

英汉对照文学读物

DAVID COPPERFIELD

(Selected Chapters)

By Charles Dickens

大衛·科波菲尔

(节选本)

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關於狄更斯和他的“大衛·科波菲尔”

狄更斯 (1812—70) 是十九世紀英國偉大的現實主義小說家，屬於馬克思所說的“英國小說家中最輝煌的一派”。他出生於英國朴資茅斯城的蘭卜特鎮。在他九歲的童年，他父親由於負債入獄，他也隨同住到監獄中，體驗到獄中的生活。以後更不得不為生計奔波，飽嘗窮困苦痛的滋味。這些童年的經歷，他後來寫進了他的小說，特別是自傳性的“大衛·科波菲尔”之中。他只受過很少的正規教育，却作過各種的工作，後來擔任了報館的編輯。他的第一部成功的作品是 1836 年開始在雜誌上連續刊登了二十期的“匹克威克外傳”。以後陸續寫出大量的作品，其中重要的有“霧都孤兒（奧立弗·屈斯特）”（1837—8）、“尼古拉斯·尼古爾貝”（1838—9）、“老古玩店”（1840）、“馬丁·朱述爾維特”（1843—4）、“董貝父子”（1848）、“大衛·科波菲尔”（1849—50）、“冷屋”（1852—3）、“艱難時世”（1854）、“双城記”（1859）等。在他的小說中，他揭露了英國資產階級的法律的實質，表現了小資產階級的破產和勞苦大眾、特別是貧窮兒童的悲慘生活。但是由於階級出身的限制和改良主義思想的影响，他反對革命的鬥爭，幻想通過資產階級人士的善良品德來調和貧富之間的矛盾。他曾在 1842 年和 1867—8 年間兩度去過美國，并在小說“馬丁·朱述爾維特”和散文“美國札記”（1842）中，尖銳地批判了資產階級民主與自由的虛偽。

“大衛·科波菲尔”是狄更斯二十三種著作中他自己最為心愛的一本。他曾說過，“在我著的書中，我最愛這一本。”小說的主人公大衛·科波菲尔是在父親死后出世的，不久母親改

嫁，他受到了繼父的虐待。后来他被送到倫敦進學校，又受到校長的欺凌與迫害。他母親由於他繼父姐弟的欺負死去後，大衛被繼父送到倫敦工廠里去做苦工，在那里他結識了密考伯夫婦。后来他逃出工廠，步行到斗佛，找到了姨婆貝西小姐；由於她的資助，大衛繼續讀書，住在貝西的律師威克菲爾的家中。

一天，大衛帶着同學斯提福茲到他童年時代的保姆辟果提家去玩，結果斯提福茲却拐走了辟果提家的姪女愛彌麗，經過辟果提先生兩年的尋找才終於把愛彌麗找了回來。

同時，大衛也結了婚並成為有名的作家。幾年後他的妻子去世。這時，威克菲爾受到手下書記希普的陷害，企圖侵佔他的家產並霸佔他的女兒。但是希普的企圖終於因為偽造文件和盜竊的罪行被密考伯揭發而歸於失敗。於是大衛和威克菲爾的女兒艾尼斯結了婚，婚後生活非常美滿。辟果提一家人和密考伯夫婦等也都遷居到澳大利亞去。

全書共六十四章，八十萬字，這裡選的是其中有關大衛的童年和他與密考伯夫婦相交的部分，共五章，六萬多字，約佔全書十三分之一。

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CHAPTER II

I OBSERVE

The first objects that *assume a distinct presence*¹ before me, as I *look far back into*² the blank of my infancy,³ are my mother with her pretty hair and youthful shape, and *Peggotty*,⁴ *with no shape at all*,⁵ and eyes so dark that they seemed to *darken their whole neighbourhood in her face*,⁶ and cheeks and arms so hard and red that I wondered the birds didn't peck her *in preference to*⁷ apples.

I believe I can remember these two *at a little distance apart*,⁸ *dwarfed*⁹ to my sight by stooping down or kneeling on the floor, and I going unsteadily from the one to the other. *I have an impression on my mind which I cannot distinguish from actual remembrance*,¹⁰ of the touch of Peggotty's forefinger as she used to hold it out to me, and of its being roughened by needlework, like a *pocket nutmeg-grater*.¹¹

This may be fancy, though I think the memory of most of us can go further back into such times than many of us suppose, just as I believe the power of observation in numbers of very young children to be quite wonderful for its closeness and accuracy. Indeed, I think that most grown men who are remarkable *in this respect*,¹² may with greater propriety be said not to have lost the faculty, than to

1. 具有清楚的形象。 2. look back: 回顧。 3. 幼年时代的空白生活。 4. [‘pegoti] 辟果提, 大衛·科波菲尔家的女僕。 5. 完全不成样子的。指辟果提肥胖, 沒有風姿。at all 和否定詞連用, 加强語氣。 6. 使臉上全部近眼处發暗。neighbourhood 作“附近”解。 7. 在...之先: 舍... (而宁...)。 8. 相隔不远。at a dis-

(第一章叙述大衛的出生。他的姨婆貝西小姐来到他家，希望出世的是个女孩，結果大失所望的走了。)

第二章

我 觀 察

当我远向幼年的空白生活中回顧时，在我前面具有清楚的形象的第一批物体，是生有好看的頭髮和年青的样子的我母亲，以及完全不成样子的辟果提。辟果提的眼睛黑到仿佛使臉上全部近眼处發暗，她的双頰和两臂既硬又紅，我奇怪那些鳥为什么不舍掉苹果来啄她。

我相信我記得，这两个人在相隔不远的地方俯下来或跪在地板上，使她們在我眼中变小，我則搖搖擺擺地从这一个走向那一个。对于辟果提習慣伸給我的食指的触觉，对于那被縫紉磨得像小香料擦子一般的食指的感觉，我头脑中有一种不能与实际記憶分开的印象。

这或許是幻想，不过我相信，我們大多数人的記憶力，可以比我們許多人所假定的回溯到更远的时代；正如我相信，有許多很小的孩子的觀察力在切近和正确方面是十分可驚的。誠然，我相信，关于大多数在这方面著称的成年人，說他們不曾失掉这种官能，較之說他們得到这种官能，或許更为适当；当我概括地

tance 作从远处、在远处解。9. 变小. to dwarf 是从名詞轉化来的動詞，此处是过去分詞，修飾 these two (这两个) 即大衛的母亲和辟果提。10. 我头脑中有一种不能与实际記憶分开的印象。換言之，即“我头脑中有一种感觉，似乎是印象，又似乎是一种实实在在的記憶。”11. 小香料擦子. pocket 作“袖珍”解；nutmeg (肉豆蔻) 是一种熱帶樹的种子，可用作香料；grater 是擦子。12. 在这一方面。

have acquired it; *the rather*¹ as I generally observe such men to retain a certain freshness, and gentleness, and capacity of being pleased, which are also an inheritance they have preserved from their childhood.

I might *have a misgiving*² that I am “*meandering*”³ in stopping to say this, *but that*⁴ it brings me to remark that I build these conclusions in part upon my own experience of myself; and if it should appear from anything I may set down in this narrative that I was a child of close observation, or that as a man I have a strong memory of my childhood, I undoubtedly *lay claim to*⁵ both of these characteristics.

Looking back, as I was saying, into the blank of my infancy, the first objects I can remember as standing out by themselves from a confusion of things, are my mother and Peggotty. What else do I remember? Let me see.

*There comes*⁶ out of *the cloud*,⁷ our house—not new to me, but quite familiar, in its earliest remembrance. On the ground-floor is Peggotty’s kitchen, opening into a back yard; with a pigeon-house on a pole in the centre, without any pigeons in it; a great dog-kennel in a corner, without any dog; and a quantity of fowls that look terribly tall to me, walking about in *a menacing and ferocious manner*.⁸ There is one cock who gets upon a post to crow, and seems to take particular notice of me as I look at him through the kitchen window, who makes me shiver, he is so fierce. Of the geese outside the side-gate who come waddling after me with their long necks stretched out when I go that

1. 更因为. 2. 担心. 3. 本指水在曲曲折折地流, 这里作“漫谈”、“瞎扯”等解. 4. 即 *except that*, 作“若非为了...”解. 5. 说...是自己的, 自以为具

观察那些保持一种朝气、一种厚道、一种乐观的人们时，更觉得这样，这也是他们从童年保存下来的一种遗传哪。

停下来說这个，若非借以说明下面的意思，我会悬心我是在“蕩”了，我所要說的是：这些結論有一部分建立在我自己的亲身經驗上；假如我在这傳記中写下的东西，有什么表明我是一个具有周密观察力的孩子，或是一个对童年生活具有健强記憶力的成人，我没有疑問地主張这两种特性的所有权。

如我前边說过的，回顧幼年的空白生活，我所能記起的特出于混乱事物之上的第一批物体是我母亲和辟果提。別的我還記得什么呢？讓我来看看吧。

从云雾中出現的，我們的房子——在我眼中不是新的了，但是很熟悉，保持最早的記憶中的样子。下層是辟果提的厨房，与后院相通；后院中央的杆子上有一个鸽子籠，其中并没有什么鸽子；角上有一个大狗窩，并没有什么狗；还有一羣我覺得高得可怕的家禽，摆出吓人的凶猛的样子，走来走去。有一个飞到柱子上来啼的公鷄当我从厨房窗子看它时，仿佛格外注意我，它非常可怕，使我發抖。边門外有一羣鵝，当我走过那里时，它們伸着

有... 6. 注意从此段开始，句子的时态都用現在式，即历史現在式 (historical present)，使过去的事实躍然紙上。 7. 指模糊的記憶。 8. 吓人的兇猛的样子。

way, I dream at night; as *a man environed by wild beasts*¹ might dream of lions.

Here is a long passage—what an *enormous perspective*² I make of it!—leading from Peggotty's kitchen to the front door. A dark storeroom opens out of it, and that is a place to be run past at night; for I don't know what may be among those tubs and jars and old tea-chests, when there is nobody in there with a dimly-burning light, letting a mouldy air come out at the door, in which there is the smell of soap, pickles, pepper, candles, and coffee, *all at one whiff*.³ Then there are the two parlours: the parlour in which we sit *of an evening*,⁴ my mother and I and Peggotty—for Peggotty is quite our companion, when her work is done and we are alone—and the best parlour, where we sit on a Sunday; grandly, but not so comfortably. There is something of *a doleful air*⁵ about that room to me, for Peggotty has told me—I don't know when, but apparently *ages ago*⁶—about my father's funeral, and the company having their black cloaks put on. One Sunday night my mother reads to Peggotty and me in there, how *Lazarus*⁷ was raised up from the dead. And I am so frightened that they are afterwards obliged to take me out of bed, and show me the quiet churchyard out of the bedroom window, with the dead all lying in their graves at rest, below the solemn moon.

There is nothing half so green that I know anywhere as the grass of that churchyard; nothing half so shady as its trees; nothing half so quiet as its tombstones. The sheep are feeding there, when I kneel up, early in the morning,

1. 处在周围有野兽的环境里的人. 2. 非常之深远. 3. 同时發散出. 4. 常常在晚間. 注意前置詞 *of* 的用法. 5. 陰郁的氣氛. 6. 好久以前. *ages* 在此是

長頸子搖擺着追我，我夜間夢見它們：正如被野獸環繞的人會夢見獅子一般。

這是一道長廊子——在我看起來，是多麼幽深哪！——從辟果提的廚房通前門。一間暗黑的貯藏室的門開在那里，那是一個夜間走過時要加快腳步的地方；因為當那里沒有一個帶一盞不亮的燈的人時，我不知道在那些桶子罐子和舊茶葉箱中間會有什麼。從那個門內透出一種霉濕氣，其中混有肥皂、泡菜、胡椒、蠟燭、咖啡的氣味。再則是兩個客廳：一個是我們（我母親和我，還有辟果提——因為當辟果提工作完畢、我們也沒有客人時，她是我們真正的伙伴）晚間坐的客廳，另一個是我們星期日坐的最好的客廳；很夠排場，但是不大舒服。我覺得那個房間有一種憂愁的氣氛，因為辟果提曾經對我——我不知道什麼時候，但是顯然在許久以前——談到我父親的喪事，以及穿黑外套的人們。一個星期日的夜間，我母親在那里對我和辟果提讀拉撒路怎樣從死人里復活。我是那麼害怕，使得她們後來不得不把我從床上抱出來，把臥室窗外安靜的墓地指給我看，死者都在莊嚴的月光下一動不動地躺在他們的墳墓里呢。

在我所知道的不拘什麼地方，沒有東西有那墓地的草一半綠，沒有東西有那里的樹一半陰涼，沒有東西有那里的墓石一半安靜。在清晨，當我從母親的臥室的套間里的小床上跪起來向

誇張語。 7. ['ləzərəs] 拉撒路。見“新約”“約翰福音”第十一章。拉撒路患病死去，耶穌為了使猶太人信服他，于拉撒路死后四天使拉撒路復活，從墳墓中走了出來。

in my little bed in a closet within my mother's room, to look out at it; and I see the red light shining on the sundial, and think within myself, "Is the sun-dial glad, I wonder, that it can tell the time again?"

Here is our pew in the church. What a high-backed pew! With a window near it, out of which our house can be seen, and is seen many times during the morning's service, by Peggotty, who likes to *make herself* as *sure*¹ as she can that it's not being robbed, or is not in flames. But though Peggotty's eye wanders, she is much offended if mine does, and frowns to me, as I stand upon the seat, that I *am to*² look at the clergyman. But I can't always look at him—I know him without that white thing on, and I am afraid of his wondering why I stare so, and perhaps stopping the service to inquire — and what am I to do? It's a dreadful thing to gape, but I must do something. I look at my mother, but she pretends not to see me. I look at a boy in the *aisle*,³ and he *makes faces at*⁴ me. I look at the sunlight coming in at the open door through the porch, and there I see a stray sheep—I don't mean a sinner, but mutton — half making up his mind to come into the church. I feel that if I looked at him any longer, I might be tempted to say something out loud; and *what would become of me*⁵ then? I look up at the monumental tablets on the wall, and try to think of Mr. Bodgers, late of this parish, and what the feelings of Mrs. Bodgers must have been, when affliction sore, long time Mr. Bodgers bore, and physicians were *in vain*.⁶ I wonder whether they called in Mr. Chillip, and he was in vain;

1. make oneself sure: 使自己确信; 弄明白... 2. be + 有 to 的不定式, 表示预定, 义务等. 3. [ail] 教堂座位間的走道. 4. 向...作鬼臉. 5. 我的

外看时，有羊在那里放，我看見在日晷仪上照耀的紅光，于是在内心里想，“我不知道，日晷仪是否因为它又能报时而高兴呢？”

这里是我們在教堂中的座位。多么大的高背座位呀！附近有一面窗子，从窗子里可以看見我們的房子，早晨礼拜的时候，辟果提向我們的房子看了許多次，她要尽可能地明了我們的房子未遭搶劫，也不曾起火。虽然辟果提的眼睛四处徘徊，假如我的眼睛也那样办，她就非常生气，当我站在座位上时，她向我皺眉，教我看那个牧师。但是我不能永远看他——他就是不穿那件白东西，我也認識他，我害怕他会奇怪我为什么这样看他，或許停下礼拜来問我——我干什么好呢？打哈欠是很不好的，但是我必須作一点什么呀。我看我母亲，但是她装作不看見我。我看过道中的一个孩子，他向我作鬼臉。我看透过前廊从敞开的門口进来的阳光，我看見那里有一头迷路的羊——我所指的不是罪人，是羊肉的羊——頗有进入教堂的意思。我覺得，假如我把它看得更久一点，我会被它引誘得高声說一点什么；那样一来，我就要变成什么样子啦！我向上看墙上的灵牌，試着来想念本区已故的包佳斯先生，当他久受痛苦、医生束手时，包佳斯太太作何感想呢。我不知道他們曾否請祁力普先生，是否他也无

遭遇会怎样，会发生什么事呢（指教堂里的人都会責罵他，制止他...），become of 即 happen to. 6. 束手無策。

and if so, how he likes to be reminded of it once a week?¹ I look from Mr. Chillip, in his Sunday neckcloth, to the pulpit, and think what a good place it would be to play in, and what a castle it would make, with another boy coming up the stairs to attack it, and having the velvet cushion with the tassels thrown down on his head. *In time*² my eyes gradually shut up; and, from seeming to hear the clergyman singing a drowsy song *in the heat*,³ I hear nothing, until I fall off the seat with a crash, and am taken out, *more dead than alive*,⁴ by Peggotty.

And now I see the outside of our house, with the *latticed bedroom windows*⁵ standing open to let in the sweet-smelling air, and the ragged old rooks'-nests still dangling in the elm trees at the bottom of the front garden. Now I am in the garden at the back, beyond the yard where the empty pigeon-house and dog-kennel are—a very preserve of butterflies, as I remember it, with a high fence, and a gate and padlock; where the fruit clusters on the trees, riper and richer than fruit has ever been since, in any other garden, and where my mother gathers some in a basket, while I stand by, *bolting*⁶ furtive gooseberries, and trying to look unmoved. A great wind rises, and the summer is gone in a moment. We are playing in the winter twilight, dancing about the parlour. When my mother is out of breath and rests herself in an elbow-chair, I watch her winding her bright curls round her fingers, and straightening her waist, and nobody knows better than I do that she likes to look so well, and is proud of being so pretty.

1. 指每星期上教堂看見靈牌就想起那件事。 2. 过了一段时间。 3. 在兴头上。 4. 疲劳达于極点。 5. 臥室的格子窗。 6. 吞。

能为力；假如是那样，他是否喜欢人们每星期把这件事提醒他一次。我从戴礼拜天围领的祁力普先生看到讲台；于是想，多么好的游戏场，可以弄成多么好的堡垒，由另一个孩子走上梯子来攻打，把带穗子的絨靠枕向下抛在他头上。这时我的眼睛渐渐地闭起来；起初仿佛听见牧师正在兴头上唱一支催眠的歌，后来就什么也听不见了，直到我咕咚一声跌下座位来，然后半死不活地由辟果提把我带出去。

这时我看见我们住宅的外部，卧室的格子窗敞开来，透进新鲜的空气，那些破碎的旧鸦巢依旧在前面花园深处的榆树中间摆动。现时我在后面花园中，在空鸽子笼和空狗窝所在的院子后面——一个很好的蝴蝶保育场——据我所记得的，有一道高围墙，一扇大门，还有一把钩锁；那里的果子累累地生在树上，比从来任何别的园子里的果子更多，更熟，我母亲在那里把一些果子摘进篮子，我则急急忙忙吞着偷来的莓子站在旁边，尽力作出若无其事的样子。一阵大风刮起，夏天一下子就过去了。我们在冬季的黄昏中游戏，在客厅里跳舞。当我母亲喘不过气来、在靠手椅上休息时，我看她把她那光洁的鬃发绕在她的手指上，伸一伸她的腰，没有人比我知道得更清楚，她喜欢作出健康的样子来，并以长得这样美丽自豪。

That is among my very earliest impressions. That, and a sense that we were both a little afraid of Peggotty, and submitted ourselves in most things to her direction, were among the first opinions—if they may be so called—that I ever derived from what I saw.

Peggotty and I were sitting one night by the parlour fire, alone. I had been reading to Peggotty about crocodiles. I must have read very *perspicuously*,¹ or the poor soul must have been deeply interested, for I remember she had *a cloudy impression*,² after I had done, that they were a sort of vegetable. I was tired of reading, and *dead sleepy*,³ but having leave, as a high treat, to *sit up*⁴ until my mother came home from spending the evening at a neighbour's, I would rather have died upon my post (of course) than have gone to bed. I had reached that stage of sleepiness when Peggotty seemed to swell and grow immensely large. I propped my eyelids open with my two forefingers, and looked perseveringly at her as she sat at work; at the little bit of wax-candle she kept for her thread—how old it looked, being so wrinkled in all directions!—at the little house with a thatched roof *where the yard-measure lived*,⁵ at her work-box with a sliding lid, with a view of *St. Paul's Cathedral*⁶ (with a pink dome) painted on the top; at the brass thimble on her finger; at herself, whom I thought lovely. I felt so sleepy, that I knew if I lost sight of anything, for a moment, I was gone.

“Peggotty,” says I⁷ suddenly, “were you ever married?”

1. [pə'spikjuəsli] 清楚地. 2. 模糊的印象. 3. 非常想睡. 这里 dead 是副词, 作“非常”、“十足”等解. 4. 熬夜; 不睡. 5. 码尺居住的; 即“放码尺用的”. 6. 圣保罗教堂, 在伦敦. 7. 即 said I, 是俗语.

那是我最早的許多印象的一部分：我們两个都有一点怕辟果提，在大多数事上都听从她的意見，这种感觉也是我从眼見的事上得出的最早的見解的一部分——假如可以說是見解的話。

一天晚上，辟果提和我一同坐在客厅里的火爐旁。我对辟果提讀鰐魚的故事，我一定讀得太清楚了，或許那可怜的人兒太感兴趣了，因为我記得，在我讀完以后，她得到鰐魚是一种蔬菜的模糊印象哩。我讀得疲倦了，非常想睡；但是既已得到特許坐去邻家消磨晚間的我母亲回来的时候（这是一种格外的优待），我宁可死在崗位上（当然啦），也不願去睡。我已經达到那样想睡的程度，辟果提仿佛膨胀起来，变得非常大。我用两个食指把我的眼皮撑开，用力看坐在那里作手工的她，看她留来擦綫的一小块蜡烛头——那东西的样子有多么旧，各方面都那么皺了！——看碼尺居住的草頂小房子，看她那繪有聖保羅教堂的（有一个紅圓頂）帶滑盖的手工匣，看她指头上的銅頂針，看我覺得很可愛的她本人。我覺得非常想睡，我知道，假如我有一小會兒不看見任何东西，我就不能挽救了。

“辟果提，”我突然說道，“你結过婚嗎？”

"Lord, *Master Davy*,"¹ replied Peggotty. "What's put marriage in your head?"

She answered *with such a start*² that it quite awoke me. And then she stopped in her work, and looked at me, with her needle drawn out to its thread's length.

"But were you ever married, Peggotty?" says I. "*You are a very handsome woman, an't you?*"³

I thought her in a different style from my mother, certainly; but of another school of beauty, I considered her a perfect example. There was a red velvet footstool in the best parlour, on which my mother had painted a nose-gay. The groundwork of that stool and Peggotty's complexion appeared to me to be *one and the same thing*.⁴ The stool was smooth, and Peggotty was rough, but that made no difference.

"*Me handsome*,"⁵ Davy!" said Peggotty. "*Lawk*,"⁶ no, my dear! But what put marriage in your head?"

"I don't know! You mustn't marry more than one person at a time, may you, Peggotty?"

"Certainly not," says Peggotty, with the *promptest decision*.⁷

"But if you marry a person, and the person dies, why then you may marry another person, mayn't you, Peggotty?"

"You *MAY*," says Peggotty, "if you choose, my dear. That's a matter of opinion."

"But what is your opinion, Peggotty?" said I.

I asked her, and *looked curiously at her*,⁸ because she looked so curiously at me.

1. 衛少爺. Davy 是 David 的變音, 用以表示親暱. 2. with a start: 吃驚地. 3. 此處 an't you 即 ain't you. ain't 是 are not, am not, is not.