸，」有時單喚「我的，」他是爲了她赴湯蹈火都樂願的。他自信沒有甚麼智力和別種能力，所以常常在談話中暗示其他的人們都不過是無意的纏擾而沒有真正的願望，而向她求婚。漫伊達諾苻是適合於她的性格的詩人的一面的；他是類似一般作家的氣質較冷靜的人，他欲使她——或恐使他自己——相信他是同神女一般地崇拜她的，爲她作極長的讚美詩，且用了一種又似做作又似真率的特別的熱誠，讀給她聽。她給他同情，同時又略有嘲弄他的意思；她不甚信用他，

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pouring (感情詩文等) 吐露發洩的。 Pushkin—俄國有名的詩人 (1799-1837)。

read Pushkin, as she said, to clear the air.

**5.** Lushin, the ironical doctor, so cynical in words, knew her better than any of them, and loved her more than all, though he abused her to her face and behind her back. She could not help respecting him, but made him smart for it, and at times, with a peculiar, malignant pleasure, made him feel that he too was at her mercy.

**6.** 'I'm a flirt, I'm heartless, I'm an actress in my instincts,' she said to him one day in my presence; 'well and good! Give me your hand then; I'll stick this pin in it, you'll be ashamed of this young man's seeing it, it will hurt you, but you'll laugh for all that, you truthful person.'

**7.** Lushin crimsoned, turned away, bit his lips, but ended by submitting his hand. She pricked it, and he did in fact begin to laugh,.....and she laughed, thrusting the pin in pretty deeply, and peeping into his eyes, which he vainly strove to keep in other directions.....

**8.** I understood least of all the relations existing

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5. To her face 在她面前; at her mercy 她所支配的。

6. In my <sup>instinct</sup> 天生成。

每每聽他醫訴了他的熱情之後，便叫他朗吟普西金的詩，說用以「洗淨空氣。」

○5. 諷刺家又說話非常刻薄的醫生羅興，比別的無論那一個都更理解她的性質，又最愛她，雖然在她當面或背後常常責備她。她不得不尊敬他，但也因此而虐待他，有時她用一種特別的惡意的慰安，使他覺得他自己也是在她勢力之下的人。

6. ‘我是浮薄的人，冷酷的人，我天生是一個女優伶。’有一次她在我面前對他這樣說：‘很好，很好！把你的手給我；我將用這針來刺，你被這位少年看見了一定怕羞，刺了又一定很痛，但你不過一笑，你這老實人。’

7. 羅興紅着臉轉向他方，又咬他的唇，終於遵命伸出他的手來。她用針刺入，他果然笑了……她也笑着，把針刺得很深，又窺看他那徒然拚命轉向別處去的眼……

8. 蕊娜伊達和馬來苻斯奇的關係，我最不了解。他

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7. Ended by.....終於，結果。

8. I understood least 最不懂得。

between Zinaida and Count Malevsky. He was handsome, clever, and adroit, but something equivocal, something false in him was apparent even to me, a boy of sixteen, and I marvelled that Zinaida did not notice it. But possibly she did notice this element of falsity really and was not repelled by it. Her irregular education, strange acquaintances and habits, the constant absence of her mother, the poverty and disorder in their house, everything, from the very liberty the young girl enjoyed, with the consciousness of her superiority to the people around her, had developed in her a sort of half-contemptuous carelessness and lack of fastidiousness. At any time anything might happen; Vonifaty might announce that there was no sugar, or some revolting scandal would come to her ears, or her guests would fall to quarrelling among themselves—she would only shake her curls, and say, ‘What does it matter?’ and care little enough about it.

9. But my blood, anyway, was sometimes on fire with indignation when Malevsky approached her, with a sly, fox-like action, leaned gracefully on the back of her chair, and began whispering in her ear with a self-satisfied and ingratiating little smile, while she folded her arms across her bosom, looked intently at him and smiled too, and shook her head.

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but something equivocal—something 是[有些]之意。\*此處譯文添設一句。

是一個聰明，秀美，且多才的男子，但帶些曖昧，又帶些虛偽，就像我一個十六歲的孩子，也能分明看出，但蕊娜伊達却沒有注意，我真覺得奇怪。大概實際注意到他這虛偽的點，但沒有表示罷了。她的不規則的教育，奇怪的交游和習慣，母親的常不在家，家庭的貧乏和紊亂，這少女享受自由以來的一切的事件，和她的在周圍的人們中最為優秀的自覺：<sup>\*</sup>凡此種種原因，在她心中擴大了一種半輕蔑的，疎忽的，傲岸的習風。所以在無論甚麼時候，有無論甚麼事件發生；例如服尼發諦說砂糖沒有了，或者有甚麼誹謗傳到她的耳中了，或者她的客人們中起了口角了——她但搖一搖她的卷髮，說道，‘還有甚麼要緊？’差不多全不介意。

9. 但當我看見馬來符斯奇走近她的身邊，用一種狡猾的，狐狸一般的態度，輕俊地靠在她的椅背上，帶着一種自得的又諂媚的笑容，在她耳邊唧唧啾啾地細語；她兩手抱着胸窩，也帶着微笑而專心注視他，搖她的頭的時候，我便怒氣直沖，全身的血沸騰起來。

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9. My blood....indignation when—when 以下直至此節終處  
按中國譯法上當是放在前面的，即：當……時，我憤怒而血沸騰。

**10.** 'What induces you to receive Count Malevsky?' I asked her one day.

'He has such pretty moustaches,' she answered. 'But that's rather beyond you.'

'You needn't think I care for him,' she said to me another time. 'No; I can't care for people I have to look down upon. I must have some one who can master me.....But, merciful heavens, I hope I may never come across any one like that! I don't want to be caught in any one's claws, not for anything.'

**11.** 'You'll never be in love, then?'

'And you? Don't I love you?' she said, and she flicked me on the nose with the tip of her glove.

Yes, Zinaida amused herself hugely at my expense. For three weeks I saw her every day, and what didn't she do with me! She rarely came to see us, and I was not sorry for it; in our house she was transformed into a young lady, a young princess; and I was a little overawed by her. I was afraid of betraying myself before my mother; she had taken a great dislike to Zinaida, and kept a hostile eye upon us. My father I was not so much afraid of; he seemed not to notice

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**10.** What induces you to receive Count Malevsky?—induces 是誘致, receive 是中意, 歡喜. 全句之意: 伯爵有甚麼好處使你歡喜他? merciful heavens 謝謝天! come across 遇到. to be caught

10. ‘甚麼原因誘致你歡喜馬來荷斯奇伯爵呢?’ 有一天我問她。

‘他有那樣可愛的鬍鬚呢,’ 她回答, ‘但這是與你不同的。’

‘你不必掛念的我歡喜他,’ 又有一次她對我這樣說, ‘不, 我決不會歡喜我眼下的人。我需要一個能夠支配我的人……但是, 謝謝天, 我希望我決不要達到那樣的人! 我不願受無論何人的支配, 關於無論甚麼事情。’

11. ‘那麼, 你決不會有愛的麼?’

‘你呢? 我不是愛你的麼?’ 她說着, 用指尖在我鼻上扣了一下。

不錯! 蕊娜伊達是拿我來玩弄取樂了。我和她在這三星期內天天見面, 她和我甚麼事同我同做! 她難得到我們家裏來, 但這點我並不怪她, 她一到我們家中就變了一個青年的貴女子, 一個青年的公爵家的公主; 使我覺得有些威嚇。我深恐在母親前面露出我的祕密; 她非常嫌惡蕊娜伊達, 常用敵意的眼看我們兩人。父親, 我倒

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in any one's claws 受無論何人的支配。

11. At my expense 拿我供犧牲。



me. He talked little to her, but always with special cleverness and significance.

**12.** I gave up working and reading; I even gave up walking about the neighbourhood and riding my horse. Like a beetle tied by the leg, I moved continually round and round my beloved little lodge. I would gladly have stopped there altogether, it seemed.....but that was impossible. My mother scolded me, and sometimes Zinaida herself drove me away. Then I used to shut myself up in my room, or go down to the very end of the garden, and climbing into what was left of a tall stone greenhouse, now in ruins, sit for hours with my legs hanging over the wall that looked on to the road, gazing and gazing and seeing nothing. White butterflies flitted lazily by me, over the dusty nettles; a saucy sparrow settled not far off on the half crumbling red brickwork and twittered irritably, incessantly twisting and turning and preening his tail-feathers; the still mistrustful rooks cawed now and then, sitting high, high up on the bare top of a birch-tree; the sun and wind played softly on its pliant branches; the

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12. To shut myself up 自己籠閉. what was left of (溫室)的

沒有這樣怕他；他似乎並不注意我。他難得對她談話，但其談話總用特殊的才智和有意義的說話。

12. 我拋棄了用功和讀書；連近郊散步和乘馬也都停止了。我像一隻被縛住了脚的甲蟲，不絕地環繞着所愛的小舍而行動。我似乎情願永遠留在那裏，從此不去……但這是不可能的事。母親責備我，有時蕊娜伊達也催我回去。那時我就籠閉在自己房間裏，或者走到園地的盡頭，爬到那高的石造溫室廢址上，在面着道路的牆頭上掛下兩腳，接連幾小時地坐着，只管向前方注視，但並不看甚麼東西。白的蝴蝶在我旁邊的積着灰塵的蓆麻上懶漾漾地飛迴；不避人的麻雀停在離我不遠的半壞的紅磚瓦堆上，不絕地扭尾，迴轉，又用嘴整理牠的尾毛；焦灼似地鳴噪；我所未能信用的那老鳥，高高地坐在一株樺樹的無葉的梢上，忽斷忽續地啼聒；日光和風輕輕地

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遺跡 (left). look on 面朝着. or 否則 (倘能命名, 則……).

tinkle of the bells of the Don monastery floated across to me from time to time, peaceful and dreary; while I sat, gazed, listened, and was filled full of a nameless sensation in which all was contained: sadness and joy and the foretaste of the future, and the desire and dread of life. But at that time I understood nothing of it, and could have given a name to nothing of all that was passing at random within me, or should have called it all by one name—the name of Zinaida.

**13.** Zinaida continued to play cat and mouse with me. She flirted with me, and I was all agitation and rapture; then she would suddenly thrust me away, and I dared not go near her—dared not look at her.

I remember she was very cold to me for several days together; I was completely crushed, and creeping timidly to their lodge, tried to keep close to the old princess, regardless of the circumstance that she was particularly scolding and grumbling just at that time; her financial affairs had been going badly, and she had already had 'explanations' with the police officials.

**14.** One day I was walking in the garden beside the familiar fence, and I caught sight of Zinaida;

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**13.** To play cat.....me 戲弄我. all agitation—all is [非常] 之意, 在第一章中已有說明.

掉動樹的柔軟的枝條；銅寺的鐘聲，時時幽靜又寂寥地漂到我的耳邊；這時候我默坐着，注視着，傾聽着，胸中充滿着一種包括悲哀，歡樂，未來的豫想，生的慾求與恐怖等一切的，不可名狀的感想。但在那時候，我對於這種感想全不懂得，對於紛紛地在我心頭經過的一切感想，都不能命名，或者只能把牠們全體喚做一個名字——「蕊娜伊達」。

13. 蕊娜伊達依然玩弄我。她和我戲狎，我就覺得異常焦灼又歡樂；於是她忽然又拋棄了我，使我不敢近她——連看都不敢看她。

我記得有一次，她接連好幾天對我非常冷淡，我完全沮喪了，拘謹地悄悄地走到他們家裏，不顧管老夫人正在怒罵又懊惱的環境，走過去親近她；她的經濟的事件遭逢失敗，已經和警察廳辦了二次「解判」。

14. 有一天，我正在園中的馴染的低垣外散步，看見了蕊娜伊達；她支着兩臂，坐在草地上，一動也不動。

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14. I caught sight of 我看見. 15. she brought.....look 用眼色 (look) 令我停步 (brought me to a halt). so p:le, such—連接下面的 that it sent.....

leaning on both arms, she was sitting on the grass not stirring a muscle. I was about to make off cautiously, but she suddenly raised her head and beckoned me imperiously.

15. My heart failed me; I did not understand her at first. She repeated her signal. I promptly jumped over the fence and ran joyfully up to her, but she brought me to a halt with a look, and motioned me to the path two paces from her. In confusion, not knowing what to do, I fell on my knees at the edge of the path. She was so pale, such bitter suffering, such intense weariness, was expressed in every feature of her face, that it sent a pang to my heart, and I muttered unconsciously, 'What is the matter?'

16. Zinaida stretched out her hand, picked a blade of grass, bit it and flung it away from her.

'You love me very much?' she asked at last. 'Yes.'

I made no answer—indeed, what need was there to answer?

17. 'Yes,' she repeated, looking at me as before. 'That's so. The same eyes,'—she went on; sank into thought, and hid her face in her hands. 'Everything's grown so loathsome to me,' she whispered, 'I would have gone to the other end of the world first—I can't

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17. That's so—that is so. went on 繼續. Everything's—

我想悄悄地走開了，忽然她抬起頭來，嚴重地招呼我過去。

15. 我心慌了；起初不懂她的意思。她又招呼我。我連忙跳過那短垣，歡喜地跑到她身邊，她用眼色命我止步，使我立在離開她兩步光景的小徑上。我狼狽得很，不曉得怎樣才好，我就跪在小徑的邊上了。她的面色十分蒼白，非常苦痛的煩悶，非常劇烈的疲勞，在她的面上處處表現着，使我心中非常難過，我口中不由地說出，‘你爲甚麼呀？’

16. 蕊娜伊達伸出手來，摘一片草葉，在口中咬了一回，又拋棄了。

‘你是十分愛我的罷？’後來她說，‘是的罷’。

我不回答——其實這時候那有回答的必要呢？

17. ‘是的，’她與前一樣地看着我，又說一遍。‘是的，同樣的眼，’她又繼續說，她沈思了，藏她的臉在兩手中。‘我對於一切都厭煩了，’她低聲地說，‘我悔不最初就到

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Everything has. I would.....first 我應該(悔不)一早就到世界的彼端。

bear it, I can't get over it.. ...And what is there before me!.....Ah, I am wretched.....My God, how wretched I am!

'What for?' I asked timidly.

**18.** Zinaida made no answer, she simply shrugged her shoulders. I remained kneeling, gazing at her with intense sadness. Every word she had uttered simply cut me to the heart. At that instant I felt I would gladly have given my life, if only she should not grieve. I gazed at her—and though I could not understand why she was wretched, I vividly pictured to myself, how in a fit of insupportable anguish, she had suddenly come out into the garden, and sunk to the earth, as though mown by a scythe.

**19.** It was all bright and green about her; the wind was whispering in the leaves of the trees, and swinging now and then a long branch of a raspberry bush over Zinaida's head. There was a sound of the cooing of doves, and the bees hummed, flying low over the scanty grass. Overhead the sun was radiantly blue—while I was so sorrowful.....

**20.** 'Read me some poetry,' said Zinaida in an undertone, and she propped herself on her elbow; 'I like your reading poetry. You read it in sing-song' but that's no matter, that comes of being young.

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get over 克服 (凌). before me 我的未來 (前途).

世界的彼端去——我不耐忍受了，我不能克制這個了……我的前途還有甚麼呢！……唉，我這不幸呵……天，我何等不幸呵！’

‘爲甚麼呀？’我膽小地問她。

18. 蕊娜伊達並不回答，但略聳她的肩。我依然跪着，懷着極深的悲哀而看着她。她所說的話，個個字刺入我的胸中。在這時候，只要能除去她的悲哀，便教我捨棄我的生命，也極情願。我注視她——雖然我不能知道她爲甚麼而不幸，但是她受了不堪的苦惱而忽然跑到這園中，像被大鎌殺倒一般地奄伏在地上的光景，明明白白地描出在我的腦中。

19. 她的周圍完全明亮而青綠；風在木葉間微嘯，時時把黑莓叢裏的一根長枝搖曳過她的頭上。又有鳩的鳴聲，蜜蜂低飛在疎朗朗的草地上，嗡嗡地鬧着。頭上有光明的太陽照在碧藍的天空中——而我却非常地悲哀……

20. ‘吟些詩給我聽聽罷，’她低聲地說，用臂支住了她的身體；‘我歡喜聽你吟詩。你的吟聲很單調，但這是



Read me "On the Hills of Georgia." Only sit down first.'

I sat down and read 'On the Hills of Georgia.'

**21.** "That the heart cannot choose but love," repeated Zinaida. 'That's where poetry's so fine; it tells us what is not, and what's not is not only better than what is, but much more like the truth, "cannot choose but love,"—it might want not to, but it can't help it.'

She was silent again, then all at once she started and got up.

**22.** 'Come along. Meidanov's indoors with mamma, he brought me his poem, but I deserted him. His feelings are hurt too now.....but I can't help it! you'll understand it all some day.....only don't be angry with me!'

**23.** Zinaida hurriedly pressed my hand and ran on ahead. We went back into the lodge. Meidanov set to reading us his 'Manslayer,' which had just appeared in print, but I did not hear him. He screamed and drawled his four-foot iambic lines, the alternating rhythms jingled like little bells, noisy and meaningless, while I still watched Zinaida and tried to take in the

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21. Cannot choose but.....—這 but 作「除外」解。選擇不能除外戀愛，即不能無戀愛。 what is not—that which is not (沒有的事)。 what is—that which is (有的事)。 set to reading 開始讀。

不妨的，這是因為你年輕的原故。你把登喬爾其亞峯的詩吟給我聽罷，先坐下了。’

我坐下了，吟登喬爾其亞峯的詩。

21. “‘人的心不許沒有戀愛。’” 蕊娜伊達和我一句。  
‘可見詩是很美的；詩所歌詠的沒有的事，但沒有的事不但比有的事更好，且更近於真理。「不許沒有戀愛」——這便是雖欲沒有，却不得不有。’

她又沈默了，突然立起身來，說：

22. ‘來，漫伊達諾荷正在母親那裏，他帶他的詩來給我，我却背棄了他。他現在一定很高興了……但我也沒有法子！將來你總有一天可以曉得這一切……但請你不要恨我！’

23. 蕊娜伊達急忙地握我的手，就在前面跑了。我們回到屋裏。漫伊達諾荷開始把他的新出版的詩殺人者讀給我們聽，但我並不聽他。他朗誦又低吟他的四脚短長格的詩，那交互的韻律好像騷亂而無意味小的鈴聲一般地鳴响，當時我依舊看着蕊娜伊達，仔細推究她的最後

import of her last words.

**24.** 'Perchance some unknown rival  
Has surprised and mastered thee?'

Meidanov bawled suddenly through his nose—and my eyes and Zinaida's met. She looked down and faintly blushed. I saw her blush, and grew cold with terror. I had been jealous before, but only at that instant the idea of her being in love flashed upon my mind.

'Good God! she is in love!'

## X

**1.** My real torments began from that instant. I racked my brains, changed my mind, and changed it back again, and kept an unremitting, though, as far as possible, secret watch on Zinaida. A change had come over her, that was obvious. She began going walks alone—and long walks. Sometimes she would not see visitors; she would sit for hours together in her room. This had never been a habit of hers till now. I suddenly became—or fancied I had become—extraordinarily penetrating.

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**24.** Perchance=perhaps. Thee=you. Jealous before—以前我常常如是, 恐怕她有戀愛, 即以前不知她有戀愛。

**1.** As far as possible 盡力, 竭力。

的幾句話的意義。

24. ‘也許有一個祕密的敵手，

驚嚇了又征服了你麼？’

漫伊達諾荷忽然用鼻聲讀出這兩句來——我的視線與蕊娜伊達的相交。她把眼俯下，微微地面紅。我見她面紅了，恐怖得全身發冷。我以前常留心防備她有戀愛，但到了這瞬間，心中方始浮出她已在戀愛了的念頭。

‘唉！蕊娜伊達已在戀愛了！’

## 十

1. 我的真的苦惱，從這時候開始。我榨壓我的腦漿，改變我的思想，再改變牠，使牠復原，不斷地，但又竭力地對蕊娜伊達作祕密的窺察。她如今明明是完全一變了。她如今常常獨自散步——長的散步。有時不要見客；接連幾小時地坐在房中。這是她向來絕對沒有的習慣。我忽然變成——或想像我已變成——非常明察了。

2. 'Isn't it he? or isn't it he?' I asked myself, passing in inward agitation from one of her admirers to another. Count Melevsky secretly struck me as more to be feared than the others, though, for Zinaida's sake, I was ashamed to confess it to myself.

3. My watchfulness did not see beyond the end of my nose, and its secrecy probably deceived no one; any way, Doctor Lushin soon saw through me. But he, too, had changed of late; he had grown thin, he laughed as often, but his laugh seemed more hollow, more spiteful, shorter, an involuntary nervous irritability took the place of his former light irony and assumed cynicism.

4. 'Why are you incessantly hanging about here, young man?' he said to me one day, when we were left alone together in the Zasyekins' drawing-room. (The young princess had not come home from a walk, and the shrill voice of the old princess could be heard within; she was scolding the maid.) 'You ought to be studying, working—while you are young—and what are you doing?'

5. 'You can't tell whether I work at home,' I retorted with some haughtiness, but also with some hesitation.

2. In inward agitation 內心的焦灼。

3. My watchfulness.....nose 我的警惕不出自己的鼻端——即眼力很短，對備很不周。 saw through me 看破我。 took the place of 代

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2. ‘恐怕是這個人罷？或是那個人罷？’我內心焦灼地把她的崇拜者一個個地猜過來，自己問自己。馬來忒斯奇伯爵，在我的內心中似乎比別人更加非防備不可，但是爲了蕊娜伊達的緣故，我自己認定這種見解，覺得很羞恥。

3. 然而我的祕密的守備的眼沒有看到我的鼻尖以外，而我這祕密似乎瞞不過無論何人；所以羅興醫生不久就看出我了。但他近來也變更了態度；他的身體瘦了，他與前同樣地笑，但這笑似乎更空虛，更惡意而短促了，一種無意識的神經質的焦慮，代替了他以前的輕快的諷刺和果敢的嘲罵。

4. ‘你爲甚麼不斷地攢在這裏呢，少年人呵？’有一天只剩我們兩人留在札西京家的客間中的時候他對我這樣說。（這時候公主散步沒有回來，裏面有老夫人的尖銳的聲音；她正在罵使女。）‘你應該讀書，用功——當你年輕的時候——現在你在幹甚麼？’

5. ‘你不能知道我在家裏是否用功，’我帶些傲慢的態度，但同時又帶些躊躇的態度而回答。

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'A great deal of work you do! that's not what you're thinking about! Well, I won't find fault with that.....at your age that's in the natural order of things? But you've been awfully unlucky in your choice. Don't you see what this house is?'

**6.** 'I don't understand you,' I observed.

'You don't understand? so much the worse for you. I regard it as a duty to warn you. Old bachelors, like me, can come here, what harm can it do us! we're tough, nothing can hurt us, what harm can it do us; but your skin's tender yet—this air is bad for you—believe me, you may get harm from it.'

**7.** 'How so?'

'Why, are you well now? Are you in a normal condition? Is what you're feeling—beneficial to you—good for you?'

'Why, what am I feeling?' I said, while in my heart I knew the doctor was right.

**8.** 'Ah, young man, young man,' the doctor went on with an intonation that suggested that something

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6. I regard it as a duty to warn you—這話是接續於 to warn 你的。believe me 真的!

‘你是很用功的！恐怕這不是你的真心的話罷！我並不是怪你……因為照你的年紀，這原是應有的事。但你也算不幸之極而選了這個目的。你曉得這裏是甚麼樣的人家？’

6. ‘我不懂你的話，’我說。

‘你不懂？那你更不行了。我是想對你盡警告的義務的。像我這樣一個老繇夫，不妨來這裏，有甚麼害處能及於我們身上呢！我們的心腸已經堅硬了，沒有東西能傷我們，有甚麼害處能及於我們身上呢；但是你的皮膚還嫩——這人家的空氣有害於你——真的呢，你總要受這空氣的傷害咧。’

7. ‘爲甚麼呢？’

‘噲，你如今是一個健全的人麼？是普通的康健狀態的人麼？那末你現在心中所想的事——是造孽你自己的麼——是於你有益的麼？’

‘唔，我在想甚麼？’我說，但我心中曉得這醫生的話是不錯的。

8. ‘唉！少年人呀，少年人呀，’醫生用一種暗示這兩句話裏含有對於我的非常的侮辱的音調而繼續說道，‘唉，’

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7. Why—是間接詞，不是[何故]。well=healthy.

8. An intonation that suggested that.....words 暗示.....的音



highly insulting to me was contained in these two words, 'what's the use of your prevaricating, when, thank God, what's in your heart is in your face, so far? But there, what's the use of talking? I shouldn't come here myself, if.....(the doctor compressed his lips).....if I weren't such a queer fellow. Only this is what surprises me; how it is, you, with your intelligence, don't see what is going on around you?'

9. 'And what is going on?' I put in, all on the alert.

The doctor looked at me with a sort of ironical compassion.

'Nice of me!' he said as though to himself, 'as if he need know anything of it. In fact, I tell you again,' he added, raising his voice, 'the atmosphere here is not fit for you. You like being here, but what of that! it's nice and sweet-smelling in a greenhouse—but there's no living in it. Yes! do as I tell you, and go back to your Keidanov.'

10. The old princess came in, and began complaining to the doctor of her toothache. Then Zinaida appeared.

'Come,' said the old princess, 'you must scold her, doctor. She's drinking iced water all day long; is that good for her, pray, with her delicate chest?'

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詞。so far 直到現在。—連接於上文 prevaricating (遁辭), 即你遁辭。一直到現在, 還不肯老實說。what=that which. weren't=were not. what is going on 正在發生的事。

你心中的想念都表出在你的臉上，你只管逃辭有甚麼用？但是，這種議論是不相干的，我也不會到這裏來，倘然……（醫生咬緊他的唇）……倘然我不是這樣奇怪的人。不過我所怪者，像你這樣的聰明的少年人，怎麼會不懂得自己的環境中所起的情形？’

9. ‘起的甚麼情形？’我立刻被引起了注意，插口問他。

醫生用一種諷刺的憐憫的眼光對我一看。

‘哎喲！’他像對自己說一般，‘他竟像一些也不曉得的。我再告訴你罷，’他提高了聲音，又說，‘這裏的空氣是不利於你的。你歡喜住在這裏，是甚麼用意！溫室裏邊雖然清潔又芳香，但是不適於居人的。真的呢！我勸你聽我的話，回到你的教科書中去罷。’

10. 老夫人進來了，開始把她的牙痛病告訴這醫生。

後來蕊娜伊達也來了。

‘噲！’老夫人叫道，‘醫生請你罵這女兒一頓。她一天到晚在飲冰水；這樣纖弱的胸窩，那裏不要吃壞呢？’

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9. Put in 插入言語. nice of me 糟了；啊呀. what of that 還有甚麼利益. there's no living in it 其中不能住。

10. ‘Come’ 一問投詞. pray 噲 一整頓之詞。

11. 'Why do you do that?' asked Lushin.

'Why, what effect could it have?'

'What effect? You might get a chill and die.'

'Truly? Do you mean it? Very well—so much the better.'

'A fine idea!' muttered the doctor.

The old princess had gone out.

12. 'Yes, a fine idea,' repeated Zinaida. 'Is life such a festive affair? Just look about you.....Is it nice, eh? Or do you imagine I don't understand it, and don't feel it? It gives me pleasure—drinking iced water; and can you seriously assure me that such a life is worth too much to be risked for an instant's pleasure—happiness I won't even talk about.'

'Oh, very well,' remarked Lushin, 'caprice and irresponsibility.....Those two words sum you up; your whole nature's contained in those two words.'

13. Zinaida laughed nervously.

'You're late for the post, my dear doctor. You don't

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11. So much the better 更好了. festive affair 可喜之事; 幸福的事. eh?—疑問詞. to be risked for 賭, 博得. talk about

11. ‘你爲甚麼這樣?’ 羅興問她。

‘唔，這有甚麼妨害呢?’

‘甚麼妨害? 你得了寒病，要死也未可知呢。’

‘真的? 真果這樣的麼? 好啊! ——這樣最好了!’

‘真好見解!’ 醫生自言自語地說。

老夫人早已出去了。

12. ‘是的，確是好見解。’ 蕊娜伊達順着說，‘生在這世間是這樣幸福的事麼? 請看你的環境，是不是幸福的? 或者你以爲我對於這個全然不懂得，又不覺得麼? 我飲冰水，便得到快樂。你能夠確定拿我這樣的生命來博得一時的快樂是不合算的麼? ——所謂幸福，我連談都不要談起牠。’

‘啊，好極了!’ 羅興回答。‘容易變化與不負責任……這兩句話總括了你; 你的性質全部被包含在這兩句話中’。

13. 蕊娜伊達神經質地笑了。

‘先生，你的思想已經陳腐了。你對於事物不用正當

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—連接在前面的 happiness 上. sum you up 總括你的全人格.

13. Late for post 思想遲了. lookout 觀察. behind the time

keep a good look-out; you're behind the times. Put on your spectacles. I'm in no capricious humour now. To make fools of you, to make a fool of myself..... much fun there is in that!—and as for irresponsibility... M'sieu Voldemar,' Zinaida added suddenly, stamping, 'don't make such a melancholy face. I can't endure people to pity me.' She went quickly out of the room.

'It's bad for you, very bad for you, this atmosphere, young man,' Lushin said to me once more.

## XI

1. On the evening of the same day the usual guests were assembled at the Zasyekins'. I was among them.

The conversation turned on Meidanov's poem. Zinaida expressed genuine admiration of it.

'But do you know what?' she said to him. 'If I were a poet, I would choose quite different subjects. Perhaps it's all nonsense, but strange ideas sometimes come into my head, especially when I'm not asleep in the early morning, when the sky begins to turn rosy and gray both at once. I would, for instance.....You won't laugh at me?'

2. 'No, no!' we all cried, with one voice.

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時代落伍。

1. Do you know what—向對手提出意見時所用的話。

的眼光來看；你已經是時代落伍的人了。請你戴起眼鏡來。我現在並沒有好變的脾氣了。我玩弄你們，又玩弄我自己……因為這是很有趣的原故。講到不負責任呢，……服爾第馬爾君，’蕊娜伊達忽然頓她的足，對着我說，‘不要裝這樣陰鬱的臉孔。我最不歡喜受人憐憫。’她快步走出室去。

‘少年人呀，這於你有害的，很有害的，這種空氣，’羅興又對我說。

## 十

1. 這一天的晚上，照例的幾個客人又齊集在札西京家中了。我也在其中。

會話談到漫伊達諾荷的詩，蕊娜伊達對他表示真心地讚美。

‘但是你看如何?’她對他說，‘倘使我是詩人，我定要選擇十分奇異的主題。這大概都是沒有甚麼意思的，但我的頭腦中常常浮出奇妙的思想來，尤其是當那黎明時候，天空同時變出薔薇色和灰色，而我微醒的時候。譬如我要……你們不笑我麼?’

2. ‘不笑不笑!’我們同聲地叫。

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2. In white 穿白衣服. something in the nature of a hymn

'I would describe,' she went on, folding her arms across her bosom and looking away, 'a whole company of young girls at night in a great boat, on a silent river. The moon is shining, and they are all in white, and wearing garlands, of white flowers, and singing, you know, something in the nature of a hymn.'

'I see—I see; go on,' Meidanov commented with dreamy significance.

3. 'All of a sudden, loud clamour, laughter, torches, tambourines on the bank.....It's a troop of Bacchantes dancing with songs and cries. It's your business to make a picture of it, Mr. Poet;.....only I should like the torches to be red and to smoke a great deal, and the Bacchantes' eyes to gleam under their wreaths, and the wreaths to be dusky. Don't forget the tiger-skins, too, and goblets and gold—lots of gold.....'

4. 'Where ought the gold to be?' asked Meidanov, tossing back his sleek hair and distending his nostrils.

'Where? on their shoulders and arms and legs—everywhere. They say in ancient times women wore gold rings on their ankles. The Bacchantes call the girls in the boat to them. The girls have ceased singing their hymn—they cannot go on with it, but they do not stir; the river carries them to the bank. And

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一種聖歌的性質的歌。 I see 我懂了。

3. All of a sudden 突然。Bacchantes—(見希臘神話)酒神的信徒(女)。I should like 我願.....—在這裏是「我願這樣描寫」的意思, the wreath

‘我要描寫’她把兩臂交叉在胸窩上，眼睛看着別處，繼續說道，‘一大羣少女，在夜裏坐了一艘大船，浮在一片靜寂的江上。月亮照在空中，她們大家穿白色的衣服，戴白花結成的花冠，一齊唱歌，唱的是聖歌一類的歌。’

‘唔，唔，再呢？’漫伊達諾荷裝出夢中一般的有意味的樣子而答應。

3. ‘霧地江邊起了一片叫聲，笑聲 火炬，鼓聲……這是一隊正在唱歌又吶喊而跳舞的罷康脫女神。詩人，這描寫是你的工作了；……不過我歡喜寫得這火炬很紅，放出許多煙來，罷康脫女神們的眼睛都在他們的花圈下面放光輝，花圈都變成薄暗色。又不要忘記描寫那虎皮，連檯的杯子，和黃金——許多黃金……’

4. ‘這黃金須放在甚麼地方呢？’漫伊達諾荷掠他的光澤的頭髮，漲一漲他底鼻孔這樣問。

‘甚麼地方？她們的肩上，臂上，和腳上——任憑甚麼地方。聽說古時的婦人腳上戴金環的。罷康脫招呼船中的少女們。少女們停止了唱歌——他們已經不能再唱下去了，——但他們並不動，江水漂他們近岸邊來。忽

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to be dusky 把花環描成淡暗色。

4. Go on with it—it 擡 hymn. whirl away 疾風一般地去了。



suddenly one of them slowly rises.....This you must describe nicely; how she slowly gets up in the moonlight, and how her companions are afraid.....She steps over the edge of the boat, the Bacchantes surround her, whirl her away into night and darkness..... Here put in smoke in clouds and everything in confusion. There is nothing but the sound of their shrill cry, and her wreath left lying on the bank.'

5. Zinaida ceased. ('Oh! she is in love! I thought again.)

'And is that all?' asked Meidanov.

'That's all.'

'That can't be the subject of a whole poem,' he observed pompously, 'but I will make use of your idea for a lyrical fragment.'

'In the romantic style?' queried Malevsky.

6. 'Of course, in the romantic style—Byronic.'

'Well, to my mind, Hugo beats Byron,' the young count observed negligently; 'he's more interesting.'

'Hugo is a writer of the first class, replied Meidanov 'and my friend, Tonkosheev, in his Spanish romance *El Trovador*.....

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put in 插入. smoke in cloud 成雲的煙. everything in confusion 混亂的一切事物.

5. To make use of 利用. fragment 斷片. 未成品. Byronic 拜

然其中有一人徐徐地立起來……這裏你要描得好：她如何在月光中徐徐地立起來，她的同伴如何恐怖……她跨出了船，罷康脫們圍住了她，奪了她到夜和黑暗中去了……這裏要描出像雲一般的煙氣，和一切混亂的情形。只聽得罷康脫們的尖銳的吶喊聲，少女的白花冠遺留在江岸上。’

5. 說到了這裏，蕊娜伊達停止了。（‘唉！她已在戀愛了！’我又這樣想。）

‘就此完結了麼？’漫伊達諾荷問。

‘完結了。’

‘這不能爲一首完全的詩的題材。’他昂然地說，‘但我要利用你的意思來做一首未完成的抒情詩。’

‘浪漫主義風的麼？’馬來荷斯奇問。

6. ‘當然，浪漫主義風的，——拜倫風的。’

‘噲，依我看來，拜倫不及許戈，’那少年的伯爵隨意地說，‘許戈的更加有趣。’

‘許戈是第一流的作家，’漫伊達諾荷回答；‘我有一個朋友叫做通可喜荷的，他在所作的西班牙語小說哀爾·脫洛伐獨爾中……。’

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倫風——拜倫是英國有名的浪漫詩人（1788-1844）。

6. Hugo—法國大小說家（1802-1885），*哀史*（*Miserable*）的作者，*beats* 勝於。

7. 'Ah! is that the book with the question-marks turned upside down?' Zinaida interrupted.

'Yes. That's the custom with the Spanish. I was about to observe that Tonkosheev.....'

'Come! you're going to argue about classicism and romanticism again,' Zinaida interrupted him a second time. 'We'd much better play.....'

'Forfeits?' put in Lushin.

8. 'No, forfeits are a bore; at comparisons.' (This game Zinaida had invented herself. Some object was mentioned, every one tried to compare it with something, and the one who chose the best comparison got a prize.)

She went up to the window. The sun was just setting; high up in the sky were large red clouds.

9. 'What are those clouds like?' questioned Zinaida; and without waiting for our answer, she said, 'I think they are like the purple sails on the golden ship of Cleopatra, when she sailed to meet Antony. Do you remember, Meidanov, you were telling me about it not long ago?'

10. All of us opined that the clouds recalled nothing so much as those sails, and that not one of us could

7. Upside down 逆置, 顛倒. I was about to.....—about to is [將欲] 之意. Come!—命令法. classicism 古典主義—是注重形式與典雅的, 文藝上的一種主義. We'd.....play—We'd=We had, [我們寧願.....] 之意.

8. A bore 可厭之物.

7. ‘噫！就是那疑問符號倒置的書麼？’ 蕊娜伊達打斷了他的話。

‘是的，這是西班牙人的習慣。我說那通可喜符……’

‘噲，你們又要講甚麼古典主義和浪漫主義了，’ 蕊娜伊達又打斷了他。‘我們還是玩玩罷……’

‘競賭遊戲？’ 羅興接口說。

8. ‘競賭遊戲厭煩了；我們還是來比方事物罷。’（這是蕊娜伊達自己發明的遊戲。說出一件事物來，各人想出一件事物來比方牠，比方得最適當的人得褒獎。）

她走近窗邊。那時太陽正在落山，天空的高處掛着大塊的紅雲。

9. ‘這雲像甚麼？’ 蕊娜伊達問；她不待我們的回答，又說，‘我想這正像那克萊奧派脫拉女王乘了去會見昂多尼的黃金船的紫帆。漫伊達諾荷君，你記得麼，你不多時以前講這段故事給我聽的？’

10. 我們大家皆以為那雲比紫帆，最為適切，沒有一個

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9. Cleopatra—是美貌而有為的埃及女王，這女王曾迷 Caesar，又吞 Mark Antony 之魂。Antony（紀元前 83—30）為古羅馬將軍，三取執政的一人，時當紀元前 69—30；後來他恐被 Caesar 逮捕，使毒統咬臂，而自殺了。

discover a better comparison.

'And how old was Antony then?' inquired Zinaida.  
'A young man, no doubt,' observed Malevsky,

**11.** 'Yes, a young man,' Meidanov chimed in confirmation.

'Excuse me,' cried Lushin, 'he was over forty.'

'Over forty,' repeated Zinaida, giving him a rapid glance.....

I soon went home. 'She is in love,' my lips unconsciously repeated.....'But with whom?'

## XII

**1.** The days passed by. Zinaida became stranger and stranger, and more and more incomprehensible. One day I went over to her, and saw her sitting in a basket-chair, her head pressed to the sharp edge of the table. She drew herself up.....her whole face was wet with tears.

'Ah you!' she said with a cruel smile. 'Come here.'

**2.** I went up to her. She put her hand on my head, and suddenly catching hold of my hair began

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**11. Excuse me**—Excuse me for differing with you.

人能發見一件更適切的東西了。

‘昂多尼多少年紀了?’ 蕊娜伊達問。

‘總是一個少年人罷,’ 馬來苻斯奇回答。

11. ‘是的，一個少年人，’ 漫蕊達諾苻十分肯定地確證。

‘對不起，’ 羅興叫道，‘他是四十多歲的人了。’

‘四十多歲了，’ 蕊娜伊達敏捷地對他一看，°反復一句  
……

後來我不久就回家，‘她已在戀愛了，’我無意地反復地說……‘但是對那一個呢?’

## 十二

1. 好幾天過去了。蕊娜伊達的樣子愈加奇怪，愈加使人不解了。有一天我去看她，見她正坐在藤椅上，她的頭靠在桌子的銳的邊上。她立起身來……滿面都是眼淚。

‘啊，你!’ 她帶一種殘酷的微笑對我說，‘你走過來。’

2. 我就走近她去。她把手放在我的頭上，忽然攫住我

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1. I went over to her 我走到她身旁去—即我去訪她。

pulling it.

'It hurts me,' I said at last.

'Ah! does it? And do you suppose nothing hurts me?' she replied.

'Ai!' she cried suddenly, seeing she had pulled a little tuft of hair out.

'What have I done? Poor M'sieu Voldemari!'

**3.** She carefully smoothed the hair she had torn out, stroked it round her finger, and twisted it into a ring.

'I shall put your hair in a locket and wear it round my neck,' she said, while the tears still glittered in her eyes. 'That will be some small consolation to you, perhaps.....and now good-bye.'

**4.** I went home, and found an unpleasant state of things there. My mother was having a scene with my father; she was reproaching him with something, while he, as his habit was, maintained a polite and chilly silence, and soon left her. I could not hear what my mother was talking of, and indeed I had no thought to spare for the subject; I only remember that when the interview was over, she sent for me to her room, and referred with great displeasure to the frequent visits I paid the princess, who was, in her words, *une femme capable der tout*. I kissed her hand (this was what I always did when I wanted to cut short a

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2. To catch hold 摺住; 扭住. does it? = does it hurt you?

4. Having a scene 演一齣劇 (例如爭鬥等). to spare for 對某事

的髮，開始拉拔。

‘這樣我痛的呢!’我叫了。

‘唉!你痛的?你以為我是一點不痛麼?’她回答。

‘啊?’她看見她已把我的髮拔脫了一叢，突然叫出。

‘你甚麼樣了?可憐的服爾第馬爾君!’

3. 她仔細地撫弄這拔下來的頭髮，捲在她的手指上，把牠變成一個指環。

‘我將把你的頭髮放在一隻小金匣裏，又掛在我的頸上，’她說的時候眼淚還在眶中發光。‘這樣，也許對你可有幾分的安慰罷……現在我們且暫別了。’

4. 我回家，曉得家中發生了一件不快的事，即母親與父親曾起口角；她爲了某事責備他，他呢，照他本來的習慣，守着溫和而冷靜的沈默，不久就離開了她。我不能聽見母親所說的是甚麼事，但實在我也沒有顧慮的餘裕；我但記得那場口角經過之後，母親叫我到她房中，大爲不快地責備我的常到她所稱爲「無所不爲的女子」的公爵夫人家去。我吻她的手，(這是我要打斷會話時所慣

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分給一部分的注意，referred with great displeasure to……—  
這 referred 連接於 to 字，referred to=mentioned. in her words  
當母親的話。une femme capable de tout—是法蘭西語，甚麼事都能



conversation) and went off to my room. Zinaida's tears had completely overwhelmed me; I positively did not know what to think, and was ready to cry myself; I was a child after all, in spite of my sixteen years.

5. I had now given up thinking about Malevsky, though Byelovzorov looked more and more threatening every day, and glared at the wily count like a wolf at a sheep; but I thought of nothing and of no one. I was lost in imaginings, and was always seeking seclusion and solitude. I was particularly fond of the ruined greenhouse. I would climb up on the high wall, and perch myself, and sit there, such an unhappy, lonely, and melancholy youth, that I felt sorry for myself—and how consolatory were those mournful sensations, how I revelled in them!.....

6. One day I was sitting on the wall looking into the distance and listening to the ringing of the bells. .... Suddenly something floated up to me—not a breath of wind and not a shiver, but as it were a whiff of fragrance—as if were, a sense of some one's being near..... I looked down. Below, on the path, in a light greyish gown, with a pink parasol on her shoulder, was Zinaida, hurrying along. She caught sight of me, stopped, and pushing back the brim of her straw hat, she raised her velvety eyes to me.

7. 'What are you doing up there at such a height?'

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傲的女子，無所不爲的女子。

5. Lost in—入夢一般地耽於 imagination: I would climb up would 是表示習慣。此種例在前面常有。

做的事)就回到自己房中。蕊娜伊達的眼淚全部挫折了我；我全然不曉得怎樣想好，幾乎我哭出來了；我到底還是一個孩子，雖然年紀已經十六歲了。

5. 我自今不再注意馬來荷斯奇了，雖然比洛荷左洛荷的樣子一天一天地可怕起來，像狼對羊一般地注目這狡猾的伯爵；我從此甚麼事也不想，甚麼人也不想了。我沒頭於夢想中，常常追求隱遁和孤獨。我特別歡喜那頹廢的溫室。我常常爬到那溫室的高牆上，坐在那裏，這樣不幸，這樣寂寥，這樣憂鬱的一個青年，使我自己也覺得悲傷——同時又覺得這種悲哀的感覺何等地慰藉我，我何等沈浸在其中！……

6. 有一天，我正坐在這高牆上，向遠方閑眺，又靜聽寺院的鐘聲……忽然覺得有一種事物漂過來——不是風的呼吸，也不是樹的震顫，但覺得漂過一陣香氣來——似乎是有人走近來的樣子……我望下一看。在下面的小徑上，穿着淡灰色的上衣，肩着一把桃花色的陽傘的蕊娜伊達，正在急忙地走來。她看見了我，立停了，掠開她的草帽上的緣帶，舉起她的天鵝絨似的眼睛來對我看。

7. ‘你坐在這樣高的地方做甚麼？’她帶着一種稍奇怪

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6. As it were 所謂。in a light……—in 是穿衣服之意。doe love me—do 是加強 love 的語氣而用的。

she asked me with a rather queer smile. 'Come,' she went on, 'you always declare you love me; jump down into the road to me is you really do love me.'

8. Zinaida had hardly uttered those words when I flew down, just as though some one had given me a violent push from behind. The wall was about fourteen feet high. I reached the ground on my feet, but the shock was so great that I could not keep my footing; I fell down, and for an instant fainted away. When I came to myself again, without opening my eyes, I felt Zinaida beside me.

9. 'My dear boy,' she was saying, bending over me and there was a note of alarmed tenderness in her voice, 'how could you do it, dear; how could you obey? .....You know I love you.....Get up.'

10. Her bosom was heaving close to me, her hands were caressing my head, and suddenly—what were my emotions at that moment—her soft, fresh lips began covering my face with kisses.....they touched my lips.....But then Zinaida probably guessed by the expression of my face that I had regained consciousness, though I still kept my eyes closed, and rising rapidly to her feet, she said:

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8. I could not keep my footing 不能站立. fainted away 氣絕.

的笑容問我。‘哈，’她又說，‘你常常說你是愛我的；倘使你真果愛我，向我跳下到這路上來。’

8. 蕊娜伊達的話沒有說完，彷彿有人在我後面猛力地一推，我就飛了下來。這牆大約有十四呎高。我跳下來是腳着地的，但這一跌很是厲害，竟使我站不起來；我倒在地上，一時暈去。當我醒來，還沒有張開眼睛的時候，我覺得蕊娜伊達在我身邊。

9. ‘可愛的孩兒啊’，她彎下身子說着，作一種驚恐的溫柔的聲調，‘你怎麼竟這樣了；你怎麼竟照我的話做了呢？……我是愛你的……起來罷。’

10. 她的胸窩在我身邊鼓動着，她用兩手撫我的頭，忽然——這時候我的感覺不知甚麼樣了——她的柔軟而新鮮的唇覆在我的面上……接觸了我的唇……我的眼睛雖然還閉着，但蕊娜伊達看了我的面色的表情，曉得我已經復原，她立刻站起身來說道：

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to come to myself 復蘇。

11. 'Come, get up,' naughty boy, silly, why are you lying in dust?'

I got up.

'Give me my parasol,' said Zinaida, 'I threw it down somewhere and don't stare at me like that.....what ridiculous nonsense! you're not hurt, are you? stung by the nettles, I daresay? Don't stare at me, I tell you.....But he doesn't understand, he doesn't answer,' she added, as though to herself.....'Go home, M'sieu Voldemar, brush yourself, and don't dare to follow me, or I shall be angry, and never again.....'

12. She did not finish her sentence, but walked rapidly away, while I sat down by the side of the road... ..my legs would not support me. The nettles had stung my hands, my back ached, and my head was giddy; but the feeling of rapture I experienced then has never come a second time in my life. It turned to a sweet ache in all my limbs and found expression at last in joyful hops and skips and shouts. Yes, I was still a child,

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11. I dare say 大概. I tell you—I (can) tell you—I assure you. —倘放在文頭文尾時，是助語氣的。

11. '起來罷，癡孩兒，爲甚麼躺在這灰塵裏？'

我坐起了。

'我的陽傘呢？'她說，'我不知丟在那裏了，你不要這樣地對我看……這是何等的癡態！你沒有受傷麼？不要被蕁蕁刺傷了？不要對我看了，我對你說……唉，他不懂的，他不回答我的，'她似乎對自己說一般……'回家去罷，服爾第馬爾君，回去洗刷這灰塵，不要跟我來，否則我要動氣不再……'

她沒有說完，就急急地走了，我正坐在路旁……我的兩腿不肯教我站起來。蕁蕁刺傷了我的手，我的背脊疼痛，我的頭目暈眩；但我這次所經驗的快感，在我的全生涯中決不再來了。這在我的全身中變成了一種甘美的痛，最後又表現於外部，變成歡樂的跳躍和歡呼。我原來還是一個孩子。

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12. My legs would not.....—這是擬人法，我的腿不肯..... turn to 變成。 1. had given rise 喚起，使生起。

## XIII

1. I was so proud and light-hearted all that day, I so vividly retained on my face the feeling of Zinaida's kisses, with such a shudder of delight I recalled every word she had uttered, I so hugged my unexpected happiness that I felt positively afraid, positively unwilling to see her, who had given rise to these new sensations. It seemed to me that now I could ask nothing more of fate, that now I ought to 'go, and draw a deep last sigh and die.'

2. But, next day, when I went into the lodge, I felt great embarrassment, which I tried to conceal under a show of modest confidence, befitting a man who wishes to make it apparent that he knows how to keep a secret. Zinaida received me very simply, without any emotion, she simply shook her finger at me and asked me, whether I wasn't black and blue? All my modest confidence and air of mystery vanished instantaneously and with them my embarrassment. Of course, I had not expected anything particular, but Zinaida's composure was like a bucket of cold water thrown over me. I realised that in her eyes I was a

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2. To make it apparent. 表明這一點。——此 it 指 that 以下的

## 十三

1. 這一天我終日非常得意而且輕鬆，蕊娜伊達和我接吻的感覺，非常明瞭地保留在我的臉上，我帶了一種歡喜的戰慄而同想她所說的每句的話，我貪享我這意外的幸福，覺得實在怕見，又實在不願見使我起這種新的感覺的她。我似乎覺得，現在我對於運命之神可以不再有所要求，現在我可以「抽了一口最後的深呼吸而死了。

2. 但到了次日，當我走進那小屋去的時候，我覺得非常踟躇不安，我竭力裝出一種同那要使人明白他是懂得守藏秘密的人相像的，穩重自信的樣子，以遮蔽這一點。蕊娜伊達對待我極冷淡，並沒有甚麼熱情，她但向我揮她的指問我身上可沒有跌青的斑點？我的一切的穩重自信與秘密的態度，一剎那間都消失了，那踟躇不安的感覺也一同消失了。我此來本無甚麼特別的豫期，可是蕊娜伊達對我這種冷淡的態度好像一桶冷水澆了我的全身。

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clause. so as.....for all 定要問她明白。



child, and was extremely miserable! Zinaida walked up and down the room, giving me a quick smile, whenever she caught my eye, but her thoughts were far away, I saw that clearly.....

'Shall I begin about what happened yesterday myself,' I pondered; 'ask her, where she was hurrying off so fast, so as to find out once for all.'.....but with a gesture of despair, I merely went and sat down in a corner.

**3.** Byelovzorov came in; I felt relieved to see him.

'I've not been able to find you a quiet horse,' he said in a sulky voice; 'Freitag warrants one, but I don't feel any confidence in it, I am afraid.'

**4.** 'What are you afraid of?' said Zinaida, 'allow me to inquire?'

'What am I afraid of? Why, you don't know how to ride. Lord save us, what might happen! What whim is this has come over you all of a sudden?'

'Come, that's my business, Sir Wild Beast. In that case I will ask Piotr Vassilievitch.' .....(my father's name was Piotr Vassilievitch. I was surprised at her

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**4.** Lord save us 上帝救我們—是但願其不起故障之意。 Come

我知道我在她眼中不過是一個孩子，心中感到極度的悲傷！蕊娜伊達在室中走來走去，每逢和我視線相交，她就對我短促地一笑，但是她的心遠在別的地方，這是我所明明看出的……

‘我要不要提起昨日的事呢？’我心中這樣考慮着；‘問她，她昨天這樣急急忙忙地到那裏去？這定要問她出來……但是我終於不過作一種絕望的態度而坐在壁角裏。

3. 比洛荷左洛荷進來了；我見了他覺得很安慰。

‘我沒有給你找到一匹溫良的馬，’他用一種不快的音調說。‘弗拉哀搭格推薦一匹，但我恐防靠不住，我恐怕……’

4. ‘恐怕甚麼？’蕊娜伊達說，‘可告訴我麼？’

‘我恐怕甚麼？因為你是不懂騎馬術的。難保不發生了甚麼故障！甚麼好變心又使得你這樣性急？’

‘這是我的意願，野獸君。那麼，我問壁奧德爾·伐西利哀微契便是了’……（我的父親的名字，是壁奧德爾·伐西利哀微契。她說這個名字非常輕鬆而且自然，似乎

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over 起於身（心）中。that's my business 這是我的職權。As though

mentioning his name so lightly and freely, as though she were confident of his readiness to do her a service.)

5. 'Oh, indeed,' retorted Byelovzorov, 'you mean to go out riding with him then?'

'With him or with some one else is nothing to do with you. Only not with you, anyway.'

'Not with me,' repeated Byelovzorov. 'As you wish. Well, I shall find you a horse.'

6. 'Yes, only mind now, don't send some old cow. I warn you I want to gallop.'

'Gallop away by all means.....with whom is it, with Malevsky, you are going to ride?'

'And why not with him, Mr. Pugnacity? Come, be quiet,' she added, 'and don't glare. I'll take you too. You know that to my mind now Malevsky's—ugh!'

She shook her head.

'You say that to console me,' growled Byelovzorov.

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=As if (恰如). His readiness.....service 隨時都可供差使。

5. Mean to 打算, 預備. is nothing.....with you 與你無關。  
As you wish 由你任意。

她是確信這人無論何時都豫備爲她效勞的，我聽了覺得非常驚奇。)

5. ‘哦，對了，’比洛荷左洛荷回答，‘你打算同他一淘去乘馬麼？’

‘同他或同別人，不干你事，但無論如何不同你去。’

‘不同我去，’比洛荷左洛荷順她一句，‘悉聽尊意。我總歸爲你辦到一匹馬是了。’

6. ‘好的，不過我要關照你，不要拉一匹老馬來，我是要騎了快跑的。’

‘一定可以快跑……是那一個，馬來荷斯奇麼，同你去跑馬的？’

‘就是同他，有甚麼不可，你這鬧事先生？好，不要囉了，’她又說，‘不要對我這樣看。我也帶你去罷。你一定曉得，我現在想起了馬來荷斯奇，真是討厭！’

她說過，搖一搖頭。

‘你是用這話來安慰我，’比洛荷左洛荷憤憤地說。

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6. Mind now 請注意一向對手要求注意。By all means=by all manner of means=一定要……。I don't care to=I don't care to go 我不願意去。Fugacity 歡喜鬧事的人。

7. Zinaida half closed her eyes.

'Does that console you? O.....O.....O.....Mr. Pugnacity!' she said at last, as though she could find no other word. 'And you, M'sieu Voldemar, would you come with us?'

'I don't care to.....in a large party,' I muttered, not raising my eyes.

8. 'You prefer a *tête-à-tête*?.....well, freedom to the free, and heaven to the saint,' she commented with a sigh. 'Go along, Byelovzorov, and bestir yourself. I must have a horse for to-morrow.

'Oh, and where's the money to come from?' put in the old princess.

Zinaida scowled.

'I won't ask you for it; Byelovzorov will trust me.'

9. 'He'll trust you, will he?'.....grumbled the old princess, and all of a sudden she screeched at the top of her voice, 'Duniashka!'

'Mamma, I have given you a bell to ring,' observed Zinaida.

'Duniashka!' repeated the old lady.

Byelovzorov took leave; I went away with him. Zinaida did not try to detain me.

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8. *Tête-à-tête*—這是法蘭西語—密談，二人對談。Freedom to free

7. 蕊娜伊達半閉了她的眼。

‘這安慰了你麼？嘎……嘎……嘎……鬧事先生！’最後她這樣說，似乎沒有別的話可對他講了。‘你呢，服爾第馬爾君，你也要和我們同去麼？’

‘我不歡喜……同着許多人，’我並不舉起眼來，恨恨地說。

8. ‘你歡喜「密談」的麼？……好，「自由者給與自由，聖僧給與天國，’她說着，嘆一口氣，‘去罷，比洛符左洛符，出一點力，我明天一定要一匹馬的。’

‘啊，那裏來這筆錢呢？’老夫人插口說。

蕊娜伊達蹙了眉頭。

‘我不會向母親要的；比洛符左洛符君能信用我。’

9. ‘他能信用你，他？’……老夫人唸着，突然用她的極高的聲音叫道，‘杜尼亞喜加！’

‘母親，我曾經給你一個叫人鈴呢，’蕊娜伊達說。

‘杜尼亞喜加！’老夫人又叫。

比洛符左洛符告辭了；我也與他一同出去。蕊娜伊達並不留我。

## XIV

1. The next day I got up early, cut myself a stick, and set off beyond the town-gates. I thought I would walk off my sorrow. It was a lovely day, bright and not too hot, a fresh sportive breeze roved over the earth with temperate rustle and frolic, setting all things a-flutter and harassing nothing. I wandered a long while over hills and through woods; I had not felt happy, I had left home with the intention of giving myself up to melancholy, but youth, the exquisite weather, the fresh air, the pleasure of rapid motion, the sweetness of repose, lying on the thick grass in a solitary nook, gained the upper hand; the memory of those never-to-be-forgotten words, those kisses, forced itself once more upon my soul

2. It was sweet to me to think that Zinaida could not, anyway, fail to do justice to my courage, my heroism.....'Others may seem better to her than I,' I mused, 'let them! But others only say what they would do, while I have done it. And what more would I not do for her!'

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1. Walk off 用散步掃除 (憂愁). A flutter—in a flutters  
Gained the upper hand 佔勝. Forced itself upon 不得不思起。

## 十四

1. 次日，我一早起來，自己用木頭斬成一根杖，拿到郊外去散步了。我想，我可用散步來遣愁。這一天天氣甚佳，晴朗而並不太熱，新鮮而爽快的微風帶着適度的呼嘯和舞蕩，在地面上徘徊，吹得一切物事都顫動，卻並不騷亂。我上小丘，穿林木，盤桓了許久；我不會感到幸福，我出門的時候打算投身於憂鬱中的；但是那青春，那清麗的天氣，新鮮的空氣，暢游的愉快，臥在那寂寥的地角的青草地上休憩時的甘美，倒在我的心中佔了勝利；那永遠不能忘却的話與接吻的回想，又自行浮起在我的靈魂中了。

2. 我想起了蕊娜伊達對於我的果敢與剛勇決不會沒有正當的報酬，心中覺得非常愉快……‘別的人，也許在她看來比我更好，’我默想，‘聽他們罷！然他們不過說說願做什麼而已，我却真果實行了。我爲了她，還有甚麼事不願做呢！’

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2. Could not fail to.....不致於不。 Let them !=let them seem better.....



3. My fancy set to work. I began picturing to myself how I would save her from the hands of enemies; how, covered with blood I would tear her by force from prison, and expire at her feet. I remembered a picture hanging in our drawing-room—Malek-Adel bearing away Matilda—but at that point my attention was absorbed by the appearance of a speckled wood-pecker who climbed busily up the slender stem of a birch-tree and peeped out uneasily from behind it, first to the right, then to the left, like a musician behind the bass-viol.

4. Then I sang 'Not the white snows,' and passed from that to a song well known at that period: 'I await thee, when the wanton zephyr,' then I began reading aloud Yermak's address to the stars from Homyakov's tragedy. I made an attempt to compose something myself in a sentimental vein, and invented the line which was to conclude each verse; 'O Zinaida, Zinaida!' but could get no further with it.

5. Meanwhile it was getting on towards dinner-time. I went down into the valley; a narrow sandy path winding through it led to the town. I walked along this path.....The dull thud of horses' hoofs resounded behind me. I looked round instinctively, stood still and took off my cap. I saw my father and Zinaida. They were riding side by side. My father was saying

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4. Passed from that 做完之後, 又做.....。

3. 我深入於空想了。我便想像我如何從敵人手裏救出她；我將如何全身塗了血而拚命地從牢獄中救出她，而死在她的腳下。我想起了我們客堂中掛着的一幅畫，——馬來克亞特爾救出馬諦爾達之圖——但這時候我的注意忽然被一隻斑紋的啄木鳥佔奪了去。這鳥急急忙忙地爬上一株樺樹的細枝，從枝的後面不安心似地伸出頭來探望，忽而向右，忽而向左，好像立在低音四絃琴後面的一個音樂家。

4. 於是我唱「不是白雪」的歌，唱完之後，又唱當時有名的歌「浩蕩西風時節，我望君」，然後我又朗誦霍美約可荷的悲劇中的伊爾馬克和星的對話。我又自己試做一篇感傷的詩，排安每節用「唉，蕊娜伊達，蕊娜伊達！」來結尾，但沒有繼續做成。

5. 時候已近晝餐光景了。我走下到谷間；這裏有一條沙泥的小路，蜿蜒地通到市裏。我沿了這小路走……聽見背後有得得的馬蹄聲，我無意中回頭一看，立停了腳，脫了帽。我看見父親和蕊娜伊達。他們正在並馬而

something to her, bending right over to her, his hand dropped on the horse's neck, he was smiling. Zinaida listened to him in silence, her eyes severely cast down, and her lips tightly pressed together.

6. At first I saw them only; but a few instants later, Byelovzorov came into sight round a bend in the glade, he was wearing a hussar's uniform with a pelisse, and riding a foaming black horse. The gallant horse tossed its head, snorted and pranced from side to side, his rider was at once holding him in and spurring him on. I stood aside. My father gathered up the reins, moved away from Zinaida, she slowly raised her eyes to him, and both galloped off... Byelovzorov flew after them, his sabre clattering behind him.

7. 'He's as red as a crab,' I reflected, 'while she .....why's she so pale? out riding the whole morning, and pale?'

I redoubled my pace, and got home just at dinner-time. My father was already sitting by my mother's chair, dressed for dinner, washed and fresh; he was reading an article from the *Journal des Débats* in his smooth musical voice; but my mother heard him without attention, and when she saw me, asked where I had been to all day long, and added that she didn't like this gadding about God knows where, and God knows in what company.

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6. Holding him in 勒馬。The *Journal des Débats*—這是法國

來。父親把手支在馬頸上，微笑着，傾身向右面，正在對她說話。蕊娜伊達默默地傾聽他，她的眼睛嚴肅地掛下，她的嘴唇緊緊閉着。

6. 起初我只看見他們兩人，稍遲一回，比洛荷左洛荷也從樹間的路的彎角上出現，他穿着騎兵的制服，外面披一件毛皮的短上衣，跨一頭熱騰騰的黑馬。這勇壯的馬昂着首，鼻鳴，又向左右跳躍，牠的騎者立刻拉住了牠，撥他前進。我立在旁邊。看見父親拉着韁繩，離開了蕊娜伊達，她慢慢地舉起眼來向着他，一同跑了去……比洛荷左洛荷背後響着軍刀的聲音，飛一般地追從她們。’

7. ‘他的臉紅得像蟹一般，’我回想，‘她却……她的面色爲什麼這樣蒼白？跑了一早晨馬，面色蒼白了？’

我兩步併作一步，跑回家中，恰好正餐時候。父親早已更衣，洗手，坐在母親的椅子旁邊，從容地預備用套餐了；他正在用他的圓滑的音樂的聲調誦讀喬爾那·特·特罷新聞紙中的一節；但母親並不注意聽他，她看見了我便問我整\*天在甚麼地方，又說她不歡喜我只管留連在不曉得的地方，和不曉得的人作伴。

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\*一種報紙的名稱。

8. 'But I have been walking alone,' I was on the point of replying, but I looked at my father, and for some reason or other held my peace.

## XV

1. For the next five or six days I hardly saw Zinaida; she said she was ill, which did not, however, prevent the usual visitors from calling at the lodge to pay—as they expressed it, their duty—all, that is, except Meidanov, who promptly grew dejected and sulky when he had not an opportunity of being enthusiastic. Byelovzorov sat sullen and red-faced in a corner, buttoned up to the throat; on the refined face of Malevsky there flickered continually an evil smile; he had really fallen into disfavour with Zinaida, and waited with special assiduity on the old princess, and even went with her in a hired coach to call on the Governor-General. This expedition turned out unsuccessful, however, and even led to an unpleasant experience for Malevsky; he was reminded of some scandal to do with certain officers of the engineers, and was forced in his explanations to plead his youth and inexperience at the time.

2. Lushin came twice a day, but did not stay

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8. On the point of 正要, 將要. For some.....other 不知何故.

1. Prevent.....from 妨礙, 阻止. That is 詳言之. To fall into

8. ‘我是獨自去散步的……’我正想這樣回答，我對父親一看，不知爲甚麼緣故，又不說了。

## 十五

1. 此後五六日間，我差不多完全不見蕊娜伊達；她說她有病，但並不謝絕常來訪問這小舍的——他們所謂來盡他們職務的——客人，只有不得供獻熱誠的機會就立刻懊喪而翻臉的漫伊達諾荷不來。比洛荷左洛荷滿胸綴着鈕扣，紅着臉，陰沈沈地坐在壁角裏；馬來荷斯奇的貴公子風的臉上不絕地浮出一種惡意的微笑；他確已遭了蕊娜伊達的嫌惡，故特別懇懇地奉承老夫人，甚至陪了她坐馬車到總督署去。但這回的遠行又終於失敗，竟使馬來荷斯奇因此遭逢不快的經驗；他又被人揭發了關係於某工兵官的醜聞，不得不在他的辯解中自認當時的年幼無知。

2. 羅興每天來兩次，但不久留；我自從那一天和他

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*disfavour with (or go into disfavour)* 失寵於。 *Was reminded of* 被人注意到；被人告發。

long; I was rather afraid of him after our last unreserved conversation, and at the same time felt a genuine attraction to him. He went a walk with me one day in the Neskutchny gardens, was very good-natured and nice, told me the names and properties of various plants and flowers, and suddenly, *à propos* of nothing at all, cried, hitting himself on his forehead.

3. 'And I, poor fool, thought her a flirt! it's clear self-sacrifice is sweet for some people!'

'What do you mean by that?' I inquired.

'I don't mean to tell you anything,' Lushin replied abruptly.

4. Zinaida avoided me; my presence—I could not help noticing it—affected her disagreeably. She involuntarily turned away from me.....involuntarily; that was what was so bitter, that was what crushed me! But there was no help for it, and I tried not to cross her path, and only to watch her from a distance, in which I was not always successful. As before, something incomprehensible was happening to her; her face was different, she was different altogether.

5. I was specially struck by the change that had taken place in her one warm still evening. I was

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2. *à propos*—法語西語—決定.

爭論之後，有些怕他，但同時又覺得對他有一種真正的敬愛。他有一天和我在納斯哥契尼公園中散步，我覺得他是天性極好而可愛的人，他告訴我各種花草的名稱與特性，突然之間，並無甚麼動機，他自己叩他的額，叫道，

3. ‘唉，我真愚笨，我只當她是一個輕佻的女子！自己犧牲在有的人確是引為甘美的！’

‘你這話是甚麼意思？’我問他。

‘我不是對你講話，’羅與突然回答。

4. 蕊娜伊達避去我；我在座——我不得不注意這一點——便使她不快。她常常無意識地避開我……無意識地；這實在使我非常苦痛，這實在是挫擊我的！但也無可奈何，我留心不接近她的身旁，只是遠遠地守視她，然而往往不能如意。她又同從前一樣地變出一種不可解的樣子；她的顏貌變更，她的全身都變更了。

5. 有一個溫暖而閉靜的晚上她所起的變化，最使我感動。我正坐在園中一株枝葉繁茂的接骨木下面的低矮

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4. In which— which 指前句我欲避開她之意。



sitting on a low garden bench under a spreading elderbush; I was fond of that nook; I could see from there the window of Zinaida's room. I sat there; over my head a little bird was busily hopping about in the darkness of the leaves; a grey cat, stretching herself at full length, crept warily about the garden, and the first beetles were heavily droning in the air, which was still clear, though it was not light.

6. I sat and gazed at the window, and waited to see if it would open; it did open, and Zinaida appeared at it. She had on a white dress, and she herself, her face, shoulders, and arms, were pale to whiteness. She stayed a long while without moving, and looked out straight before her from under her knitted brows. I had never known such a look on her. Then she clasped her hands tightly, raised them to her lips, to her forehead, and suddenly pulling her fingers apart, she pushed back her hair behind her ears, tossed it, and with a sort of determination nodded her head, and slammed to the window.

7. Three days later she met me in the garden. I was turning away, but she stopped me of herself.

'Give me your arm,' she said to me with her old affectionateness, 'it's a long while since we have had a talk together.'

I stole a look at her; her eyes were full of a soft light, and her face seemed as it were smiling through

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6. Pulling her fingers apart 分開手指。

的戶外椅子上；我歡喜這塊地方；我可從這裏望見蕊娜伊達的房間的窗。我坐着；在我的頭上，有一隻小鳥正在樹葉的黑暗中匆忙地跳躍；一隻灰色的貓，極度地伸長牠的身子打一個欠伸，用心地在園中巡行，初生的甲蟲，在雖不明亮而仍可看得清楚的空中嗡嗡地飛鳴着。

6. 我坐着，注視那窗，看牠開出來否；窗果然開了，蕊娜伊達現出在窗口。她穿着白的衣服，她的全身，她的顏面，她的肩，她的臂，都同雪一樣青白。她立着好久不移動，從她的鬢鬢的眉下一直向前面注看。我從來沒曾見過她這種樣子。然後她緊緊地合攏她的兩手，提到唇邊，到額上，忽然她又分開她的手指，把頭髮掠向耳後，又把牠振一振，帶着一種決心的態度點一點頭，碰上了窗子。

7. 三天之後，她在園中遇見我。我想走開了，她却喚住了我。

‘把你腕給我；’她用從前的溫情的態度對我說，‘我們長久不聚談了。’

我偷看她一眼，她的眼中充滿着一種柔軟的光輝，她的

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7. Of herself 她自己 (挽留我). Through—譯作隔，意義較明。

a mist.

8. 'Are you still not well?' I asked her.

'No, that's all over now,' she answered, and she picked a small red rose. 'I am a little tired, but that too will pass off.'

'And will you be as you used to be again?' I asked.

Zinaida put the rose up to her face, and I fancied the reflection of its bright petals had fallen on her cheeks.

9. 'Why, am I changed?' she questioned me.

'Yes, you are changed,' I answered in a low voice.

'I have been cold to you, I know,' began Zinaida. 'but you mustn't pay attention to that.....I couldn't help it.....Come, why talk about it!'

10. 'You don't want me to love you, that's what it is!' I cried gloomily, in an involuntary outburst.

'No, love me, but not as you did.'

'How then?'

'Let us be friends—come now!' Zinaida gave me the rose to smell. 'Listen, you know I'm much older than you—I might be your aunt, really; well, not your aunt, but an elder sister. And you.....?'

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8. That's all over now 不快今已好全. Pass off 漸次消去.

9. That—指 have been cold to you.

臉孔似乎隔着一層霧而在那裏微笑。

8. ‘你身體還沒有好麼?’我問她。

‘不,現在完全好了,’她回答了以後,摘取一朶小而紅的薔薇花。‘不過略有些疲倦,但這也就可復原的。’

‘那麼,你可以再變成從前的樣子麼?’我問。

蕊娜伊達拿起那薔薇花到她臉上,我記得那花的明亮的瓣的反影正落在她的頰上。

9. ‘呀,我豈會變過了麼?’她質問我。

‘是的,你已變過了。’我用低的聲音回答。

‘我曉得,我曾經冷淡你,’她說,‘但你不可介意……我是不得已的……噲,不要講這等事了!’

10. ‘你不要我愛你,定是這樣的!’我不知不覺地憤慨起來,用陰慘的聲調說。

‘那裏?請你愛我,但不要像從前的樣子。’

‘那麼怎樣呢?’

‘我們做朋友罷——噲!’蕊娜伊達拿那薔薇花給我嗅。  
‘我對你說,我比你年長得多——我真可做你的叔母;不,不是叔母,你的年長的姊姊。你呢……’

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10. That's what it is 這是真相。 Come now—這是招呼之辭。不能照字面講。

11. 'You think me a child,' I interrupted.

'Well, yes, a child, but a dear, good clever one, whom I love very much. Do you know what? From this day forth I confer on you the rank of page to me; and don't you forget that pages have to keep close to their ladies. Here is the token of your new dignity,' she added, sticking the rose in the buttonhole of my jacket, 'the token of my favour.'

'I once received other favours from you,' I muttered.

'Ah!' commented Zinaida, and she gave me a sidelong look. 'What a memory he has! Well? I'm quite ready now.....'and stooping to me, she imprinted on my forehead a pure, tranquil kiss.

12. I only looked at her, while she turned away and saying, 'Follow me, my page,' went into the lodge. I followed her—all in amazement.

'Can this gentle, reasonable girl,' I thought, 'be the Zinaida I used to know?' I fancied her very walk was quieter, her whole figure statelier and more graceful.....And, mercy! with what fresh force love burned within me!

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11. Do you know what?—向對手提出意見之辭。見XI章第1節注。

11. '你當我一個孩子，' 我打斷了她的話。

'是的，一個孩子，但是一個可愛的，溫良而聰明的孩子，是我所最愛的。我告訴你：從今日起，我給你我的侍僮的爵位；你不要忘記，侍僮們須得常常接近他們的女主人。這是你的新的爵位的表徵，' 她把那薔薇花插在我的短上衣的鈕孔裏，又說，'我的寵愛的表徵。'

'我曾經受過你別的寵愛。' 我吃吃地說

'啊！' 她斜眼對我一看，說道，'他記性真好！好，我正要給你……' 她轉身向我，在我額上親一個純潔而平穩的吻。

12. 我但對她看，這時候她已離開我，對我說道，'跟我來，我的侍僮！' 就走進那小屋裏去了。我跟她進去——我完全發呆了。

'這溫雅而聰慧的女子，' 我想，'就是我所見慣的蕊娜伊達麼？' 我記得這時候她的步行的態度比前更加端詳，她的全身比前更加威風而優美了。……然而，哎呀！戀愛又用了何等新鮮的力而在我體中燃燒了！

## XVI

I. After dinner the usual party assembled again at the lodge, and the young princess came out to them. All were there in full force, just as on that first evening which I never forgot; even Nirmatsky had limped to see her; Meidanov came this time earliest of all, he brought some new verses. The games of forfeits began again, but without the strange pranks, the practical jokes and noise—the gipsy element had vanished. Zinaida gave a different tone to the proceedings. I sat beside her by virtue of my office as page. Among other things, she proposed that any one who had to pay a forfeit should tell his dream; but this was not successful. The dreams were either uninteresting (Byelovzorov had dreamed that he fed his mare on carp, and that she had a wooden head) or unnatural and invented. Meidanov regaled us with a regular romance; there were sepulchres in it, and angels with lyres, and talking flowers and music wafted from afar. Zinaida did not let him finish.

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1. All were.....forca 畢集. Practical jokes 惡戲. Gipsy—即 gypsy 見第 VII 章第 14 節註; gipsy element, 係 gypsy 一般的放恣的分子. Proceedings 進行—即這晚上所進行的各種遊戲. By virtue of

## 十六

1. 正餐之後，常例的客人又會集在那小屋中，公主也出來了。這會集鬧熱得很，和我所永遠不能忘記的那最初的一晚同樣；連那尼爾馬次奇也拖了跛足而到會；漫伊達諾荷來得最早，他帶了幾首新詩來。競賭的遊戲又開始了，但沒有同從前一樣的奇異的惡戲，刻毒的諧謔和喧嘩——自由放肆的分子已沒有了。蕊娜伊達在諸事的進行上加了一種與前不同的色彩。我以侍僮的資格坐在她的身邊。種種的遊戲中，有一次她提出，凡賭輸了的人須要講他的一個夢；但這方法不見成功。因為他們所述的夢或者無趣味（比洛荷左洛荷說他夢中拿鯉魚來餵他的牝馬，那牝馬的頭是木的），或者不自然的，捏造的。漫伊達諾荷講出一個正式的小說來娛樂我們；其中有墓穴，有持琴的天使，有會說話的花，和遠處漂來的音樂。蕊娜伊達沒有讓他講完。

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my office 資格。Regaled us with..... 用.....招待我們。—這 regaled 是招待，饗宴等意。今勉强譯為「娛」。



2. 'If we are to have composition,' she said, 'let every one tell something made up, and no pretence about it.' The first who had to speak was again Byelovzorov.

The young hussar was confused. 'I can't make up anything!' he cried.

'What nonsense!' said Zinaida. 'Well, imagine, for instance, you are married, and tell us how you would treat your wife. Would you lock her up?'

3. 'Yes, I should lock her up.'

'And would you stay with her yourself?'

'Yes, I should certainly stay with her myself.'

'Very good. Well, but if she got sick of that, and she deceived you?'

'I should kill her.'

'And if she ran away?'

4. 'I should catch her up and kill her all the same.'

'Oh. And suppose now I were your wife, what would you do then?'

Byelovzorov was silent a minute. 'I should kill myself.....'

Zinaida laughed. 'I see yours is not a long story.'

2. *Composition* 此處是假造, 自作, 創作之意. *Something made up* 自造的故事. *Pretence* 有所本的, 真的事. *It=something made up.*

3. *Deceive you* 欺負你—即對你失貞節之意. *She got sick of*

2. ‘倘使我們要創作故事，’她說，‘讓我們每人講一個造出來的故事，要是無所依托的。’輪值第一個講的又是比洛荷左洛荷。

這少年的騎兵慌張了‘我造不出什麼話來!’他叫道。  
‘沒道理的話!’她說。‘譬如，想像你已經結婚了，你告訴我們你怎樣待遇你的夫人。你將閉鎖她的麼?’

3. ‘是的，我要閉鎖她的。’

‘那麼，你自己和她同居麼?’

‘是的，我當然和她同居。’

‘很好。但是，倘然她被關得厭煩起來，不貞於你了，怎樣呢?’

‘我殺了她。’

‘倘然她逃走了呢。’

4. ‘我追她回來，也殺了她?’

‘唉! 假定我是你的夫人，你怎樣呢?’

比洛荷左洛荷略想了一想，說道，‘我殺了我自己……’

蕊娜伊達笑了。‘我看你講的不是長的故事。’

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that 她對於被關閉之事 (that) 感到厭倦了。

4. All the same 仍舊；依然；不相干。Suppose=if.

The next forfeit was Zinaida's. She looked at the ceiling and considered.

5. 'Well, listen,' she began at last, 'what I have thought of.... Picture to yourselves a magnificent palace, a summer night, and a marvellous ball. This ball is given by a young queen. Everywhere gold and marble, crystal, silk, lights, diamonds, flowers, fragrant scents, every caprice of luxury.'

6. 'You love luxury?' Lushin interposed.

'Luxury is beautiful,' she retorted; 'I love every thing beautiful.'

'More than what is noble?' he asked.

'That's something clever, I don't understand it. Don't interrupt me. So the ball is magnificent. There are crowds of guests, all of them are young, handsome, and brave, all are frantically in love with the queen.'

7. 'Are there no women among the guests?' queried Malevsky.

'No—or wait a minute—yes, there are some.'

'Are they all ugly?'

'No, charming. But the men are all in love with

5. Picture to yourselves 請你們自己想像。 Every caprice of luxury 盡一切傲奢。

6. Something clever—照字面是妙的意思，但此處作反語解，即惡

第二個是輪值到蕊娜伊達。她眼睛看着天花板想了一想。

5. ‘好，請聽，’後來她開始說，‘我所想到的是……你們各自想像一所壯麗的宮殿，一個夏天的晚上，和一個奇妙的跳舞會。這跳舞會是一個女王所開的。宮殿裏處處是黃金和大理石，水晶，綾羅，燈火，金鋼石，花，馨香，千變萬化的奢華品。

6. ‘你歡喜奢華的麼?’羅典插口問。

‘奢華是美麗的，’她回答；‘我歡喜一切美麗的東西。’

‘比高尚的東西更好麼?’他問。

‘這質問有些妙，我不懂得這等事。不要打斷我的話。所以這跳舞會也很壯麗。有大羣的來賓，他們都年青，俊美而勇敢，都發狂似地愛這女王。’

7. ‘來賓中沒有女客麼?’馬來蔣斯奇問。

‘沒有——且慢——有的，有幾位女客的。’

‘她們都是醜陋的?’

‘不，也很美麗。但男子們都愛那女王。她身長而優

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高的質問。

the queen. She is tall and graceful; she has a little gold diadem on her black hair.'

8. I looked at Zinaida, and at that instant she seemed to me so much above all of us, there was such bright intelligence, and such power about her unruffled brows, that I thought: 'You are the queen!'

'They all throng about her,' Zinaida went on, 'and all lavish the most flattering speeches upon her.'

9. 'And she likes flattery?' Lushin queried.

'What an intolerable person! he keeps interrupting .....who doesn't like flattery?'

'One more last question,' observed Malevsky, 'has the queen a husband?'

'I hadn't thought about that. No, why should she have a husband?'

'To be sure,' assented Malevsky, 'why should she have a husband?'

'*Silence!*' cried Meidanov in French, which he spoke very badly.

10. '*Merci!*' Zinaida said to him. 'And, so the queen hears their speeches; and hears the music, but does not look at one of the guests. Six windows are open from top to bottom, from floor to ceiling, and beyond them is a dark sky with big stars, a dark garden with big trees. The queen gazes out into the

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8. She seemed to me so much above all of us 她比我們一切人都卓越。

美；她的黑髮上戴着一個小的黃金的王冠。

8. 我對蕊娜伊達看，我覺得這時候她似乎遠在我們一切人之上，非常明敏的才智與偉大的力潛蓄在她的鎮靜的眉間，使我想起：‘你正是這女王罷！’

‘他們羣集在她的周圍，’蕊娜伊達繼續說，‘各人盡量地把最諂媚的話供獻她。’

9. ‘她歡喜諂媚的麼？’羅與質問。

‘你這人真討厭！專會打斷人家的話……那個不歡喜諂媚呢？’

‘許我一次最後的問，’馬來荷斯奇說，‘女王有丈夫麼？’

‘這我沒有想到。沒有的，何必有丈夫呢？’

‘不錯，’馬來荷斯奇應着說，‘何必有丈夫呢？’

‘靜些！’漫伊達諾荷用極拙劣的法蘭西語叫道。

10. ‘謝你！’蕊娜伊達也用法蘭西語對他說。‘那女王聽了他們的話，又聽了音樂，但並不對一個來賓看。六扇窗門自天花板至地板全部開通了，窗外有點着許多的大星的黑暗的天空，立着許多大樹木的黑暗的花園。女王向這園中眺望。外面樹木中間有一個噴水泉；泉水在

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9. About that—that—the queen had a husband. Silence 靜默。  
—這是法蘭西語，與英文讀法相同。From top to bottom 全部。

garden. Out there among the trees is a fountain; it is white in the darkness, and rises up tall, tall as an apparition. The queen hears, through the talk and the music, the soft splash of its waters. She gazes and thinks: you are all, gentlemen, noble, clever, and rich, you crowd round me, you treasure every word I utter, you are all ready to die at my feet, I hold you in my power .....but out there, by the fountain, by that splashing water, stands and waits he whom I love, who holds me in his power. He has neither rich raiment nor precious stones, no one knows him, but he awaits me, and is certain I shall come—and I shall come—and there is no power that could stop me when I want to go out to him, and to stay with him, and be lost with him out there in the darkness of the garden, under the whispering of the trees, and the splash of the fountain.....? Zinaida ceased.

11. 'Is that a made-up story?' Malevsky inquired slyly. Zinaida did not even look at him.

'And what should we have done, gentlemen?' Lushin began suddenly, 'if we had been among the guests, and had known of the lucky fellow at the fountain?'

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11. Made up story 自作的故事。 What should.....done 怎麼辦

Out there 在那外邊, 戶外。 Is certain 確信 (我之來)。 Be lost 隱匿。

暗中成爲白色，高高地噴起來，好像一個妖怪。女王從謠話和音樂的聲音中，聽見那泉水的靜靜的飛瀑聲。她注視且默想：你們都是縉紳，貴族，才子，和富人，你們圍繞我，你們珍重我所說的一言一語，你們都情願捨身在我的腳下，你們都在我的掌中……但在外面，泉水的旁邊，飛瀑的旁邊，佇立着我所愛的，我所獻身的人。他不穿華麗的衣服，也沒有珍貴的寶石，沒有一個人認識他，但他等着我，確信我是一定來的——我也一定要去的——當我要從這裏走出，去到他那邊，要和他一同在木葉的呼嘯聲與泉水的飛瀑聲之下隱迹。在花園的黑暗中的時候，沒有一種力能阻止我……’蕊娜伊達停止了。

11. ‘這就是所謂造出的故事麼?’ 馬來荷斯奇狡猾地問。蕊娜伊達看都不看他。

‘那麼，諸君，’ 羅與忽然開口說道，‘倘使我們也在那來賓之中，而且認識那噴水泉旁邊的幸福的人，我們甚麼樣呢?’



12. 'Stop a minute; stop a minute,' interposed Zinaida, 'I will tell you myself what each of you would have done. You, Byelovzorov, would have challenged him to a duel; you, Meidanov, would have written an epigram on him.....No, though, you can't write epigrams, you would have made up a long poem on him in the style of Barbier, and would have inserted your production in the *Telegraph*. You, Mirmatsky, would have borrowed.....no, you would have lent him money at high interest; you doctor, ...' she stopped. 'There, I really don't know what you would have done.....'

13. 'In the capacity of court physician,' answered Lushin, 'I would have advised the queen not to give balls when she was not in the humour for entertaining her guests.....'

'Perhaps you would have been right. And you, Count?.....'

'And I?' repeated Malevsky with his evil smile.....

14. 'You would offer him a poisoned sweetmeat.' Malevsky's face changed slightly, and assumed for an instant a Jewish expression, but he laughed directly.

'And as for you, Voldemar,.....' Zinaida went on, 'but that's enough, though; let us play another game.'

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12. Barbier—法國詩人(1805-1882)。Telegraph—一種雜誌的彙編。Interest 利息。

12. ‘且慢，且慢，’蕊娜伊達攔住了說，‘我自己來告訴你們，各人應當怎樣。你，比洛荷左洛荷，可以挑撥他決鬪；你，沒伊達諾荷，可爲他作一首諷刺詩……不對，你不會寫諷刺詩的，你可爲他作一篇巴爾比哀式的長詩，把這作品發表在推來格拉夫新聞紙上。你，尼爾馬次奇，可向他借……不是，你可抽重利息借給他金錢；你，醫生，……’她停頓了。‘你做甚麼，我真想不出了……’

13. ‘我可當侍醫的職司，’羅興回答，‘我可忠告那女王，教她在沒有應酬客人的心思的時候不要開跳舞會……’

‘就是這樣罷，那麼，你呢，伯爵？……’

‘我？’馬來荷斯奇帶着他的惡意的笑容，順她說一聲……’

14. ‘你可給那男子喫個有毒的糖菓。’

馬來荷斯奇的顏貌略略變更，裝了片刻猶太人的表情，但他立刻就笑了。

‘還有你，服爾第馬爾，……’蕊娜伊達繼續說，‘我們講得夠了；我們玩別的游戏罷。’

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13. Give balls 開舞蹈會。In the capacity……,在……的資格上。That's enough=that is enough 已夠了。

15. 'M'sieu Voldemar, as the queen's page, would have held up her train when she ran into the garden,' Malevsky remarked malignantly.

I was crimson with anger, but Zinaida hurriedly laid a hand on my shoulder, and getting up, said in a rather shaky voice:

'I have never given your excellency the right to be rude, and therefore I will ask you to leave us.'

16. She pointed to the door.

'Upon my word, princess,' muttered Malevsky, and he turned quite pale.

'The princess is right,' cried Byelovzorov, and he too rose.

'Good God, I'd not the least-idea,' Malevsky went on, 'in my words there was nothing, I think, that could.....I had no notion of offending you.....Forgive me.'

17. Zinaida looked him up and down coldly, and coldly smiled. 'Stay, then, certainly,' she pronounced with a careless gesture of her arm. 'M'sieu Voldemar and I were needlessly incensed. It is your pleasure

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15. Train 裳; 裾. Good God—感嘆詞. Your excellency 閣下. The right 權利. To be rude 粗暴; 不守禮儀.

16. Upon my word=upon my word of honour=upon the

15. ‘服爾第馬爾君，做女王的侍值，當女王跑到園中去的時候可爲她提衣服的長裾，’馬來苻斯奇帶着惡意說。

我憤怒得面紅了，但蕊娜伊達急忙伸起她的手來搭在我的肩上，立起身來，用微顫的聲音說：

‘我決不給你先生以犯越禮儀的權利，請你離席罷！’

16. 她指着門口。

‘公主，我罰咒……’馬來苻斯奇吃吃地說，他的臉十分蒼白了。

‘公主的話極是，比洛苻左洛苻叫着，也立起來了。

‘唉？我全不想到這樣的，’馬來苻斯奇繼續說，‘我的話中實在全無一點兒惡意，……我全然沒有想冒犯你們的意思，……請原諒我！’

17. 蕊娜伊達對他冷酷地看了一回，又對他冷笑。‘那麼，你且住，你放心罷，’她說的時候隨便動一動她的臂。‘服爾第馬爾君和我本來不必動怒。嘲弄我們，是你的愉快……你儘管說罷。’

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honour of gentleman 男子的誓言。

17. Look up and down 上下端相。 To sting 諷刺(我們)。

to sting.....may it do you good.'

'Forgive me,' Malevsky repeated once more; while I, my thoughts dwelling on Zinaida's gesture, said to myself again that no real queen could with greater dignity have shown a presumptuous subject to the door.

18. The game of forfeits went on for a short time after this little scene; every one felt rather ill at ease, not so much on account of this scene, as from another, not quite definite, but oppressive feeling. No one spoke of it, but every one was conscious of it in himself and in his neighbour. Meidanov read us his verses; and Malevsky praised them with exaggerated warmth.

19. 'He wants to show how good he is now,' Lushin whispered to me. We soon broke up. A mood of reverie seemed to have come upon Zinaida; the old princess sent word that she had a headache; Nirmatsky began to complain of his rheumatism.....

I could not for a long while get to sleep. I had been impressed by Zinaida's story.

20. 'Can there have been a hint in it?' I asked

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May it do you good 希冀 (may) 這事 (it 即諷刺我們) 有益於你。 Said to myself 自己心中說。 Have shown.....the door 指門口而驅逐 (其臣下)。

18. Ill at ease 不安心。 Not so much.....another 一客人的不安

‘原諒我！’馬來苻斯奇重說一句；這時候我正在想蕊娜伊達剛纔的舉動，又在我自己心中說道，恐怕沒有一個真的女王能用了比蕊娜伊達更大的權威，指着門口而立刻驅逐失禮的臣下罷。

18. 這事發生了之後，又繼續了短時間的競賭遊戲；各人都覺得有些不安，並非專為剛才的衝突，更重要的原因却在於另一種不明瞭的壓迫的感覺。沒有一人講起這事，但各人自己心裏都感覺到，又知道其隣席的人也感覺到。漫伊達諾苻把他的詩讀給我們聽；馬來苻斯奇特別熱心地褒獎他。

19 ‘他要表示他現在是一個極好的人呢，’羅興輕輕地對我說。不久我們都散去了。蕊娜伊達似乎變成了一種夢迷的樣子；老夫人傳言她的頭痛；尼爾馬次奇也說起他的瘋氣病……

我不能有長時間的安眠，我心中懸想着蕊娜伊達所說的故事。

20. ‘這故事中有甚麼暗示麼？’我自問。‘她所暗指的是

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心的原因，爲這場衝突 (this scene) 者少，而爲別的不明瞭的感覺者多。Another, not—以下都是形容 feeling 的。

19. Broke up 散會。Sent word 傳言。Impressed 心中被(她)深深地刻下印象—譯文並不直譯。

myself; 'and at whom and at what was she hinting? And if there really is anything to hint at.....how is one to make up one's mind? No, no, it can't be,' I whispered, turning over from one hot cheek on to the other.....But I remembered the expression of Zinaida's face during her story.....I remembered the exclamation that had broken from Lushin in the Neskutchny gardens, the sudden change in her behaviour to me, and I was lost in conjectures. 'Who is he?' These three words seemed to stand before my eyes traced upon the darkness; a lowering malignant cloud seemed hanging over me, and I felt its oppressiveness, and waited for it to break. I had grown used to many things of late; I had learned much from what I had seen at the Zasyekin's; their disorderly ways, tallow candle-ends, broken knives and forks, grumpy Vonifaty, and shabby maidservants, the manners of the old princess—all their strange mode of life no longer struck me.....But what I was dimly discerning now in Zinaida, I could never get used to.....'An adventuresess?' my mother had said of her one day. An adventuresess—she, my idol, my divinity? This word stabbed me, I tried to get away from it into my pillow, I was indignant—and at the same time what would I not have agreed to, what would I not have given only to be that lucky fellow at the fountain!.....

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20. Can there have been—can 與 have been 相連，成爲疑問或打消的意思。It can't be=it is impossible. The other=the other check. Turn over 轉側。To stand.....traced.....明顯地浮出.....

誰，是甚麼事？倘然真有所暗指的……教我們怎樣決心呢？不會的，這不會有的，’我獨自輕輕地說着，從靠熱的頰翻過身來，把另一個頰靠在枕上了……但我回想到蕊娜伊達講這故事的時候的表情……我回想到在納斯奇契尼公園中羅興所說的話，和她對我的忽然的變態，我陷入猜疑的心境中了。‘他是誰？’這三個字似乎判然地現出在我的眼前的黑暗中；又似乎一塊險惡的雲掛在我的頭上，我感到牠的壓迫，盼望牠的散去。我近來習慣了種種的事，我在札西京家的見聞中學得了不少的知識；他們的無秩序的生活狀態，點殘的蠟燭頭，斷破的小刀和肉叉，粗暴的服尼發諦，和醜陋的婢子，老夫人的態度——他們的一切奇怪的狀態，在我已經不以為怪了……只有現在我對於蕊娜伊達的朦朧的推測，決不能釋然於懷……‘一個大膽妄為的女子！’有一天母親這樣說她。她是我的偶像，我的女神，難道是一個大膽妄為的女子？這話像針一般刺痛我的胸，我竭力想避去這種想念而就睡，我覺得異常不安——同時又想起我但得做那噴水泉旁邊的幸福的人，我那一件事不願為，那一件事捨不得呢！……

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The Zasyekin's 札西京家。 Mode of life 生活狀態；生活方法。 An adventures 冒險者—此處譯作大胆妄為的女子。 To be—to become. What……agreed to……甚麼都不辭。 What……given 甚麼都不惜。



**21.** My blood was on fire and boiling within me. 'The garden.....the fountain,' I mused. 'I will go into the garden.' I dressed quickly and slipped out of the house. The night was dark, the trees scarcely whispered, a soft chill air breathed down from the sky, a smell of fennel trailed across from the kitchen garden. I went through all the walks; the light sound of my own footsteps at once confused and emboldened me; I stood still, waited and heard my heart beating fast and loudly. At last I went up to the fence and leaned against the thin bar. Suddenly, or was it my fancy, a woman's figure flashed by, a few paces from me.....I strained my eyes eagerly into the darkness; I held my breath. What was that? Did I hear steps, or was it my heart beating again? 'Who is here?' I faltered, hardly audibly. What was that again, a smothered laugh.....or a rustling in the leaves.....or a sigh just at my ear? I felt afraid.....'Who is here?' I repeated still more softly.

**22.** The air blew in a gust for an instant; a streak of fire flashed across the sky; it was a star falling. 'Zinaida?' I wanted to call, but the word died away on my lips. And all at once everything

21. 我的血在體中發熱又沸騰了。‘那花園……那噴水泉，’我默想，‘我要到這園中去！’我立刻披了衣，悄悄地跑出門外。夜色非常黑暗，樹木都無一點聲息，柔軟的冷風從天上吹下，一陣茴香的氣味從野菜田裏漂送過來。我走徧了一條條的路，我自己的清楚的足音立刻使我狼狽，又使我大膽；我立停了，靜聽我自己的心的急速而又明晰的跳躍。最後我走近那低垣，靠在那細的欄杆上。忽然，或者是我的幻想，一個女子的姿態在距我三四步的前面閃過……我竭力張開我的眼，屏絕了呼吸，在黑暗中探望。這是甚麼？我的確聽見步聲麼？或者又是我的心跳躍麼？‘誰在這裏？’我用幾乎聽不出的聲音含糊地叫。那又是一種甚麼聲音了，一種忍不住的笑聲……或者是樹葉的磨擦聲……或者是在我耳邊的一種嘆息聲麼？我害怕起來……‘誰在這裏’我用更輕的聲音又說一句。

22. 空氣一時間飄起狂風來；一抹的火光從天空閃過；這是流星。

‘蕊娜伊達？’我想要這樣叫出來，但這幾個字在我唇

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22. Elew in a gust—陣激烈的吹動。As is……the case 如(午

became profoundly still around, as is often the case in the middle of the night.....Even the grasshoppers ceased their chirr in the trees—only a window rattled somewhere. I stood and stood, and then went back to my room, to my chilled bed. I felt a strange sensation; as though I had gone to a tryst, and had been left lonely, and had passed close by another's happiness.

## XVII.

1. The following day I only had a passing glimpse of Zinaida: she was driving somewhere with the old princess in a cab. But I saw Lushin, who, however, barely vouchsafed me a greeting, and Malevsky. The young count grinned, and began affably talking to me. Of all those who visited at the lodge, he alone had succeeded in forcing his way into our house, and had favourably impressed my mother. My father did not talk to him, and treated him with a civility almost insulting.

2. 'Ah, *monsieur le page*,' began Malevsky, 'delighted to meet you. What is your lovely queen doing?'

His fresh handsome face was so detestable to me at that moment, and he looked at me with such con-

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夜) 所展有的樣子。A tryst 豫先約定的會合, 密會。Had passed close by 經過 (別人的歡樂) 的旁邊。

1. Had a passing glimpse of 瞥見。Barely vouchsafed 僅

上消滅了。忽然周圍的萬象變成了深沈的靜寂，正像午夜的光景……連樹上的草蟲也不鳴了——但聽得某處的窗子搖動的聲音。我繼續立了一回，就回到我的房裏，攢進我的冰冷的眠床中。我感到一種奇妙的感覺；彷彿我剛才到一處密會所，空待了一回，經過別人的幸福的旁邊而回家。

## 十

1. 次日我但瞥見蕊娜伊達一次：她正和老夫人坐了馬車到那裏去。我又看見羅與（但他只對我打個招呼就走）和馬來苻斯奇伯爵。這青年的伯爵便露着齒對我笑，又親切地和我講話。訪問那小屋的一切人中，只有他能走進我們家裏，給我母親以好的印象。父親不同他講話，用一種幾近於侮慢的懇勸態度對待他。

2. ‘啊，女王的侍僮，’馬來苻斯奇對我說，‘難得難得。你家的可愛的女王好麼？’

他的美貌的臉孔這時候使我覺得非常厭惡，他又用一

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(barely) 打一招呼而不談話。 Forcing his way into a house—直譯：攢入室中。

2. Monsieur le page—這是法蘭西語，侍僮。 Delighted—此字前

temptuous amusement that I did not answer him at all.

3. 'Are you still angry?' he went on. 'You've no reason to be. It wasn't I who called you a page, you know, and pages attend queens especially. But allow me to remark that you perform your duties very badly.'

'How so?'

'Pages ought to be inseparable from their mistresses; pages ought to know everything they do, they ought, indeed, to watch over them,' he added, lowering his voice, 'day and night.'

4. 'What do you mean?'

'What do I mean? I expressed myself pretty clearly, I fancy. Day and night. By day it's not so much matter; it's light, and people are about in the daytime; but by night, then look out for misfortune. I advise you not to sleep at nights and to watch, watch with all your energies. You remember, in the garden, by night, at the fountain, that's where there's need to look out. You will thank me.'

5. Malevsky laughed and turned his back on me. He, most likely, attached no great importance to what he had said to me, he had a reputation for mystifying,

面看去 I am.

3. To be—to be angry.

4. Express oneself 自述感想. I fancy 預備, 打算之意. It's

種非常輕蔑的取笑的態度看着我，我並不回答他一個字。

3. ‘你還在動怒麼?’他又說，‘你不必動怒。不是我呼你侍僮的。侍僮應當特別接近女王。但我要說，你是不會盡你的職務的。’

‘甚麼呢?’

‘侍僮應當不離開他的女主人；侍僮應當曉得女主人所做的一切事，他們實在應當時時刻刻看守着他們的女主人，’他又低聲說，‘日裏和夜裏。’

4. ‘你是甚麼意思?’

‘我是甚麼意思？我以為我已經說得很明白了。日裏和夜裏。日裏是不甚緊要的；日裏天是亮的，處處都有人；但在夜裏，要謹防發生的事情了。我勸你夜裏不要睡覺，而去看守，盡力地看守。你該記得，在那花園中，夜裏，噴水泉的旁邊，這種地方正是要看守的。你應當感謝我咧。’

5. 馬來苻斯奇笑着，背向了我。他對我說的話，大約沒有甚麼重大的意思，他有懂得魔術的名譽，又在假

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no: so much matter (日裏) 不甚打緊。Look out 看守。That's where there's need to look out 那正是要看守的地方。

5. Most likely 大概。

and was noted for his power of taking people in at masquerades, which was greatly augmented by the almost unconscious falsity in which his whole nature was steeped.....He only wanted to tease me; but every word he uttered was a poison that ran through my veins. The blood rushed to my head.

6. 'Ah! so that's it!' I said to myself; 'good! So there was reason for me to feel drawn into the garden! That shan't be so!' I cried aloud, and struck myself on the chest with my fist, though precisely what should not be so I could not have said. 'Whether Malevsky himself goes into the garden,' I thought (he was bragging, perhaps; he has insolence enough for that), 'or some one else (the fence of our garden was very low, and there was no difficulty in getting over it), anyway, if any one falls into my hands, it will be the worse for him! I don't advise any one to meet me! I will prove to all the world and to her, the traitress (I actually used the word 'traitress') that I can be revenged!'

7. I returned to my own room, took out of the writing-table an English knife I had recently bought, felt its sharp edge, and knitting my brows with an air of cold and concentrated determination, thrust it into my pocket, as though doing such deeds was

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His power.....people 贖人的力。

6. What should not be so—這是後面的 have said 的目的語。

裝舞蹈會裏有善於騙人的法術，他這名望，因了他的全性質所沈浸着的一種無意識的虛僞十分增大了……他不過想擲揄我而已；但他所說的每個字，都是灑漫於我的一切血管中的毒藥。血湧上我的頭來。

6. ‘唉！對了！’我對自己說；‘唉！我的心常常牽繫在這園中，有理由了！這不行！’我大聲地叫出，又用拳拍自己的胸，然而甚麼事不行，我自己也不能說。

‘是否馬來荷斯奇自己到園中去？’我想（也許是他自己誇張罷，他足有這樣誇張的傲慢心），‘或者是別的人罷（我們園中的垣牆很低，很容易跳過），無論如何，倘使那一個落在我手中了，他就該死！我留心不被人看見！我將向全世界的人和她，那叛逆婦（我實際用叛逆婦的名稱）告白我的復仇！’

7. 我回到房中，從寫字桌的歷斗裏拿出我新近買得的英吉利小刀來，試試牠的鋒芒，然後帶着一種冷靜又斷然的決心的神氣而鎖着眉頭，把小刀插入衣袋裏，衍

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Go over 越過。 All the world 天下之人。

7. Felt 觸。 With the air……帶着……的樣子（觸氣）



nothing out of the way for me, and not the first time. My heart heaved angrily, and felt heavy as a stone

8. All day long I kept a scowling brow and lips tightly compressed, and was continually walking up and down, clutching, with my hand in my pocket, the knife, which was warm from my grasp, while I prepared myself beforehand for something terrible. These new unknown sensations so occupied and even delighted me, that I hardly thought of Zinaida herself. I was continually haunted by Aleko, the young gipsy — 'Where art thou going, young handsome man? Lie there,' and then, 'thou art all besprent with blood..... Oh, what hast thou done?.....Naught!' With what a cruel smile I repeated that 'Naught!'

9. My father was not at home; but my mother, who had for some time past been in an almost continual state of dumb exasperation, noticed my gloomy and heroic aspect, and said to me at supper, 'Why are you sulking like a mouse in a meal-tub?'

I merely smiled condescendingly in reply, and thought, 'If only they knew!'

It struck eleven; I went to my room, but did not undress; I waited for midnight; at last it struck.

'The time has come!' I muttered between my teeth; and buttoning myself up to the throat, and even pulling my sleeves up, I went into the garden.

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8. Occupied 奪心. Naught 甚麼也不做.

佛做這種事體在我毫不認爲越禮，又不是第一遭。我的心情激地緊張起來，覺得和石頭一般硬化了。

8. 我終日鎖着眉頭，咬緊着牙齒，我用手在袋中緊握那已經握得火熱了的小刀，而不絕地走來走去，在豫先準備一件可怕的舉動。這種新的從來未有的感覺充分占奪了我的心，又使我快樂，竟使我差不多不想起蕊娜伊達了。我的頭腦中不絕地浮現出那少年的浪游者阿來苛的影像——‘你到那裏去，美少年啊？躺下在這裏！’又說，‘你滿身都染了血……唉，你做了甚麼事……不做甚麼！’我裝一種十分殘忍的微笑，再叫一聲‘不做甚麼！’

9. 父親不在家；近來差不多不絕地裝着悶悶的表情的母親，注意到了我的陰鬱而豪俠的樣子，晚餐的時候她對我說，‘你爲甚麼恨恨地像碾粉桶裏的老鼠一般了？’

我但回覆她一個溫和的微笑，心中想道，‘倘然被他們得知了……了不得！’

十一點鐘打出了；我回到房中，但並不解衣；我要等到半夜；後來果然打十二點鐘了。

‘時候到了！’我齒間輕輕地說，扣好了我的上衣的全部的鈕扣，把衣袖都捲起，跑到園中去了。

10. I had already fixed on the spot from which to keep watch. At the end of the garden, at the point where the fence, separating our domain from the Zasyekin's, joined the common wall, grew a pine-tree, standing alone. Standing under its low thick branches, I could see well, as far as the darkness of the night permitted, what took place around. Close by, ran a winding path which had always seemed mysterious to me; it coiled like a snake under the fence, which at that point bore traces of having been climbed over, and led to a round arbour formed of thick acacias. I made my way to the pine-tree, leaned my back against its trunk, and began my watch.

11. The night was as still as the night before, but there were fewer clouds in the sky, and the outlines of bushes, even of tall flowers, could be more distinctly seen. The first moments of expectation were oppressive, almost terrible! I had made up my mind to everything. I only debated how to act; whether to thunder 'Where goest thou? Stand! show thyself—or death!' or simply to strike.....Every sound, every whisper and rustle, seemed to me portentous and extraordinary... ..I prepared myself.....I bent forward .....

12. But half-an-hour passed, an hour passed; my

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10. As far as.....,盡.....的限度。 What took place around 周圍所起的一切事。 Joined—連接上一行的 fence. Led—連接上三行的 winding path. Bore traces.....over 留着 (bore) 有人爬過的痕

10. 我已定好了看守的地點。在園的一端，分隔我們的屋和札西京家的屋的短垣，和共通的牆壁相連接的地方，那裏立着一株孤松。我立在牠的低垂而濃密的樹枝下面，在夜的黑暗所許可的限度內可以望見四周所起的一切情形。附近有一條蜿蜒的小徑，這小徑，常常使我覺得神祕；牠像蛇一般地游到矮垣下面，這裏的矮垣上似有被人爬過的痕跡，這小徑又通到一座薊蓆荏造成的亭子裏。我走近那松樹旁邊，把背靠在樹幹上，而開始我的看守了。

11. 這夜間和前夜一樣沈靜，但天空中的雲更爲稀少，那灌木林的輪廓線，連那高處的花都可分明看出。守候的最初幾分鐘很是苦悶，差不多戰慄！我對於一切事都已決心，但計劃怎樣實行；我想：要不要先喝問‘你走那裏去？立停！跑出來，否則要你死！’或者不做聲而直接殺過去？……我覺得一切音響，一切聲息，似乎都是兇惡的預兆或異常的……我準備了……我把身子彎向前方……

12. 但其間經過了半小時，又經過了一小時；我的血

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跡 (traces). I made my way to.....我走向.....

11. Show thyself—自己找到之意。Thyself=yourself. Or 否則 (即倘不自己找到).

blood had grown quieter, colder; the consciousness that I was doing all this for nothing, that I was even a little absurd, that Malevsky had been making fun of me, began to steal over me. I left my ambush, and walked all about the garden. As if to taunt me, there was not the smallest sound to be heard anywhere; everything was at rest. Even our dog was asleep, curled up into a ball at the gate. I climbed up into the ruins of the greenhouse, saw the open country far away before me, recalled my meeting with Zinaida, and fell to dreaming.....

**13.** I started.....I fancied I heard the creak of a door opening, then the faint crack of a broken twig. In two bounds I got down from the ruin, and stood still, all aghast. Rapid, light, but cautious footsteps sounded distinctly in the garden. They were approaching me.

**14.** 'Here he is.....here he is, at last!' flashed through my heart. With spasmodic haste, I pulled the knife out of my pocket; with spasmodic haste, I opened it. Flashes of red were whirling before my eyes; my hair stood up on my head in my fear and fury.....The steps were coming straight towards me; I bent—I craned forward to meet him.....A man came into view.....My God! it was my father!

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**12.** The consciousness—接連後面的 began to steal over me. 中間一段是說明這 consciousness 的。今將首尾合併，譯爲「漸漸悟到」。For nothing 無益的。Steal over 不知不覺地起來，偷偷地起來。As

靜起來，冷起來了；我漸漸悟到自己所做的都是無意義的事，竟是有些愚蠢的，馬來苻斯奇是戲弄我。我離去了我的埋伏地在園中慢跑。四周都聽不見一點聲息，似乎在對我憤怒；一切都睡眠了。連我家的狗也在門邊彎成球形而熟睡了。我爬上那溫室的廢址，對着眼前一片廣大的村落的夜景，回想蕊娜伊達的晤會，耽入了夢想……

13. 忽然我嚇了一跳……我似乎聽見一種開門的聲音，又聽見一種折斷樹枝的微音。我就兩步跳下這廢址來，木頭一般地立停了。一種急速的，輕鬆的，但又小心的步聲在園中清楚地響着漸漸近我來了。

14. ‘他來了……他到底來了!’ 這一念閃過我的心頭。我用電光一般的速度向袋中拿出小刀來；又用電光一般的速度把牠張開來。紅的閃光在我眼前迴轉；我恐怖又憤怒，頭上的毛髮都豎起來……那步聲一直向我接近來；我彎下身子——我像鶴一般地伸長了頸去迎接他……看見一個男子來了……呀！這是我的父親！

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if to taunt me 彷彿在責備我。

14. Spasmodic 像痙攣一般地快；病的狀態的快。In my fear and fury 因了我的恐怖與激怒的原故。Craned 像鶴一般地伸頭。

15. I recognised him at once, though he was all muffled up in a dark cloak, and his hat was pulled down over his face. On tip-toe he walked by. He did not notice me, though nothing concealed me; but I was so huddled up and shrunk together that I fancy I was almost on the level of the ground. The jealous Othello, ready for murder, was suddenly transformed into a school-boy.....I was so taken aback by my father's unexpected appearance that for the first moment I did not notice where he had come from or in what direction he disappeared. I only drew myself up and thought, 'Why is it my father is walking about in the garden at night?' when everything was still again.

16. In my horror I had dropped my knife in the grass, but I did not even attempt to look for it; I was very much ashamed of myself. I was completely sobered at once. On my way to the house, however, I went up to my seat under the elder-tree, and looked up at Zinaida's window. The small slightly-convex panes of the window shone dimly blue in the faint light thrown on them by the night sky. All at once—their colour began to change.....Behind them—I saw this, saw it distinctly—softly and cautiously a white blind was let down, let down right to the window frame, and so stayed.

17. 'What is that for?' I said aloud almost

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15. Othello—英國大劇詩人 Shakespeare 的四大悲劇之一，Othello 是劇的主人公，因嫉妒而殺愛妻。Taken aback 不意中被嚇退。

15. 我立刻認到他，雖然他周身裹着一件黑外套，他的帽子罩住着他的臉孔。他蹣跚着脚尖走過了。他不曾注意我，雖然沒有東西遮蔽我；我畏縮又帖伏在地上，覺得身子幾乎與地面平行。豫備殺人的嫉妬的渥養洛忽然變成了一個小學生……父親的不期的出現使我非常吃驚，最初我竟無暇注意到父親從那方來與向那方去，我只是立起身來，當萬物又肅靜無聲了的時候想道，‘父親爲甚麼夜間在園子裏走？’

16. 我在恐怖中把小刀失落在草地裏了，但我並不想去找尋牠；我自己覺得非常羞恥。立刻完全回復了認真的態度。我回家的時候，走過接骨木下面的椅子旁邊，向蕊娜伊達的窗眺望。看見那小而稍凸的窗玻璃，受了夜的天空所投射的微光，映作模糊的藍色。忽然——牠們的顏色變更起來……在那一面——我看見這個，分明地看見這個——柔軟地，端正地掛下一條白窗簾，恰好掛到窗子的框邊上，十分地穩定。

17. ‘這是爲甚麼呢？’當我到了自己的房中，我差不



involuntarily when I found myself once more in my room. 'A dream, a chance, or.....?' The suppositions which suddenly rushed into my head were so new and strange that I did not dare to entertain them.

## XVIII

1. I got up in the morning with a headache. My emotion of the previous day had vanished. It was replaced by a dreary sense of blankness and a sort of sadness I had not known till then, as though something had died in me.

'Why is it you're looking like a rabbit with half its brain removed?' said Lushin on meeting me.

2. At lunch I stole a look first at my father, then at my mother: he was composed, as usual; she was, as usual, secretly irritated. I waited to see whether my father would make some friendly remarks to me, as he sometimes did.....But he did not even bestow his everyday cold greeting upon me. 'Shall I tell Zinaida all?' I wondered.....'It's all the same, anyway; all is at an end between us.'

3. I went to see her, but told her nothing, and, indeed, I could not even have managed to get a talk

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17. Entertain them—entertain 是察閱，研究之意，今譯為吟味。Them 是指前面的 suppositions.

多無意識高聲叫出。‘是做夢？是邂逅？或者……’這突然闖入我的腦中的推測，非常新鮮而奇妙，使我不敢仔細吟味。

## 十八

1. 我早晨起來覺得頭痛。昨日的那種心情已經消滅。却又來了一種我所從來不曾嘗過的空虛的恐怖和一種悲哀，彷彿我的體中喪失了一件東西。

‘你爲甚麼好像一隻割去半個腦子的兔子了？’羅奧遇見我時這樣問我。

2. 午飯的時候，我先偷看父親一眼，然後再看母親：他同平時一樣安定；她也同平時一樣地懷着內心的焦灼。我等着父親看他對我有不有像以前所常有的親愛的話……但他連照例的冷淡的招呼都不對我打一個。‘我要不要向蕊娜伊達說明一切呢？’我疑惑不決地想……‘無論如何總歸一樣的；我們二人間的關係一切完結了。’

3. 我去看她，但不告訴她甚麼，其實我即使要對她說，這種話也說不出口。老夫人的兒子，一個十二歲的小學

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1. Why is it—下面省去— that.

2. Waited to see 伺候，觀察。 Make……remarks 說話。

with her if I had wanted to. The old princess's son, a cadet of twelve years old, had come from Petersburg for his holidays; Zinaida at once handed her brother over to me.

4. 'Here,' she said, 'my dear Volodya,'—it was the first time she had used this pet-name to me— 'is a companion for you. His name is Volodya, too. Please like him; he is still shy, but he has a good heart. Show him Neskutchny gardens, go walks with him, take him under your protection. You'll do that, won't you? You're so good, too!'

5. She laid both her hands affectionately on my shoulders, and I was utterly bewildered. The presence of this boy transformed me, too, into a boy. I looked in silence at the cadet, who stared as silently at me. Zinaida laughed, and pushed us towards each other.

'Embrace each other, children!' We embraced each other. 'Would you like me to show you the garden?' I inquired of the cadet. 'If you please,' he replied, in the regular cadet's hoarse voice.

6. Zinaida laughed again.....I had time to notice

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3. Handed over.....me 遞給我。

4. Here—連接下面的 is.

生，從彼得斯堡放假回來；蕊娜伊達立刻帶了她的弟弟到我這裏來。

‘現在，’她說，‘可愛的服洛琪亞君，’——這是她第一次給我這個愛稱——‘有一位你的好伴侶來了。他的名字也叫做服洛琪亞。請你親愛他；他還有些怕羞，但是是一個好孩子。你領他去看看納斯奇契尼公園，同他去散步，看管他，你高興麼？你也是一個很好的孩子！’

5. 她親切地把兩手搭在我的肩上，我完全着迷了。在這孩子面前，我也變成了一個孩子。我默默地對那小學生看，他也默默地對我看。蕊娜伊達笑起來，把我們兩人對面擰攏來，說道，‘互相抱抱，孩兒們！’我們互相抱了一抱。‘你要我同去看納斯奇契尼公園去麼？’我問那小學生。‘請你領我去’他作一種普通的小學生風的不諧和的語調回答。

6. 蕊娜伊達又笑起來……我在其間注意到她的臉上

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5. The presence of this boy transformed me, too, into a boy.

that she had never had such an exquisite colour in her face before. I set off with the cadet. There was an old-fashioned swing in our garden. I sat him down on the narrow plank seat, and began swinging him. He sat rigid in his new little uniform of stout cloth, with its broad gold braiding, and kept tight hold of the cords.

7. 'You'd better unbutton your collar,' I said to him.

'It's all right; we're used to it,' he said, and cleared his throat. He was like his sister. The eyes especially recalled her. I liked being nice to him; and at the same time an aching sadness was gnawing at my heart. 'Now I certainly am a child,' I thought; 'but yesterday.....'

8. I remembered where I had dropped my knife the night before, and looked for it. The cadet asked me for it, picked a thick stalk of wild parsley, cut a pipe out of it, and began whistling. Othello whistled too.

But in the evening how he wept, this Othello, in Zinaida's arms, when, seeking him out in a corner of the garden, she asked him why he was so depressed. My tears flowed with such violence that she was frightened.

9. 'What is wrong with you? What is it,

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這孩子的出現 (presence) 把我也變成了一個孩子。

6. To have time 有暇。In his new—in 是穿衣服的穿

從來不曾有過這樣美麗的色彩。我同了那小學生出去了。我們的園中有一架老式的秋千。我教他坐在秋千的狹的坐板上，給他擺動。他穿着有闊的金鈕扣的，質地堅牢的新的小制服，端正地坐着，兩手緊握住綱索。

7. '你還是解開了你領上的鈕扣罷，'我對他說。

'不要緊；我們是慣常的，'他說着，又作咳嗽。他像他的姊姊。眼睛尤其像她。我歡喜親愛他；但同時有一種悲痛在我心中侵蝕着。'現在我確是一個孩子，'我想；'但是昨夜呢……'

8. 我記得我昨夜失落小刀的地方，就去找到了。那小學生問我借去，拾起一枝野生荷蘭芹的幹來，把牠削做一管笛，他就吹起笛來。渥賽洛也吹吹笛。

但到了晚快，當他被蕊娜伊達在園子的角裏尋到，問他爲甚麼這樣鬱鬱的時候，這渥賽洛何等地在她的臂上哀泣。我的眼淚非常激切地流出，甚至使她驚咳。

9. '你有甚麼悲痛？爲甚麼呀，服洛琪亞？'她再三地

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7. Cleared his throat 咳嗽。Aching sadness 悲痛之念。

8. The cadet asked--asked 是「借借」之意。

Volodya?' she repeated; and seeing I made no answer, and did not cease weeping, she was about to kiss my wet cheek. But I turned away from her, and whispered through my sobs, 'I know all. Why did you play with me?.....What need had you of my love.'

10. 'I am to blame, Volodya.....' said Zinaida. 'I am very much to blame.....' she added, wringing her hands. 'How much there is bad and black and sinful in me!.....But I am not playing with you now. I love you; you don't even suspect why and how..... But what is it you know?'

11. What could I say to her? She stood facing me, and looked at me, and I belonged to her altogether from head to foot directly she looked at me.....

A quarter of an hour later I was running races with the cadet and Zinaida. I was not crying, I was laughing, though my swollen eyelids dropped a tear or two as I laughed. I had Zinaida's ribbon round my neck for a cravat, and I shouted with delight whenever I succeeded in catching her round the waist. She did just as she liked with me.

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10. In me 在我身中. What.....you know? 你說你都知道了, 所知道的是指甚麼?

問；見我不回答，而且不住地哭，她想來吻我的淚溼的頰。但我轉了開去，嗚咽地說道，‘我都知道了。你爲甚麼玩弄我？……你要我的愛來做甚麼？’

10. ‘服洛琪亞，是我錯了……’ 蕊娜伊達說，‘我真是大錯了……’ 她絞她的手，又說，我的一身，穢惡與罪過何等多！……但我現在不是玩弄你了。我愛你；你不必疑問爲甚麼與怎樣……但你所知道了的是甚麼？’

11. 教我怎樣回答她呢？她立在我面前，看着我；她一看着我，我立刻自頂至足全身歸屬於她了……

一刻鐘之後，我又同了那學生和蕊娜伊達在園中賽跑了。我不哭了，我笑了，雖然笑的時候還有一兩點眼淚從我的紅腫的眼眶裏流出來。我要蕊娜伊達的帽帶來圍在頸中，當做圍巾，我每逢追上了她抱住了她的腰，便高聲地歡呼。她隨她的歡喜而和我遊戲。



## XIX

1. I should be in a great difficulty, if I were forced to describe exactly what passed within me in the course of the week after my unsuccessful midnight expedition. It was a strange feverish time, a sort of chaos, in which the most violently opposed feelings, thoughts, suspicions, hopes, joys, and sufferings, whirled together in a kind of hurricane. I was afraid to look into myself, if a boy of sixteen ever can look into himself; I was afraid to take stock of anything.

2. I simply hastened to live through every day till evening; and at night I slept.....the light-heartedness of childhood came to my aid. I did not want to know whether I was loved, and I did not want to acknowledge to myself that I was not loved; my father I avoided—but Zinaida I could not avoid.....I burnt as in a fire in her presence.....but what did I care to know what the fire was in which I burned and melted—it was enough that it was sweet to burn and melt. I gave myself up to all my passing sensations, and cheated myself, turning away from memories, and shutting my eyes to what I foreboded before me.....This weakness would not most likely have lasted long in any case.....a thunderbolt cut it all short in

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1. In the course of.....在.....之間. To take stock of 注意看視 (人物等).

2. Live through 度過. What did I care 有何望於.... Give

## 十九

1. 倘使強要我精密地記錄出我那次失敗的深夜的壯舉以後一禮拜間心中所起的情形來，我將大為困難了。這是異樣的狂熱的時期，一種混沌的境地，在這裏面有極端相反的感覺，思想，疑惑，希望，歡樂，和苦痛像颶風一般地回旋着。我怕敢自己省察自己的心境，倘使一個十六歲的孩子能省察自己的心境；我怕敢注意觀察一切事物。

2. 我每天只想快地過去；晚上我睡了……孩子們的放心來幫助我。我不願知道我是否被人愛着，又不願承認自己是不被人愛着的；我迴避父親，——但不能迴避蕊娜伊達……我一到她面前，就像火一般地燃燒……但我並不要曉得我所燃燒着又溶化着的火是甚麼火——只要感得燃燒和溶化的愉快已夠了。我只管洗浸在剎那間的感覺中，欺騙自己，避去過去的回想，不管我所預想的前途……但這種怯弱的狀態到底不能長久繼續……一個雷電落下來，剎那間把他們一切打斷，把我拋擲到

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myself up to……, 就于……. Before me 我的將來. Cut short 妨止打斷。

a moment, and flung me into a new track altogether.

**3.** Coming in one day to dinner from a rather long walk, I learnt with amazement that I was to dine alone, that my father had gone away and my mother was unwell, did not want any dinner, and had shut herself up in her bed-room. From the faces of the footmen, I surmised that something extraordinary had taken place.....I did not dare to cross-examine them, but I had a friend in the young waiter Philip, who was passionately fond of poetry, and a performer on the guitar. I addressed myself to him.

**4.** From him I learned that a terrible scene had taken place between my father and mother (and every word had been overheard in the maids' room; much of it had been in French, but Masha the lady's-maid had lived five years with a dressmaker from Paris, and she understood it all); that my mother had reproached my father with infidelity, with an intimacy with the young lady next door, that my father at first had defended himself, but afterwards had lost his temper, and he too had said something cruel, 'reflecting on her age,' which had made my mother cry; that my mother too had alluded to some loan which

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**3.** Coming—when I came back      Overheard 傳聞.

**4.** From Paris 巴黎產. To lose one temper—lose one's

一條新的路上。

3. 有一天我跑了一次較長的散步而回家喫飯，聽說父親出去了，母親有些不舒服，籠閉在房中不要喫，我須得獨自喫飯了，非常驚異。我從那些僕人的臉上，推測到有甚麼特別的事故發生……我不敢特地問他們，但我有一個同朋友一樣的青年僕人叫做菲列潑的，這人極歡喜詩，又會彈六絃琴。我就問他。

4. 我因了他而曉得父親和母親之間起了一回可怕的衝突。(父親和母親說的話在女僕人的房中都能聽見；他們講的大都是法蘭西語，但那女僕人馬夏曾經和一個女裁縫師在巴里住過五年，所以牠完全聽得懂；)聽說母親責備父親的不貞，對於隣家的少女的私情，父親起初還辯解，後來發怒了，也說了許多殘酷的話，說道，‘你自己想想自己的年齡看，’這話使母親哭了；母親又說起一筆

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patience 忍氣不住。 Allude to..... 提及。

it seemed had been made to the old princess, and had spoken very ill of her and of the young lady too, and that then my father had threatened her.

5. 'And all the mischief,' continued Philip, 'came from an anonymous letter; and who wrote it, no one knows, or else there'd have been no reason whatever for the matter to have come out at all.'

'But was there really my ground,' I brought out with difficulty, while my hands and feet went cold, and a sort of shudder ran through my inmost being.

6. Philip winked meaningly. 'There was. There's no hiding those things; for all that your father was careful this time—but there, you see, he'd, for instance, to hire a carriage or something.....no getting on with out servants, either.'

7. I dismissed Philip, and fell on to my bed. I did not sob, I did not give myself up to despair; I did not ask myself when and how this had happened; I did not wonder how it was I had not guessed it before, long ago; I did not even upbraid my father.....What I had learnt was more than I could take in; this sudden revelation stunned me .....All was at an end. All the fair blossoms of my heart were roughly plucked at once, and lay about me, flung on the ground, and trampled underfoot.

5. Brought out 說出.

6. For all that....., 不拘.....; 雖然..... You see 係對手注意之詞. No getting on 決不成功.

好像是貸給老公爵夫人的借款，又極口毀謗那公爵夫人和那少女，於是父親就威嚇她。

5. ‘種種的不幸，’菲列潑繼續說，‘是從一封無頭信來的；沒有人曉得這信是誰寫的，倘然沒有這封信，這事決不會發覺。’

‘但這事確有根據的麼？’我很費力地說出了這一句，我的手足都發冷了，一陣戰慄通過我全身的內部。

1. 菲列潑含着意思似地瞬一瞬眼。‘確有根據。這種事體是瞞不過人的；雖然你的父親近來很小心——但你想，他總須雇一輛馬車，或有別的甚麼事，……又非從婢僕們手裏經過不行。’

7. 我差去了菲列潑，躺在我的牀中了。我也不泣哭，也不消沈於絕望；我也不探究這事在甚麼時候怎樣發生；也不驚訝自己在一直以前爲甚麼沒有料想到；我連答父親都不答……我對於所聽到的事，差不多全然不能相信；這突然的爆發使我悶倒了……一切都完結了。我心中一切的美麗的花，霎時間被全部摧殘，撒散在我的四周，拋棄在地上，踐踏在腳下了。

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7. How it was—其下省—that. Fair blossoms. [戀愛]的花之意. Take in 相信；容納.

## XX

1. My mother next day announced her intention of returning to the town. In the morning my father had gone into her bedroom, and stayed there a long while alone with her. No one had overheard what he said to her; but my mother wept no more; she regained her composure, and asked for food, but did not make her appearance nor change her plans. I remember I wandered about the whole day, but did not go into the garden, and never once glanced at the lodge, and in the evening I was the spectator of an amazing occurrence: my father conducted Count Malevsky by the arm through the dining-room into the hall, and, in the presence of a footman, said icily to him:

2. 'A few days ago your excellency was shown the door in our house; and now I am not going to enter into any kind of explanation with you, but I have the honour to announce to you that if you ever visit me again, I shall throw you out of window. I don't like your handwriting.'

The count bowed, bit his lips, shrank away, and vanished.

3. Preparations were beginning for our removal to

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1. By the arm 捉住其臂。 The spectator of.....,.....的觀者。

## 二十

1. 次日，母親提出了回到市裏去的旨意。這天朝晨，父親到她房中，獨自和她住了長久。沒有人聽見他對她說些甚麼；但母親不再哭泣；她回復了平日的安定，命拿飯來喫。但並不走出來，也不改變她的計劃。我記得，這一天我盡日在外散步，但不走進園中去，絕不眺望那小舍，到了晚上，我目擊一種驚異的光景：父親捉住了馬來苻斯奇伯爵的臂，通過食堂，到正廳裏，當着一個僕人的面前，冷酷地對他說：

2. ‘二三日之前，我曾請閣下不要再來這裏；現在我決不與你和解，但我警告你，倘然你下次再來，我要把你從窗子裏擲出去。我不歡喜你的筆跡。’

伯爵點頭，咬他的唇，退出去，不見了。

3. 我們預備遷居到市裏，到我們自己有房子在那裏

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2. To show one the door—是驅逐之意。Your handwriting—即指前章第五節中的無頭信。\*此處譯文變通，為欲表出 even 之意。



town, to Arbaty Street, where we had a house. My father himself probably no longer cared to remain at the country house; but clearly he had succeeded in persuading my mother not to make a public scandal. Everything was done quietly, without hurry; my mother even sent her compliments to the old princess, and expressed her regret that she was prevented by indisposition from seeing her again before her departure.

4. I wandered about like one possessed, and only longed for one thing, for it all to be over as soon as possible. One thought I could not get out of my head: how could she, a young girl, and a princess too, after all, bring herself to such a step, knowing that my father was not a free man, and having an opportunity of marrying, for instance, Byelovzorov? What did she hope for? How was it she was not afraid of ruining her whole future? Yes, I thought, this is love, this is passion, this is devotion.....and Lushin's words came back to me; to sacrifice oneself for some people is sweet.

5. I chanced somehow to catch sight of something white in one of the windows of the lodge.....'Can it be Zinaida's face?' I thought.....yes, it really was her face. I could not restrain myself. I could not

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3. To care 欲.

4. One-possessed 着了魔的人. Long for 盼望. It all to be

的阿爾罷諦街上去。父親自己大約也不要再留在這別莊裏；但他顯然已經說服了母親，叫她不要把今次的事宣揚到外間。諸事靜靜地從容地準備定當；母親差人去向公爵夫人辭行也都去過，她差人去道她的歉忱，說她爲微恙所阻，不能在離去以前再來拜訪她了。

4. 我像着了魔一般在各處跑轉來，我但盼望一件事體，盼望一切都完結得愈快愈好。只有一事不能離開我的心：她，一個少女，又到底是一個公爵家的公主，既然曉得我的父親不是一個自由身體的人，又有和別人——例如比洛荷左洛荷——結婚的機會，她爲甚麼要做到這個地步？她希望甚麼？她怎麼不怕她的前途將完全破產？是了，我想，這便是戀愛，這便是熱情，這便是獻身……我又憶到了羅興的話：自己犧牲在有的人確是引爲甘美的。

5. 我偶然瞥見小屋的一個窗中有一種白的東西……‘這是蕊娜伊達的臉麼？’我想……是的，這果然是她的臉。我情不自禁了。我不能沒有一回最後的訣別而離去她。我

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over—其前面的 for, 接續於前面的 longed. To get out of……, 從……脫出. How was it—其下省— that.

part from her without saying a last good-bye to her. I seized a favourable instant, and went into the lodge.

6. In the drawing-room the old princess met me with her usual slovenly and careless greetings.

'How's this, my good man, your folks are off in such a hurry?' she observed, thrusting snuff into her nose. I looked at her, and a load was taken off my heart. The word 'loan,' dropped by Philip, had been torturing me. She had no suspicion.....at least I thought so then. Zinaida came in from the next room, pale, and dressed in black, with her hair hanging loose; she took me by the hand without a word, and drew me away with her.

7. 'I heard your voice,' she began, 'and came out at once. Is it so easy for you to leave us, bad boy?'

'I have come to say good-bye to you, princess, I answered, 'probably for ever. You have heard, perhaps, we are going away.'

Zinaida looked intently at me.

8. 'Yes, I have heard. Thanks for coming. I was beginning to think I should not see you again. Don't remember evil against me. I have sometimes tormented you, but all the same I am not what you imagine me.'

She turned away, and leaned against the window.

5. I chanced 偶然。

6. How's this—其下會—that. Dropped (從口中) 說出。

找得一個適當的機會，走進那小屋中去。

6. 在客堂中，老夫人用了她的照例的疏慢和隨便的態度而迎接我。

‘你們的家眷怎麼這樣忽忽地遷去了？’她一面把鼻煙塞入鼻孔中，一面說話。我對她一看，覺得心裏似乎取去了一塊石頭。菲列潑說起的‘借款’一事，使我覺得非常苦痛。但她却毫不疑心……至少我當時這樣想。蕊娜伊達從鄰室走進來，面色蒼白，穿着黑的衣服，頭髮鬆鬆地掛着；她默然地握住了我的手，拉我同去了。

7 ‘我聽見了你的聲音，’她開始說，‘立刻走出來。你這樣容易地離去我們，頑孩兒？’

‘公主，我是來和你告別的，’我回答，‘大約是永訣了。你恐怕也曉得，我們要遷居了。’

蕊娜伊達不斷地注視我。

8. ‘是的，我聽見過了。謝謝你特地來告別。我正在想起我不能再見你。請你不要懷恨於我。我有時虐待了你，但我決不是像你所想像的一個人。’

她走開去，靠在窗子上了。

'Really, I am not like that. I know you have a bad opinion of me.'

**9. 'I?'**

'Yes, you... ..you.'

'I?' I repeated mournfully, and my heart throbbed as of old under the influence of her overpowering, indescribable, fascination. 'I? Believe me, Zinaida Alexandrovna, whatever you did, however you tormented me, I should love and adore you to the end of of my days.'

**10.** She turned with a rapid motion to me, and flinging wide her arms, embraced my head, and gave me a warm and passionate kiss. God knows whom that long farewell kiss was seeking, but I eagerly tasted its sweetness. I knew that it would never be repeated. 'Good-bye, good-bye,' I kept saying.....

She tore herself away, and went out. And I went away. I cannot describe the emotion with which I went away. I should not wish it ever to come again; but I should think myself unfortunate had I never experienced such an emotion.

**11.** We went back to town. I did not quickly shake off the past; I did not quickly get to work. My wound slowly began to heal; but I had no ill-feeling against my father. On the contrary he had, as it were,

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9. As of old 如從前一樣。 To the end of my days 死而後已。

10. Had I never—if I had never.

‘真的，我不是這樣的人，我曉得你一定是怨我的。’

9. ‘我?’

‘正是，你……你。’

‘我?’我悲憤地又叫一聲，我的心又同從前一樣地在她的強大的，不可名狀的魔力的影響之下急跳了，‘我?請你信用我，蕊娜伊達亞力山特洛苻娜，你無論做甚麼事，無論怎樣虐待我，我總愛你，崇拜你，直到我的末日。’

10. 她急速地轉向着我，張開她的兩臂來抱住了我的頭，給我一個溫暖而情深的吻。這永遠訣別的接吻，不知在找求那一個，我却熱心地領略了牠的甘美。我曉得這是決不會再來的了。‘會再，再會，’我反復地說着……

她就離開我，走了出去。我也離去了。我不能描寫我離去時的心情。我不願再經驗這種心情；但倘我全然不曾經驗過這樣的心情，我又將嘆自己的不幸。

11. 我們遷回市內了。我並不立刻拋却過去；也不立刻用功。我的創傷慢慢地復原起來；但我對於父親並沒有不好的感情。我似乎反而對他起好感了……讓心理學

gained in my eyes.....let psychologists explain the contradiction as best they can.

One day I was walking along a boulevard, and to my indescribable delight, I came cross Lushin. I liked him for his straightforward and unaffected character, and besides he was dear to me for the sake of the memories he aroused in me. I rushed up to him.

12. 'Aha!' he said, knitting his brows, 'so it's you, young man. Let me have a look at you. You're still as yellow as ever, but yet there's not the same nonsense in your eyes. You look like a man, not a lap-dog. That's good. Well, what are you doing? Working?'

I gave a sigh. I did not like to tell a lie, while I was ashamed to tell the truth.

13. 'Well, never mind,' Lushin went on, 'don't be shy. The great thing is to lead a normal life, and not be the slave of your passions. What do you get if not? Wherever you are carried by the tide—it's all a bad look-out; a man must stand on his own feet, if he can get nothing but a rock to stand on. Here, I've got a cough.....and Byelovzorov—have you heard anything of him?'

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they can 盡力。Come cross 偶然會見。

12. So it's you 仍是你，又會見你之禮。

者來詳細說明這矛盾罷。

有一天，我正在路旁的樹蔭下散步，遇見了羅興，感到不可名狀的快樂。我歡喜他，爲了他的率直而不做作的性格，又爲了他喚起我許多回憶，使我覺得更可親愛。我跑近他身邊。

12. ‘啊哈!’他蹙着眉頭說，‘是你，小朋友。讓我看你。你仍舊和從前一樣面黃，但眼睛裏沒有像從前的茫然的樣子了。你已像成人的樣子，不復像小狗一般了。這是很好的。你近來做點甚麼？用功？’

我嘆息一聲。我不歡喜說誑話；但說出真話來又覺得難爲情。

13. ‘不要緊的，’羅興又說，‘不要怕難爲情。我們最緊要的是須作不逸常軌的生活，不要做情慾的奴隸。否則有甚麼好結果呢？被情慾的潮流漂去，無論到甚麼地方，——都是不好的前途；一個人即使只有一塊岩石的立脚地，也應當用自己的腳來立身。請看，我要咳嗽了……那比洛苻左洛苻——你聽見過關於他的消息麼？’

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13. The great thing 重要的事。The tide—指情慾的潮流。To stand on his own feet 自立；獨立。



## 14. 'No. What is it?'

'He's lost, and no news of him; they say he's gone away to the Caucasus. A lesson to you, young man. And it's all from not knowing how to part in time, to break out of the net. You seem to have got off very well. Mind you don't fall into the same snare again. Good-bye.'

'I shan't,' I thought.....'I shan't see her again.' But I was destined to see Zinaida once more.

## XXI

1. My father used every day to ride out on horseback. He had a splendid English mare, a chestnut piebald, with a long slender neck and long legs, an inexhaustible and vicious beast. Her name was Electric. No one could ride her except my father. One day he came up to me in a good humour, a frame of mind in which I had not seen him for a long while; he was getting ready for his ride, and had already put on his spurs. I began entreating him to take me with him.

2. 'We'd much better have a game of leapfrog,' my father replied. 'You'll never keep up with me on

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14. He's lost 失踪. They say = people say = it is said = I have heard that..... In time 及時. Part 退身, 退步.

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#### 14. ‘沒有，他怎樣了？’

‘他隱迹了，消息全無；他們說他是到哥卡薩斯去的。這是你的好教訓，小朋友！這全是爲了不懂得及時退身，不懂得擺脫却羅網的方法的原故。你似乎脫身得很好。切記不要再投到同樣的網裏去。再會！’

‘我決不，’我想……‘我決不再見她了。’但運命制定我再見蕊娜伊達一面。

### 二十一

父親慣常每天出外騎馬。他所有的馬是一匹斑色的，栗毛的，英吉利牝馬，一隻頸細腳高，根氣充足而有惡癖的野獸。牠的名字叫做電光。除了父親之外，沒有人會駕馭牠。有一天他很高興，帶了一種我所長久沒有見過了的和霧，走近我來；他正在預備去騎馬，靴距已經穿上了。我便請他帶我同去。

2. ‘我們還是去作跳馬遊戲有趣得多，’父親回答。‘你騎在那肥馬上一定追我不上。’

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1. A frame of mind 心情；態度—其次的 which 即指此心情。

your cob.'

'Yes, I will; I'll put on spurs too.'

'All right, come along then.'

We set off. I had a shaggy black horse, strong, and fairly spirited. It is true it had to gallop its utmost, when Electric went at full trot, still I was not left behind. I have never seen any one ride like my father; he had such a fine carelessly easy seat, that it seemed that the horse under him was conscious of it, and proud of its rider.

3. We rode through all the boulevards, reached the "Maiden' Field," jumped several fences (at first I had been afraid to take a leap, but my father had a contempt for cowards, and I soon ceased to feel fear), twice crossed the river Moskva, and I was under the impression that we were on our way home, especially as my father of his own accord observed that my horse was tired, when suddenly he turned off away from me at the Crimean ford, and galloped along the river-bank.

4. I rode after him. When he had reached a high stack of old timber, he slid quickly off Electric, told me to dismount, and giving me his horse's bridle, told me to wait for him there at the timber-stack, and turning off into a small street, disappeared. I began

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2. Keep up with 並進. Gallop its utmost 出全力奔馳

3. Had a contempt for 輕蔑; 賤視. Was under the impres-

‘我會追上的；我也加鞭。’

‘好，那麼去罷。’

我們出發了。我騎一匹壯健而精神尚好的粗毛黑馬。果然那電光跑得極快的時候，我的馬也會出全力趕上，並不落後。我從來沒有見過像父親的善騎的人；他坐得非常自然又穩健，他所坐的馬似乎懂得這一點，在誇耀牠的騎手。

3. 我們跑過一切列樹的道路，跑到了處女野地方，跳過了幾個矮牆（我起初不敢跳，但父親是看輕膽怯人的，我不久也不覺得害怕了），兩次跳過莫斯科伐河，我以爲我們將回家去了，尤其是因爲父親也說過我的馬已經疲倦，忽然到了克里米亞灘上，他轉向別處，沿了河岸跑去了。

4. 我跟他跑。跑到積着一大堆舊木材的地方，他即刻下馬，教我也跳下馬來，他把他的手綱給我，命我在木材堆的地方等他一等。他自己步行到一道小街裏，不見了。我拉着兩匹馬，在河畔跑來跑去，呼喝那電光，這

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sion 預備，打算。Kept (pulling, shaking.....snorting, etc.) 不絕地.....

walking up and down the river-bank, leading the horses, and scolding Electric, who kept pulling shaking her head, snorting and neighing as she went; and when I stood still, never failed to paw the ground, and whining, bite my cob on the neck; in fact she conducted herself altogether like a spoilt thorough-bred.

**5.** My father did not come back. A disagreeable damp mist rose from the river; a fine rain began softly blowing up, and spotting with tiny dark flecks the stupid grey timber-stack, which I kept passing and repassing, and was deadly sick of by now. I was terribly bored, and still my father did not come. A sort of sentry-man, a Fin, grey all over like the timber, and with a huge old-fashioned shako, like a pot, on his head, and with a halberd (and how ever came a sentry, if you think of it, on the banks of the Moskva!) drew near, and turning his wrinkled face like an old woman's, towards me, he observed, 'What are you doing here with the horses, young master? Let me hold them.'

**6.** I made him no reply. He asked me for tobacco. To get rid of him (I was in a fret of impatience, too), I took a few steps in the direction in which my father had disappeared, then walked along the little street to the end, turned the corner, and stood still. In the street, forty paces from me, at the open window of a little wooden house, stood my father, his back turned

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**5.** Was deadly sick 心中甚爲不快. Passing.....repassing 前面

畜生走的時候不絕地顛蕩，掉牠的頭，鼻鳴，又嘶叫；當我立停了，他又沒有一次不用蹄搔地，作哀鳴，且咬我的馬的頸；牠的舉動，全然表示牠是一匹惡性的純種馬。

5. 父親久不回來。河裏起了一片不快的溼霧；細雨霏霏地降下，在我所反復經過了好幾次而現在已經看厭了的那粗笨而灰色的木材堆上面點了許多小的黑點。我焦灼得恐慌了，但父親依然不來。一個穿着同木材一樣的灰色的衣服，頭上戴着像一個鉢的老式軍帽，手中拿着矛戟的哨兵似的芬蘭人（試想想看，怎麼莫斯科伐河畔會來了一個哨兵！）向我走來，把他的老婆子一般的皺皮臉孔轉向着我，說道，‘你帶了這兩匹馬在這裏做甚麼，小官人？我給你帶罷。

6. 我不睬他。他又問我索捲煙。我想避開他，（也因為不耐煩的緣故，）就向父親去的方向走了幾步，終於走到那街道的盡頭，轉一個彎，立停了。我看見這街上離我約四十步的地方，在一間小的木造屋的窗外，立着我

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的 which 是其目的格。Fin (or Finn) 芬蘭人。

6. To get rid of 除去。

to me; he was leaning forward over the window-sill, and in the house, half hidden by a curtain, sat a woman in a dark dress talking to my father; this woman was Zinaida.

**7.** I was petrified. This, I confess, I had never expected. My first impulse was to run away.

'My father will look round,' I thought, 'and I am lost.....' but a strange feeling—a feeling stronger than curiosity, stronger than jealousy, stronger even than fear—held me there. I began to watch; I strained my ears to listen.

**8.** It seemed as though my father were insisting on something. Zinaida would not consent. I seem to see her face now—mournful, serious, lovely, and with an inexpressible impress of devotion, grief, love, and a sort of despair—I can find no other word for it. She uttered monosyllables, not raising her eyes, simply smiling—submissively, but without yielding. By that smile alone, I should have known my Zinaida of old days. My father shrugged his shoulders, and straightened his hat on his head, which was always a sign of impatience with him.....Then I caught the words:

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**7.** Petrified 變成石頭一般。

**8.** An inexpressible impress—形容前面的 face. Without yielding,—這 yielding 是不遜, 容易讓步之意; without yielding

的父親，他背向我；靠在窗閩上。在屋的裏面，窗幃半遮的地方，坐着一個穿黑衣服的女人，正在和父親談話；這女人是蕊娜伊達。

7. 我同石化一般了。這實在是我千萬料想不到的事。我當時的最初的衝動是想跑走。

‘恐怕父親要旋轉身來，’我想，‘那時我怎麼辦……’但一種異常的感覺——一種比好奇心還強，比嫉妬還強，甚至比恐怖也還強的感覺——把我固定在那裏。我就觀察他們；我傾着耳朵聽。

8. 父親似乎在主張一件事。蕊娜伊達不贊成。我到現在似乎還能看見她的顏面——悲哀，嚴肅可愛，又帶着一種獻身，愁苦，戀慕，和一種失望的不可名狀的表情——我再想不出別的字來形容了。她說話極簡短，並不舉起眼睛來，只是微笑——其笑容是順從而又毅然。單憑這笑容，我便可認識我的舊日的蕊娜伊達。父親聳他的肩，正他的帽，這是他平常不耐煩時候的表象……後來我聽得一句話：‘你非離去此地不可……’蕊娜

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一有決斷，有旨意之意。今譯作毅然。Caught the words 聽到 (caught) 這樣的話。Vous devez vous séparer de cette—是法蘭西語，你必須離開此地。Monosyllables—短促的言語，例如 yes, no 等。



*Vous devez séparer de cette.....'* Zinaida sat up, and stretched out her arm.....Suddenly, before my very eyes, the impossible happened.

9. My father suddenly lifted the whip, with which he had been switching the dust off his coat, and I heard a sharp blow on that arm, bare to the elbow. I could scarcely restrain myself from crying out; while Zinaida shuddered, looked without a word at my father, and slowly raising her arm to her lips, kissed the streak of red upon it. My father flung away the whip, and running quickly up the steps, dashed into the house.....Zinaida turned round, and with outstretched arms and downcast head, she too moved away from the window.

My heart sinking with panic, with a sort of awe-struck horror, I rushed back, and running down the lane, almost letting go my hold of Electric, went back to the bank of the river.

10. I could not think clearly of anything. I knew that my cold and reserved father was sometimes seized by fits of fury; and all the same, I could never comprehend what I had just seen.....But I felt at the time that, however long I lived, I could never forget the gesture, the glance, the smile, of Zinaida; that her image, this image so suddenly presented to me, was imprinted for ever on my memory. I stared vacantly at the river, and never noticed that my

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Bare to elbow 露出到肘邊的一形容上面的 arm 的。

Let go my hold of 放走了。

伊達立起身來，伸出她的臂……忽然在我眼前一件不可能的事體發現了。

9. 父親忽然舉起他的拂衣塵用的鞭來，我聽見在她的露出肘的肉臂上發出一聲銳音的打擊聲。我幾乎要叫起來；蕊娜伊達發抖了，默默地看着父親，慢慢地舉起她的臂到脣邊，自己吻那打紅的痕跡。父親拋棄了鞭子，急急地跨上門口的踏步，闖入屋中……蕊娜伊達轉個方向，伸開她的兩臂，垂着頭，也離開了窗而去。

我的心因了驚駭和一種畏敬的恐怖而消滅了，我連忙回轉身來，跑出小街，回到河岸，幾乎放走了那電光。

10. “我不能——清楚地記憶。我曉得我的冷淡而沈靜的父親有時也會被積憤所激；然而我到底不能了解剛才所見的是甚麼一回事……但同時我覺得，我在全生涯中決不能忘記蕊娜伊達這態度，這眼色，和這微笑；又覺得她這姿態，突然現出在我眼前的這姿態，永遠銘刻在我的記憶中了。我呆然地向河中注視，不覺滴下了許多

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10. Vacantly 茫然。How long I lived 無論如何長生，卻至死之意。

tears were streaming. 'She is beaten,' I was thinking, ..... 'beaten.....beaten.....'

**11.** 'Hullo! what are you doing? Give me the mare!' I heard my father's voice saying behind me.

Mechanically I gave him the bridle. He leaped on to Electric.....the mare, chill with standing, reared on her haunches, and leaped ten feet away.....but my father soon subdued her; he drove the spurs into her sides, and gave her a blow on the neck with his fist.....

'Ah, I've no whip,' he muttered.

**12.** I remembered the swish and fall of the whip, heard so short a time before, and shuddered.

'Where did you put it?' I asked my father, after a brief pause.

My father made no answer, and galloped on ahead. I overtook him. I felt that I must see his face.

'Were you bored waiting for me?' he muttered through his teeth.

'A little. Where did you drop your whip?' asked again.

**13.** My father glanced quickly at me.

'I didn't drop it,' he replied; 'I threw it away.' He sank into thought, and dropped his head.....and then, for the first, and almost for the last time, I saw

眼淚來。‘她被打，’我想……‘被打……被打……’

11. ‘噲，你在做甚麼？把我的馬帶來！’我聽見父親的聲音在我後面叫着。

我機械地把手綱遞給他。他跳上電光……這牝馬，立了長久之後受了寒氣，昂起牠的上半身，向前跳了一丈多路……但父親不久就克制牠；他用靴距踢馬的旁腹，又用拳打他的頸……

‘呀，我的鞭子沒有了，’他自言自語地說。

12. 我想起了不多時以前我聽見的那鞭的搖曳和打擊，戰慄起來。

‘你放在那裏了？’稍停了一回之後我問他。

父親不回答，他只管在前面跑。我趕上去。我定要看看他的臉孔看。

‘你等得厭煩麼？’他從齒間說出。

‘沒有甚麼，你的鞭失落在那裏了？’我又問。

13. 親父極快地對我一看。

‘並沒有失落，’他回答。‘是我拋棄的。’他垂下了他的頭而沈思了……這是我最初次，或最後次看見他的嚴格

how much tenderness and pity his stern features were capable of expressing.

He galloped on again, and this time I could not overtake him; I got home a quarter-of-an-hour after him.

**14.** 'That's love,' I said to myself again, as I sat, at night before my writing-table, on which books and papers had begun to make their appearance; that's passion.....To think of not revolting, of bearing a blow from any one whatever.....even the dearest hand! But it seems one can, if one loves. ....While I.....I imagined.....'

**15.** I had grown much older during the last month; and my love, with all its transports and sufferings, struck me myself as something small and childish and pitiful beside this other unimagined something, which I could hardly fully grasp, and which frightened me like an unknown, beautiful, but menacing face, which one strives in vain to make out clearly in the half-darkness ... .

**16.** A strange and fearful dream came to me that same night. I dreamed I went into a low dark room .....My father was standing with a whip in his hand, stamping with anger; in the corner crouched Zinaida,

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**14.** To think of 想起了一下面含有 [覺得不可思議], 或 [不可議] 的意思, 但未曾說出. 故譯文中添設一句\*.

的顏貌中也能顯出非常的溫順和憐憫來。

他又向前快跑了，這回我趕他不上；我比他遲十五分鐘回到家裏。

14. ‘這就是戀愛。’我夜間坐在我新近放着書和筆的寫字桌前時又獨自這樣說；‘這就是熱情……要忍受無論何人的……即使最親愛的人的鞭打而不反抗，\*是不可能的事！但在戀愛的人似乎是可能的……我呢……我在想像這等事……’

15. 在這個月裏，我自己覺得長大得多了；我的受了種種的狂喜與苦痛的戀愛，同另外一種我所向來不會想像到的東西——捉摸不牢的，像一副素不相識的美麗而又嚴肅的顏貌而威嚇我的，在薄暗中無論如何也看不清楚的一種東西——相比較起來，覺得微小，稚氣，又可憐得很！

16. 這一天晚上我做了一個奇怪而且可怕的夢。我夢到一所低而且暗的屋中……見父親手執一根鞭立着，憤怒地頓足；屋角裏伏着蕊娜伊達，一條打傷的紅痕，不

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15. With all 不拘，雖然. Beside this 與……比較起來。

and not on her arm, but on her forehead, was a stripe of red.....while behind them both towered Byelozorov, covered with blood; he opened his white lips, and wrathfully threatened my father.

17. Two months later, I entered the university; and within six months my father died of a stroke in Petersburg, where he had just moved with my mother and me. A few days before his death he received a letter from Moscow which threw him into a violent agitation.....He went to my mother to beg some favour of her: and, I was told, he positively shed tears—he, my father! On the very morning of the day when he was stricken down, he had begun a letter to me in French.

‘My son,’ he wrote to me, ‘fear the love of woman; fear that bliss, that poison.....’

After his death, my mother sent a considerable sum of money to Moscow.

## XXII

I. Four years passed. I had just left the university, and did not know exactly what to do with myself, at what door to knock; I was hanging about for a time with nothing to do. One fine evening I met Meidanov at the theatre. He had got married, and had entered the civil service; but I found no change in him. He

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在她的臂上而在她的額上……他們二人的後面，聳立着全身塗血的比洛苻左洛苻；他張開他的蒼白的唇，在厲聲地威嚇父親。

17. 兩個月之後，我進了大學；此後不滿六個月，父親在我們新近遷居的比得斯堡患急病死了。他死的前幾日，接到莫斯科來的一封信，使他受了猛烈的刺激……他到母親處去，懇托她甚麼事體：我聽說他竟對母親流淚——他，我的父親！在暴死的那一天的早晨，曾經開始用法蘭西語寫一封信，預備給我。

‘我兒’他寫着，‘謹防女子的愛情：謹防這種幸福，這種毒藥……’

他死後，母親送一大筆的金錢到莫斯科去。

## 二十二

1. 經過了四年。我剛才出大學，一時還不曉得怎樣處置自身，走那一條路；我暫時賦閒，不做事體。有一個快美的晚上，我在劇場裏遇見漫伊達諾苻。他已結婚，且就官職了；但我看他比從前沒有甚麼變更。他依然忽

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1. Civil service—軍務司法以外的行政事務，普通稱為文官。



fell into ecstasies in just the same superfluous way, and just as suddenly grew depressed again.

2. 'You know,' he told me among other things, Madame Dolsky's here.'

'What Madame Dolsky?'

'Can you have forgotten her?—the young Princess Zasyekin whom we were all in love with, and you too. Do you remember at the country-house near Neskutchny gardens?'

3. 'She married a Dolsky?'

'Yes.'

'And is she here, in the theatre?'

'No: but she's in Petersburg. She came here a few days ago. She's going abroad.'

'What sort of fellow is her husband?' I asked.

4. 'A splendid fellow, with property. He's a colleague of mine in Moscow. You can well understand—after the scandal.....you must know all about it.....'(Meidanov smiled significantly) 'it was no easy task for her to make a good marriage; there were consequences.....but with her cleverness, everything is possible. Go and see her; she'll be delighted to see you. She's prettier than ever.'

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In.....superfluous 過度地；胡亂地。

3. Petersburg—俄國地名，即現今的 Petrograd.

而過度地狂喜，忽而憂鬱，正同從前一樣。

2. ‘你曉得麼？’他對我談的許多話中有一次這樣說。  
‘獨爾斯奇夫人在這裏呢。’

‘誰是獨爾斯奇夫人？’

‘你可忘記她的？——那札西京公爵家的公主，我們曾經大家戀愛她的，你也戀愛她的。在納斯奇奧尼公園的傍邊的莊屋裏，你記得麼？’

3. ‘他同獨爾斯奇氏結婚了？’

‘正是。’

‘她在這裏，這劇場裏？’

‘不，她在比得斯堡。前幾天她到過這裏。聽說她將赴外國遊歷了。’

‘她的丈夫是甚麼的人？’我問。

4. ‘一個漂亮的男子，且有財產。他是我在莫斯科時的同事。你也明白曉得的罷，——那件醜聞……你應該是完全曉得的……’（漫伊達諾荷作含着意思的微笑）‘這位公主要揀一個好的丈夫是有些困難的；因為凡事總有結果……但是照她的聰明玲瓏，其實要無論怎樣都可能。你去訪問她罷；她見了你一定歡喜。她比從前更加美麗了。’

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4. But with her cleverness—with 是「以彼女之才」的以字，都依照，像。

5. Meidanov gave me Zinaida's address. She was staying at the Hotel Demut. Old memories were astir within me.....I determined next day to go to see my former 'flame.' But some business happened to turn up; a week passed, and then another, and when at last I went to the Hotel Demut and asked for Madame Dolsky, I learnt that four days before, she had died, almost suddenly, in childbirth.

6. I felt a sort of stab at my heart. The thought that I might have seen her, and had not seen her, and should never see her—that bitter thought stung me with all the force of overwhelming reproach. 'She is dead,' I repeated, staring stupidly at the hall-porter. I slowly made my way back to the street, and walked on without knowing myself where I was going. All the past swam up and rose at once before me. So this was the solution, this was the goal to which that young, ardent, brilliant life had striven, all haste and agitation! I mused on this; I fancied those dear features, those eyes, those curls—in the narrow box, in the damp underground darkness—lying here, not far from me—while I was still alive, and, maybe, a few paces from my father.....I thought all this; I strained my imagination, and yet all the while the lines: 'From lips indifferent of her death I heard, Indifferently I listened to it, too,'

5. Flame—此處指戀人。Happened to turn up 偶然生起。

6. Made my way back to 向.....回去。The past 過去之事。

5. 沒伊達諾荷告訴我蕊娜伊達的地址。她寓在特謨德旅館中。舊日的記憶在我心中湧起來……我決定明天去訪問我的舊日的戀人。然爲事所阻，經過了一禮拜，又經過一禮拜，我方才到特謨德旅館去訪問獨爾斯奇夫人，聽說她已在四天之前爲了難產而暴死了。

6. 我覺得心中像被針刺一般。想起了我可以見她而不曾見她，且永遠不得見她——這悲痛想念用了牠們的全部的強大的苛責的力而猛烈地刺我的心。‘她死了，’我呆然地注視那門役，連說了幾遍。我悄悄走出街上，自己不曉得走到那裏，只是茫然地向前走。一切過去的情形，霎時浮出在我眼前。這便是解決，這便是青春的，熱烈的，光彩的生命所匆匆忙忙地趕到的決勝點！我這樣默想；我想像那種可愛的姿態，那種眼，那種卷髮，——閉在狹長的箱子裏，埋在潮溼的地下的黑暗中——橫在離開還活着的我不遠的地方，又恐怕離開我父親也只有幾步……我想起這一切的事；我耽於種種的想像，這時候  
‘我從不相干的口中聞知她的死耗，  
我也不相干地傾聽’

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All haste and agitation 非常急速非常焦躁地. Strained 溘然地延長. I heard—接續於 of her death 之上.

were echoing in my heart.

7. O youth, youth ! little dost thou care for anything ; thou art master, as it were, of all the treasures of the universe—even sorrow gives thee pleasure, even grief thou canst turn to thy profit ; thou art self-confident and insolent ; thou sayest, 'I alone am living—look you !'—but thy days fly by all the while, and vanish without trace or reckoning ; and everything in thee vanishes, like wax in the sun, like snow.....And, perhaps, the whole secret of thy charm lies, not in being able to do anything, but in being able to think thou wilt do anything ; lies just in thy throwing to the winds, forces which thou couldst not make other use of ; in each of us gravely regarding himself as a prodigal, gravely supposing that he is justified in saying, 'Oh, what might I not have done if I had not wasted my time ?'

8. I, now.....what did I hope for, what did I expect, what rich future did I foresee, when the phantom of my first love, rising up for an instant, barely called forth one sign, one mournful sentiment?

And what has come to pass of all I hoped for? And now, when the shades of evening begin to steal

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7. Dost=do. Turn to profit 利用. Sayest=say. All the while 其間始終不絕地. To throw the will 捨棄. Lie in 在乎.

8. What has come to pass 變成甚麼樣了一指下面的 all (all

的詩句不絕地在我心中響着。

7. 唉，青年，青年！你們差不多可以全無顧慮；你們是所謂宇宙的一切珍寶的主有者——雖憂愁也可使你歡樂，雖悲哀也可被你利用；你們是自信且傲慢的人；你們說‘看哪！只有我生着！’——但是你們的歲月也在時時刻刻地飛度過去，也會消滅得無影無蹤；屬於你們的一切事物，都要像日光裏的蠟或雪地消滅……你們的魔力的一切秘密不在乎能做無論甚麼事；而在乎能想做無論甚麼事；在乎能拋棄不可利用的力；又在乎各人認真地自命為浪費者，認真以為自己應該說‘唉，我那一件事不能做呢？假使我不浪費我的時間！’

8. 然而我……我的初戀的幻影，只在一瞬間浮現，只喚起一聲嘆息，一種哀情，我還有甚麼希望，甚麼期待，甚麼豐富的未來的預想呢？

我所希望的一切，現在甚麼樣了？現在，人生的暮色已偷偷地照到我的一生上，除卻了那黎明時的，青春的，

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是名詞)。 Steal over 偷偷地來襲。 The shade of evening, etc.  
于老境；入于殘年。

over my life, what have I left fresher, more precious, than the memories of the storm—so soon over—of early morning, of spring?

9. But I do myself injustice. Even then, in those light-hearted young days, I was not deaf to the voice of sorrow, when it called upon me, to the solemn strains floating to me from beyond the tomb. I remember, a few days after I heard of Zinaida's death, I was present, through a peculiar, irresistible impulse, at the death of a poor old woman who lived in the same house with us. Covered with rags, lying on hard boards, with a sack under her head, she died hardly and painfully.

10. Her whole life had been passed in the bitter struggle with daily want; she had known no joy, had not tasted the honey of happiness. One would have thought, surely she would rejoice at death, at her deliverance, her rest. But yet, as long as her decrepit body held out, as long as her breast still heaved in agony under the icy hand weighing upon it, until her last forces left her, the old woman crossed herself, and kept whispering, 'Lord, forgive my sins'; and only with the last spark of consciousness, vanished from her eyes the look of fear, of horror of the end. And I remember that then, by the death-bed of that poor old woman, I felt aghast for Zinaida, and longed to pray for her, for my father—and for myself.

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9. Young days 青春時代. Beyond the tomb 來世. Was present—接續下面的 at the death (=death bed),

——瞬間就過去的——暴風雨的追憶之外，還剩有甚麼更新鮮更可貴的回想呢？

9. 然而我的自己批判是不公正的。雖然那時候我還是容易動心的青年時代，但對於那悲哀來訪我時的叫聲，和從來世漂過來的嚴肅的音節，我不是聾子。我曾記得我得了蕊娜伊達的死耗後二三日曾被一種不可思議又不可自制的衝動所驅，走到了和我們同居的一個貧苦的老嫗的臨終的床邊。蓋着襤褸的衣服，枕着一隻袋而躺在硬的板上的老嫗，死得非常苦悶又悽慘。

10. 她的一生是與每天的窮困苦戰惡鬪地度過的；她不知有歡樂，也不曾嘗過幸福的蜜。在別人想來，她對於她的死，她的脫離，她的安息，一定是樂願的。然而在她的老朽的身體尚能支持下去的限度內，在她的胸尚能在她的如冰的手下面呼吸的限度內，直到她的最後的力離開她的時候，她劃着十字，不住地低聲禱念‘上帝，饒我的罪過’；只有到了她的意識的最後的一個火花的時候，纔從她的眼上消滅了對於臨終的恐怖與畏懼的顏色。我記得當時我在這可憐的老嫗的臨終的床前，爲了蕊娜伊達，曾驚恐自失而盼望爲她祈禱——爲父親祈禱，又爲我自己祈禱。

(終)

一九二二年春初譯

一九二九年六月重校

10. Held out 持續。Vanished—道動詞的主語爲次行的 the look 以下。Cross herself 劃十字—是舊教徒爲自己護身而作的一種表號。

(註解終)



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