

珍藏版

FLOWER 20 · 英汉对照读物

查特莱夫人的情人

*Lady Chatterley's
lover*

原著 D.H.Lawrence





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提高文化素质的最佳途径是读书，不少成名作家都是在读书中成长起来的。我喜欢文学，幼时特别爱读长篇小说。开始是在父亲单位的图书室借，像《西游记》、《三国演义》、《水浒传》等，我在十一岁时就统统读过。后来图书室的书不够看了，恰好新华书店开展租书业务，我便把不多的零用钱换了书来读。我看过全套的《沫若文集》、《巴金文集》、《茅盾文集》等，虽然是囫圇吞枣，但总觉得兴味无穷。这期间，我读的主要是中国的各种名著。

考上西安外国语学院以后，我更多地接触了外国名著。记得我看的第一部小说是《沉船》，泰戈尔那诗一般的语言，他描述的那田园诗一般的生活，深深地打动

了我，使我受到了心灵的震撼，我初次感到了外国文学的巨大力量。恰好碰上了“文化大革命”，学校停了课，我就有更多的时间徜徉在外国图书的海洋中了。曾经给我国一代青年人深刻教育的《牛虻》、《古丽雅的道路》、《卓娅和舒拉的故事》、《钢铁是怎样炼成的》等作品，便是在这时期读过的。此外，我还系统地阅读了狄更斯、巴尔扎克、雨果、莫泊桑、托尔斯泰、德莱赛、大仲马、陀斯妥耶夫斯基、高尔基、果戈里等外国大师的著名作品。从此我与世界名著结下了不解之缘，而这些名著带给我的不仅是一种享受，更多的是一生受用不尽的精神财富。

“文化大革命”摧毁了文化，全国也陷入了书荒之中。记得“文化大革命”刚刚结束，有一天我漫步街头，发现新华书店门口排了上百人的长队，我上前一打听，原来是在卖《十字军骑士》、《基督山恩仇记》、《十日谈》、《老人与海》等世界名著。我排了两个多小时的队，花光了身上所有的钱，买回沉甸甸的几本书，那时的心情真是比得了宝还高兴。我总想，怎么样能让更多的人进入世界名著这座宝库。

1992年，我到陕西人民出版社当了总编，终于有了实现自己宿愿的可能。我和词书译文编辑部的编辑们一

同商量，出版了陕西人民出版社的《世界文学名著丛书》。我和大家一同策划选题，找人翻译，一同研究封面设计，甚至一起跑推销。虽然这套丛书选题与其他社有些重复，加之出于版权的考虑，多是些去世已久的作家的老作品，但它们仍然受到了很多读者的关注和厚爱。不少著名作品，如《红与黑》、《嘉莉妹妹》、《安娜·卡列尼娜》、《战争与和平》、《巴黎圣母院》、《简·爱》、《苔丝》、《欧也妮·葛朗台》等均已纳入其中。

中国人读名著首先是通过中译本来实现的，但这些中译本有很多无法解决的问题。如有的译本不是用原著来译的，而是通过其他语种转译过来的，这就影响了我们去更好地理解原著。加之有些译者外语水平不高，有些译者中文根底不深，同样译文也达不到原著同样的效果。记得我在外语学院上翻译课时，老师拿出三个《海燕》的译本让我们比较，通过认真的分析，大家一致认为，还是瞿秋白先生的译文最接近原文，最生动，最贴切。

中国人翻译出的作品往往有汉语的味道，就像有些陕西人说普通话，往往夹杂着浓重的乡音。怎样才能学到地地道道的外语呢？我觉得最好的办法还是从读原著做起。因为一般的外语学习者直接读原著还是有困难

的，所以我们决定搞一些英汉对照的改写本。让有一定外语基础的青少年读者，既了解了名著，又学习了语言，两全其美，何乐而不为呢？

本着这个初衷，我社约请著名学者、西安外国语学院院长杜瑞清博士和著名翻译家方华文先生主编了这套丛书。考虑到读者多为青少年，我们选编了适合于他们的《金银岛》、《汤姆·索耶历险记》、《少年维特之烦恼》、《鲁宾逊漂流记》、《三个火枪手》等名著，又为了使青少年读者多接触一些国际大师的作品，我们选择了《巴黎圣母院》、《莎士比亚戏剧故事集》、《简·爱》、《红与黑》、《高老头》、《茶花女》、《苔丝》等名著。我们从名著中撷取精华，用英汉对照的方式，让读者们从阅读中领略文学大师的艺术底蕴和精湛的语言功夫。我们希望，通过这套丛书，架起一座语言的桥梁，让读者们通过这座桥梁，进而进入读原著那座圣洁的殿堂，去吸取世界优秀文化的营养，去培养新一代中国人驾驭外语的能力。

“年年岁岁花相似，岁岁年年人不同”。愿经典名著这丛不败的鲜花，伴随我们年轻的朋友们一起成长。这套丛书我们用42开本，主要是为方便读者携带，丛书还有哪些不足之处，亦望读者指出。

值此出版前夕，抚今追昔，不由一笔在手，感慨系之。

但愿书长久，人间日月圆。

周鹏飞

二〇〇二年九月写于西安逍遥斋

LADY CHATTERLEY'S LOVER

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Chapter 1

We live in a sad age, so we refuse to take it sadly. The big change has happened, and we are among the ruins. We begin to build up new living places. It is rather hard work; there is now no smooth road into the future; but we try our best to remove difficulties. We've got to live, no matter how many skies have fallen. This was more or less Constance Chatterley's position. The war had brought the roof down over her head. And she realized that one must learn to live.

She married Clifford Chatterley in 1917, when she was twenty-three years old and he was twenty-nine. They had a month's honeymoon. Then he went back to Flanders to fight in the war. He was sent back to England six months later, seriously wounded and dying.

He didn't die. For two years he was taken care of by the doctor. Then he was told to be able to return to life again, but Clifford knew that he was unable to

第一章

我们身逢一个令人悲哀的时代，而我们却不愿悲观厌世。沧海桑田，世道变迁，周围一片废墟。我们开始建造新的居住环境。这是一项相当艰辛的劳动，未来无坦途可言。但我们不遗余力，去排除万难。我们必须生存下去，哪管跌落几重天。这差不多就是康斯坦斯·查特莱的境况。战争摧毁了遮盖在她头上的屋顶。她赫然意识到必须学会生存的本领。

她和克利福特·查特莱于一九一七年喜结良缘。她当时二十三岁，丈夫二十九岁。一对伉俪度了一个月的蜜月。之后，克利福特便重返弗兰德斯，走上了战场。六个月之后，他身负重伤，奄奄一息，被送回了英国。

他没有死。有两年的时间，医生对他悉心照料，最后声称他可以重返生活，但克利福特自己心里清楚：他今生今世再也不能正常地走

walk normally for ever and he could never have any children. This was 1920. They returned to his home, Wragby.

He was not really sad. He could wheel himself about in a chair. Having suffered so much, he was still bright and cheerful. His face was red and healthy-looking. His bright eyes were pale-blue and challenging. His shoulders were broad and strong, and his hands were very strong too.

He had almost lost his life in the war, so everything he owned was precious to him. One could see from the brightness of his eyes how proud he was of being alive. But he had been so seriously wounded that something inside him had disappeared, some of his feelings had gone.

Constance, his wife, was a country - looking girl with a red face, soft brown hair and strong body. She had big, wondering eyes, and a soft voice. She seemed to have just come from her native village, but it was not so at all. Her father was the once famous R. A. ①, and her mother had been one of the well-edu-

① R. A. :即 Royal Academician, 英国皇家艺术院会员。

路，再也无法生儿育女。这一年是一九二〇年。他们回到了克利福特的家——拉格比庄园。

克利福特实际上并不伤心。他还可以坐轮椅出行嘛。尽管他受尽了洋罪，但他依然心情开朗、喜色盈面。他脸色红润，看上去很健康。他眼睛明亮，淡蓝淡蓝的，闪射出挑战的光芒。他虎背熊腰，体格强壮，两只手也非常结实有力。

战争中他几乎丢掉了性命，所以对自己现在所拥有的一切都很珍惜。他眼放异彩，从中可以看出他对自己能活着感到很自豪。可是，他的伤势曾经非常严重，使他内心若有所失，他的一部分感情亦随之烟消云散。

他的妻子康斯坦斯有着红扑扑的脸蛋、柔软的褐发以及强健的躯体，看上去就像个乡村姑娘。她的眼睛大大的，里边充满了好奇，声音柔和悦耳，似乎刚刚来自于故乡的村庄。但实情根本不是这样。她的父亲是名重一时的英国皇家艺术院会员，母亲则是一个受过良好教

cated Fabians. ①

When Constance was fifteen, she and her sister had been sent to Dresden to learn music and other things. They had had a good time there. They lived freely among the students and they talked all kinds of things with men. They walked off to the forests with strong youths taking guitars. They sang songs and they were free. Free! That was the great word. They were free to do what they liked, and – above all – to say what they liked.

By the time Hilda was eighteen, both she and Constance had tried their hand at love. The young men with whom they talked and sang songs freely wanted, of course, the love connection. The girls were still doubtful. It was supposed to be so important. And the men were so eager. Why couldn't a girl act like a queen and give the gift of herself?

So they had given the gift of themselves, each to the youth whom she loved. A woman had to give up. A woman had to give him what he wanted, or like a child, he would probably become a trouble and spoil what was a very pleasant connection.

① Fabian: 费边社社员。费边社主张用缓慢渐进的改革方法实现社会主义。

育的费边社社员。

在康斯坦斯十五岁的时候，她和她的姐姐希尔达被送到德莱斯登学习音乐及其他知识。在那儿，姐妹俩度过了一段美好的时光。她们在学校过着自由自在的生活，和男同学一起畅所欲言。她们还跟身强力壮的小伙子们带着吉他钻进森林里去玩。大家放声歌唱，享受着自由。啊，自由，一个多么伟大的词！他们自由自在，想干什么就干什么……更重要的是，想说什么就说什么。

希尔达芳龄二九时，她和康斯坦斯都有了爱情的体验。跟她们一起促膝交谈，和她们一道引吭高歌的小伙子们当然都希望能毫无羁绊地有爱的接触。姑娘们虽仍然迟疑不决，可爱的接触被视为至关重要的，小伙子们又急不可耐。姑娘为何就不能像个女王一样姿态高一些，把自己作为礼物赠给对方？

于是，她们把自己作为礼物赠送给了各自所爱的小伙子。姑娘总是要长大的。一个女人必须奉献，奉献出意中人希望得到的东西，否则对方会任性得像个孩子，很可能会惹出麻烦，使原本令人非常惬意的关系毁于一旦。

Both sisters had had their love experience by the time the war came, and they were hurried home. When the girls came home in the summer of 1913, Hilda was twenty and Connie was eighteen. Their father could see clearly that they had had the love experience.

But he was a man of experience himself, and let life go naturally itself. As for the mother, who was seriously ill and dying, she only wanted her girls to be "free" and to "realize themselves."

So the girls were "free," and went back to Dresden, and their music, and the university and the young men. They loved their young men, and their young men loved them.

However, came the war. Hilda and Connie were sent hurriedly back home again to attend their mother's funeral. Before Christmas of 1914, both their German young men were dead. The sisters wept, but then forgot them. They didn't exist any more.

Both sisters lived in their father's, really their mother's Kensington house. They enjoyed being together with the young Cambridge group, the group that supported "freedom". However, Hilda suddenly married a man who was ten years older than herself. He was an elder member of the Cambridge group. He had