

中英对照全译本
英国文学卷

刀锋

The Razor's Edge

[英] 威廉·萨默塞特·毛姆 著
William Somerset Maugham
盛世教育西方名著翻译委员会 译



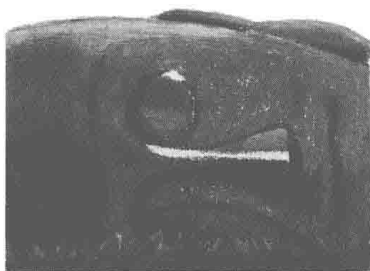
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前言

通过阅读文学名著学语言，是掌握英语的绝佳方法。既可接触原汁原味的英语，又能享受文学之美，一举两得，何乐不为？

对于喜欢阅读名著的读者，这是一个最好的时代，因为有成千上万的书可以选择；这又是一个不好的时代，因为在浩繁的卷帙中，很难找到适合自己的好书。

然而，你手中的这套丛书，值得你来信赖。

这套精选的中英对照名著全译丛书，未改编改写、未删节削减，且配有权威注释、部分书中还添加了精美插图。

要学语言、读好书，当读名著原文。如习武者切磋交流，同高手过招方能渐明其间奥妙，若一味在低端徘徊，终难登堂入室。积年流传的名著，就是书中“高手”。然而这个“高手”，却有真假之分。初读书时，常遇到一些挂了名著名家之名改写改编的版本，虽有助于了解基本情节，然而所得只是皮毛，你何曾真的就读过了那名著呢？一边是窖藏了50年的女儿红，一边是贴了女儿红标签的薄酒，那滋味，怎能一样？“朝闻道，夕死可矣。”人生短如朝露，当努力追求真正的美。

本套丛书的英文版本，是根据外文原版书精心挑选而来；对应的中文译文以直译为主，以方便中英文对照学习，译文经反复推敲，对忠实理解原著极有助益；在涉及到重要文化习俗之处，添加了精当的注释，以解疑惑。

读过本套丛书的原文全译，相信你会得书之真意、语言之精髓。送君“开卷有益”之书，愿成文采斐然之人。



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CHAPTER 1

第一章

I have never begun a novel with more misgiving. If I call it a novel it is only because I don't know what else to call it. I have little story to tell and I end neither with a death nor a marriage. Death ends all things and so is the comprehensive conclusion of a story, but marriage finishes it very properly too and the sophisticated are ill-advised to sneer at what is by convention termed a happy ending. It is a sound instinct of the common people which persuades them that with this all that needs to be said is said. When male and female, after whatever vicissitudes you like, are at last brought together they have fulfilled their biological function and interest passes to the generation that is to come. But I leave my reader in the air. This book consists of my recollections of a man with whom I was thrown into close contact only at long intervals, and I have little knowledge of what happened to him in between. I suppose

以前我动笔写小说从没像这次这么不安过。我称之为小说，只是因为不知道还能怎么叫它。我在这里没有什么故事可讲，它的结局不是死亡，也不是结婚。死亡是一切的结束，所以它是一个故事的总收场；不过结婚也很适合作为结局，即使是自命风雅的人，也犯不上鄙夷这世俗所谓的大团圆。普通人会本能地相信，这样一来，该说的都说了。男的女的，在经过种种悲欢离合之后，终于走到了一起，他们完成了两性生物上的功能，兴趣也能转移到即将到来的下一代身上。可是我最后还是会让我的读者摸不到边际。这本书只是在讲一个我的旧相识，虽然我和他很亲近，但见面的间隔时间却很长，而且我对他中间的经历也知之甚少。我想，如果我编造一些情节来填补这些空缺，让故事更具有连贯性，这当然是可以的。但是我并不打算这

that by the exercise of invention I could fill the gaps plausibly enough and so make my narrative more coherent; but I have no wish to do that. I only want to set down what I know of my own knowledge.

Many years ago I wrote a novel called *The Moon and Sixpence*. In that I took a famous painter, Paul Gauguin, and, using the novelist's privilege, devised a number of incidents to illustrate the character I had created on the suggestions afforded me by the scanty facts I knew about the French artist. In the present book I have attempted to do nothing of the kind. I have invented nothing. To save embarrassment to people still living I have given to the persons who play a part in this story names of my own contriving, and I have in other ways taken pains to make sure that no one should recognize them. The man I am writing about is not famous. It may be that he never will be. It may be that when his life at last comes to an end he will leave no more trace of his sojourn on earth than a stone thrown into a river leaves on the surface of the water. Then my book, if it is read at all, will be read only for what intrinsic

样做，我只准备把自己所知的东西记录下来，仅此而已。

许多年前，我写过一本名叫《月亮和六便士》的小说。在那本书里，我选用了著名画家保罗·高更的一些生平事迹，我对这位法国艺术家的生活了解得不多，只是在一些事实的启发下，创造出许多故事来塑造我所写的人物。但在这本书里，我完全不打算这样做。我在这本书里丝毫不会杜撰。为了不让仍在世的人感到不安，我为书中出现的人物都改了名字，并且尽量不让人分辨出来我写的是谁。我写的这个人并没有什么名气，也许他永远都不会出名，也许当他的生命走到尽头时，他这一生在世界上留下的痕迹还没有把石头扔进水里荡起的涟漪多。到了那时，如果还有人读这本书的话，那就是因为它本身让人感兴趣了。但是，也许他选择的生活方式以及他性格中特有的坚定和温柔，对他同伴的影响会日渐增强，这样一来，也许在他

interest it may possess. But it may be that the way of life that he has chosen for himself and the peculiar strength and sweetness of his character may have an ever-growing influence over his fellow men so that, long after his death perhaps, it may be realized that there lived in this age a very remarkable creature. Then it will be quite clear of whom I write in this book and those who want to know at least a little about his early life may find in it something to their purpose. I think my book, within its acknowledged limitations, will be a useful source of information to my friend's biographers.

I do not pretend that the conversations I have recorded can be regarded as verbatim reports. I never kept notes of what was said on this or the other occasion, but I have a good memory for what concerns me, and though I have put these conversations in my own words they faithfully represent, I believe, what was said. I remarked a little while back that I have invented nothing; I want now to modify that statement. I have taken the liberty that historians have taken from

去世后很久,才会有人意识到,在这个时代里曾经有过一个非常了不起的人物。那时人们就会非常清楚我在这本书里写的是谁了,而那些想要了解他早年生活的人,应该可以从本书中找到他们需要的东西。我觉得虽然这本书有我说的种种不足,不过对那些为我的朋友作传的人而言,不失为一本可以借鉴的书。

我不会把书中的谈话伪装成逐字逐句的记录。我从不在这种场合记录别人的谈话,其他的场合也是。但如果是涉及我的事情,我的记性都很好,所以,这些对话虽然都是用我自己的语言写下来的,但是它们可以如实反映出当时的谈话。刚才我说过,我丝毫不会杜撰,现在我要改改这个说法。就和希罗多德¹以来的许多历史学家一样,我会借他人之口,讲出自己所要记叙的言论。这

¹ 希罗多德(约公元前480~公元前425),古希腊作家、历史学家。

the time of Herodotus to put into the mouths of the persons of my narrative speeches that I did not myself hear and could not possibly have heard. I have done this for the same reasons as the historians have, to give liveliness and verisimilitude to scenes that would have been ineffective if they had been merely recounted. I want to be read and I think I am justified in doing what I can to make my book readable. The intelligent reader will easily see for himself where I have used this artifice, and he is at perfect liberty to reject it.

Another reason that has caused me to embark upon this work with apprehension is that the persons I have chiefly to deal with are American. It is very difficult to know people and I don't think one can ever really know any but one's own countrymen. For men and women are not only themselves; they are also the region in which they were born, the city apartment or the farm in which they learnt to walk, the games they played as children, the old wives' tales they overheard, the food they ate, the schools they attended, the sports they followed, the poets they read, and the

些话我并没有亲耳听到，也不可能听到。我这样做的原因，和那些历史学家一样，是为了给这些仅靠复述就会死气沉沉的场景增添生动的气氛。我想让别人来看我的书，为了让自己的书更有可读性，我认为这样做也是有道理的。那些明智的读者能轻易地看出哪些地方是我擅自增加的内容，他完全可以跳过这些部分。

我在创作这部作品时感到恐惧的另一个原因是，这部作品里的主要人物都是美国人。要了解别人是件困难的事情，我觉得除了自己的同胞以外，一个人很难真正了解其他人。因为不管是男人还是女人，他们代表的不只是他们自身，也代表了他们出生的区域，蹒跚学步的乡间农场或是城市公寓，儿时的游戏，私下听来的传说故事，吃的食物，上的学校，喜欢的运动，读过的诗和信奉的神明。所有这些东西造就了今天的他们，这些东西你是无法通过道听途说就能了解

God they believed in. It is all these things that have made them what they are, and these are the things that you can't come to know by hearsay, you can only know them if you have lived them. You can only know them if you are them. And because you cannot know persons of a nation foreign to you except from observation, it is difficult to give them credibility in the pages of a book. Even so subtle and careful an observer as Henry James, though he lived in England for forty years, never managed to create an Englishman who was through and through English. For my part, except in a few short stories, I have never attempted to deal with any but my own countrymen, and if I have ventured to do otherwise in short stories it is because in them you can treat your characters more summarily. You give the reader broad indications and leave him to fill in the details. It may be asked why, if I turned Paul Gauguin into an Englishman, I could not do the same with the persons of this book. The answer is simple: I couldn't. They would not then have

的，只有跟这些人一起生活过，你才能明白。只有成为他们中的一员，你才能了解他们。因为除了观察，你没办法了解对你来说是外国人的他们，要在书中对他们进行描写就更难了。就是亨利·詹姆斯¹那样注重细节、小心谨慎的观察家，即使他在英国住了40年，也没能塑造出一个英国气质十足的英国人来。至于我，除了几篇短篇小说之外，从来没有打算写本国以外的人。我在短篇小说里敢写外国人，是因为在短篇中，你可以对自己的人物进行简单的描写，给读者留下广阔的想象空间，让他们自己去补充细节。也许有人会问，为什么我能把保罗·高更变成一个英国人，却不能对这本书里的人物这么做？我的回答很简单：我就是不能。那样的话，他们就不再是他们了。我不会假装他们是美国人自己眼里的美国人，他们是英国人眼中的美国人，我甚至没准备效仿他们的语言特点。英国作家在这方面惹出来的乱子，和美国作家准备模仿英国人用的英语时

¹ 亨利·詹姆斯 (Henry James, 1843~1916)，美国作家，1915年加入英国国籍，他的小说常写美国人和欧洲人之间交往的问题。

been the people they are. I do not pretend that they are American as Americans see themselves; they are American seen through an English eye. I have not attempted to reproduce the peculiarities of their speech. The mess English writers make when they try to do this is only equalled by the mess American writers make when they try to reproduce English as spoken in England. Slang is the great pitfall. Henry James in his English stories made constant use of it, but never quite as the English do, so that instead of getting the colloquial effect he was after, it too often gives the English reader an uncomfortable jolt.

惹的麻烦一样多。俚语是最大的陷阱。亨利·詹姆斯在他的英国故事里常常用到俚语，却从来不像英国人说得那么地道，因此他总是得不到想要的效果，反而经常让英国人觉得读起来非常不舒服。

CHAPTER 2

第二章

IN 1919 I happened to be in Chicago on my way to the Far East, and for reasons that have nothing to do with this narrative I was staying there for two or three weeks. I had recently brought out a successful novel and being for the moment news, I had no sooner arrived than I was interviewed. Next morning my telephone rang. I answered.

‘Elliott Templeton speaking.’

‘Elliott? I thought you were in Paris.’

‘No, I’m visiting with my sister. We want you to come along and lunch with us today.’

‘I should love to.’

He named the hour and gave me the address.

I had known Elliott Templeton for fifteen years. He was at this time in his late fifties, a tall, elegant man with good features and thick waving dark hair only sufficiently greying to add to the distinction of his appearance. He

1919 年，我动身去远东，途经芝加哥。出于和本书无关的某种原因，我在那里住了两三个星期。我在不久以前刚出版了一部成功的小说，所以当时也算是小有名气。我一到芝加哥，就有记者来采访我。第二天早上，电话响了，我去接电话。

“我是艾略特·坦波登。”

“艾略特，我以为你在巴黎。”

“不，我回来看我姐姐了。我们想请你今天过来和我们一起吃午饭。”

“我很荣幸。”

他和我约好时间，给了我地址。

我认识艾略特·坦波登已经 15 年了。此时他已经快 60 岁了。他是个高大英俊的男人，五官清秀，一头浓密的深色头发里夹杂着一些灰白，恰到好处地衬托着他仪表堂堂。他向

was always beautifully dressed. He got his haberdashery at Charvet's, but his suits, his shoes, and his hats in London. He had an apartment in Paris on the Rive Gauche in the fashionable Rue St Guillaume. People who did not like him said he was a dealer, but this was a charge that he resented with indignation. He had taste and knowledge, and he did not mind admitting that in bygone years, when he first settled in Paris, he had given rich collectors who wanted to buy pictures the benefit of his advice; and when through his social connexions he heard that some impoverished nobleman, English or French, was disposed to sell a picture of first-rate quality he was glad to put him in touch with the directors of American museums who, he happened to know, were on the lookout for a fine example of such and such a master. There were many old families in France and some in England whose circumstances compelled them to part with a signed piece of Buhl or a writing-table made by Chippendale himself if it could be done quietly, and they were glad to know a man of great culture and perfect manners who could arrange the

来穿着考究。他在夏尔凡商店买些日常的衣服，而西装、鞋帽却在伦敦买。他在巴黎塞纳河南岸时髦的圣纪劳姆街上有所公寓。不喜欢他的人说他是商人，不过这纯属诬蔑，他非常痛恨这种说法。他很有品位，又学识渊博，他并不否认刚在巴黎定居时，曾经为那些想要买画的富有的收藏家出过主意；后来他在交际中听说有个家道中落的英法贵族想要出售一张精品，正好他知道美国博物馆的某位理事正在寻找这类大画家的优秀作品，他自然乐于为双方牵线搭桥。法国有不少旧家族，英国也有一些，有时为境遇所迫，不得不忍痛割爱地出售掉一件比尔签名的橱柜，或是一张齐本德尔手制的书桌，不过这些人并不愿意声张，碰到他这种有文化、举止彬彬有礼、可以把事情办得滴水不漏的人，自然是求之不得。人们听到这里，自然就会想到艾略特会从这些交易中捞到些油水，但是有教养的人都不愿意提出来。那些刻薄的人非要说他公寓里的每一件东西都是拿来卖的，每次他请那些有钱的美国佬们饱餐畅饮之

matter with discretion. One would naturally suppose that Elliott profited by the transactions, but one was too well bred to mention it. Unkind people asserted that everything in his apartment was for sale and that after he had invited wealthy Americans for an excellent lunch, with vintage wines, one or two of his valuable drawings would disappear, or a marquetry commode would be replaced by one in lacquer. When he was asked why a particular piece had vanished he very plausibly explained that he hadn't thought it quite up to his mark and had exchanged it for one of much finer quality. He added that it was tiresome always to look at the same things.

'Nous autres Américains, we Americans,' he said, *'like change. It is at once our weakness and our strength.'*

Some of the American ladies in Paris, who claimed to know all about him, said that his family was quite poor and if he was able to live in the way he did it was only because he had been very clever. I do not know how much money he had, but his ducal landlord certainly made him pay a lot for his apartment and it was furnished

后，他那些值钱的画就会有一两张消失不见，要么就是一件精工镶嵌的橱柜变成了一件上漆的。等有人问起为什么某件东西不见了时，他就巧舌如簧，说他觉得那件东西算不上什么好东西，所以拿去换了个更好的。接着又补充说，总看到同一件东西真腻味。

“我们美国人，”他先说了句法语，“喜欢变化。这既是我们的短处，也是优势。”

在巴黎的一些号称知道他底细的美国名媛，说他家里本来很穷，而他之所以能过得这么阔绰，只是因为他非常精明的缘故。我不知道他到底有多少钱，不过他那位有着公爵头衔的房东的确收了他一笔数目不小的房租。而且他公寓里的摆设都很名贵：墙上挂着法国

with objects of value. On the walls were drawings by the great French masters, Watteau, Fragonard, Claude Lorraine and so on; Savonnerie and Aubusson rugs displayed their beauty on the parquet floors; and in the drawing-room there was a Louis Quinze suite in *petit point* of such elegance that it might well have belonged, as he claimed, to Madame de Pompadour. Anyhow he had enough to live in what he considered was the proper style for a gentleman without trying to earn money, and the method by which he had done so in the past was a matter which, unless you wished to lose his acquaintance, you were wise not to refer to.

Thus relieved of material cares he gave himself over to the ruling passion of his life, which was social relationships. His business connexions with the impecunious great both in France and in England had secured the foothold he had obtained on his arrival in Europe as a young man with letters

大画家的作品，华多¹啊，弗拉戈纳尔²啊，克洛德·洛兰³啊，等等；镶木地板上铺着萨伏内里和奥布松的地毯；一套路易十五时代精雕细琢的家具摆在客厅里，如他所说，这也许是当年蓬帕杜夫人⁴香闺里的东西。反正他有足够的钱让他过上绅士的体面生活，不用想方设法地赚钱。至于他是怎么过上这种生活的，如果你不想惹恼他，还是不要提比较好，除非你再也不想跟他打交道。

既然不用想办法挣钱，他就一心一意追求起他毕生中最大的愿望来，那就是社交。他刚到欧洲时，还是个拿着介绍信去拜访名流的年轻人，后来他和英国法国那些衰落的大家族建立了商业关系，这奠定了他早期的社会地位。他本人生

¹ 让·安东尼·华多（1684～1721），法国 18 世纪洛可可时期最重要、也最有影响力的一位画家。

² 让·奥诺雷·弗拉戈纳尔（1732～1806），法国洛可可风格画家。

³ 克洛德·洛兰（1600～1682），法国著名风景画家。

⁴ 蓬帕杜夫人（1721～1764），法国国王路易十五的著名情妇、社交名媛，是一个有争议的历史人物。