

Alexandre Dumas fils

〔法〕小仲马 著

茶花女

La dame aux Camélias



浓咖啡双语经典



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茶花女



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Alexandre Dumas fils

[法] 小仲马 著
柳建营 译



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读“浓咖啡”双语经典

我们正面临着一个各种各样的思维方式和价值取向杂陈并存的众声喧哗的时代，我们需要塑造属于我们自己的时代的经典之作。殊不知，经典之所以成为经典，是历经了一个漫长而艰辛的过程，如同大浪淘沙。在一个相对短促的时期内，我们检验经典的成效自然大打折扣。因此，拥抱经典，无疑是我们获取有益人生经验的捷径！

“浓咖啡”双语经典丛书，将引领你与文学经典亲密接触。不知不觉间，你将沉浸在阅读的欢娱中爱不释手。在体味经典淡雅、隽永的芳香之时，你芜杂的心绪能得到最妥帖的慰藉。沉思移时，你将感谢大师们所馈赠的多汁、味美的精神食粮。面对当下物欲横流、日益喧嚣的世界，借助经典的辉光，你将会以从容的姿态寻找到最适合你的生存方式。

“浓咖啡”对原著进行必要的“节录”“浓缩”，既不失原著的主旨，又体现出巨著的精髓。同时配上经典影视光盘，并对名著中人物的不同汉译名称统一加注，使您在快节奏的今天，能在短时间内品味经典，体味人生。

让文学经典伴随我们漫漫人生路！

让我们在经典中沉醉，在经典中沉静，在经典中明心见性！

编者



《茶花女》简介

《茶花女》是法国作家小仲马（Alexandre Dumas fils, 1824—1895）的成名作。

巴黎名妓玛格丽特被并不富裕的阿尔芒诚挚的爱情所征服，双双坠入情网，正当这对热恋的情人憧憬着美好生活的时候，阿尔芒的父亲暗中迫使玛格丽特离开了阿尔芒。阿尔芒不明真相，认为玛格丽特有意抛弃他，便不择手段，寻找一切机会报复她。玛格丽特忍辱负重，在疾病和悲痛的双重折磨下，含恨而逝。她的临终日记才使阿尔芒明白她为爱作出了怎样的牺牲。

这是一出悲剧，然而又有谁会拒绝如此真诚热烈，不带任何功利色彩的爱情绝唱呢？

主要人物对照表

英文	法文	中文
Marguerite	同英文	玛格丽特
Armand	同英文	阿尔芒



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CHAPTER 1

IT is my considered view that no one can invent fictional characters without first having made a lengthy study of people, just as it is impossible for anyone to speak a language that has not been properly mastered.

Since I am not yet of an age to invent, I must make do with telling a tale.

I therefore invite the reader to believe that this story is true. All the characters who appear in it, with the exception of the heroine^①, are still living.

I would further add that there are reliable^② witnesses in Paris for most of the particulars which I bring together here, and they could vouch^③ for their accuracy should my word not be enough. By a singular turn of events, I alone was able to write them down since I alone was privy to the very last details without which it would have been quite impossible to piece together a full and satisfying account.

It was in this way that these particulars came to my knowledge.

On the 12th day of March 1847, in the rue Laffitte, I happened upon a large yellow notice announcing a sale of furniture and valuable curios. An estate was to be disposed of,

① heroine [ˈherəʊɪn] *n.* 女主人公

② reliable [riˈlaɪəbl] *adj.* 可靠的

③ vouch [vaʊtʃ] *v.* 作证





the owner having died. The notice did not name the dead person, but the sale was to be held at 9 rue d'Antin on the 16th, between noon and five o'clock.

The notice also stated that the apartments and contents could be viewed on the 13th and 14th.

I have always been interested in curios. I promised myself I would not miss this opportunity, if not of actually buying, then at least of looking.

The following day, I directed my steps towards 9 rue d'Antin.

...

I wandered from room to room in the wake of these inquisitive^① aristocratic^② ladies who had arrived before me. They went into a bedroom hung with Persian fabrics and I was about to go in after them, when they came out again almost immediately, smiling and as it were put to shame by this latest revelation. The effect was to make me even keener to see inside. It was the dressing-room, complete down to the very last details, in which the dead woman's profligacy^③ had seemingly reached its height.

On a large table standing against one wall—it measured a good six feet by three—shone the finest treasures of Aucoc and Odiot. It was a magnificent collection, and among the countless objects each so essential to the appearance of the kind of woman in whose home we had gathered, there was not one that was not made of gold or silver. But it was a collection that could only have been assembled piece by piece, and clearly more than one love had gone into its making.

① inquisitive [in'kwizitive] *adj.* 好奇的

② aristocratic [æristə'krætik] *adj.* 贵族的

③ profligacy ['prɒfligəsi] *n.* 放荡



I, who was not the least put out by the sight of the dressing—room of a kept woman, spent some time agreeably inspecting its contents, neglecting none of them, and I noticed that all these magnificently wrought implements bore different initials and all manner of coronets^①.

As I contemplated all these things, each to my mind standing for a separate prostitution^② of the poor girl, I reflected that God had been merciful to her since He had not suffered her to live long enough to undergo the usual punishment but had allowed her to die at the height of her wealth and beauty, long before the coming of old age, that first death of courtesans^③.

...

I must have been lost in thought for quite some time. For by now the apartment was empty save for myself and a porter who, from the doorway, was eyeing me carefully lest I should try to steal anything.

I went up to this good man in whom I inspired such grave anxieties.

'Excuse me,' I said, 'I wonder if you could tell me the name of the person who lived here?'

'Mademoiselle Marguerite Gautier.'

I knew this young woman by name and by sight.

'What!' I said to the porter. 'Marguerite Gautier is dead?'

'Yes, sir.'

① coronet [ˈkɒrənɪt] *n.* 饰品

② prostitution [ˌprɒstɪˈtjuːʃən] *n.* 卖淫

③ courtesan [ˌkɔːtiˈzæn] *n.* 名妓





茶 花 女

La Dame Aux Camélias

'When did it happen?'

'Three weeks ago, I think.'

'But why are people being allowed to view her apartment?'

'The creditors thought it would be good for trade. People can get the effect of the hangings and the furniture in advance. Encourages people to buy, you understand.'

'So she had debts, then?'

'Oh yes, sir! Lots of 'em.'

'But I imagine the sale will cover them?'

'Over and above.'

'And who stands to get the balance?'

'The family.'

'She had a family?'

'Seems she did.'

'Thank you very much.'

The porter, now reassured as to my intentions, touched his cap and I left.

'Poor girl,' I said to myself as I returned home, 'she must have died a sad death, for in her world, people only keep their friends as long as they stay fit and well.' And in spite of myself, I lamented^① the fate of Marguerite Gautier.

...

① lament [læ'ment] *vt, vi.* 痛惜



第一章

我认为只有在对人作了长期深入的研究之后，才能塑造小说人物，如同只有在认真地学习并掌握了一种语言之后，才能讲好它一样。

我还没有达到能够塑造人物的年纪，那就只好来讲述现成的故事了。

因此，我恳请读者相信这个故事的真实性，除了女主人公之外，故事中所有的人物都还健在。

而且，我记录在此的大部分事实，在巴黎都有可靠的见证人，如果光靠我说不足为凭的话，他们可以予以证实。只是由于一种特殊的机缘，只有我一个人能够把它们写出来，因为我是惟一清楚最后那些详细情节的人，而没有最后那些详细情节，就不可能一气呵成写出这个完整而动人的故事。

以下便是我如何得知这些细节的经过。

一八四七年三月十二日那天，我在拉菲特街看着一张宣称拍卖家具和古玩珍品黄色巨幅广告。这个拍卖是随着物主的去世而举行的。广告上没有提及死者的名字，只是说拍卖地点在安丹街九号，时间是十六日中午到下午五点。

此外，广告上还写着，十三日和十四日可以参观那幢住宅和家具。

我一向爱好古玩珍品，心想我决不能错过这次机会，即便不买，至少也得去看看，饱饱眼福。

第二天，我便心无旁骛地直奔安丹街九号而去。

.....





我跟着那些满怀好奇心的贵妇人穿过一个个房间。她们走进一间张挂着波斯帷幕的房间，正当我也要跟进去的时候，她们却又立刻笑着退了出来，好像在为这种一时的猎奇感到很难为情似的。这种情况使得我更加迫不及待地想看看这个房间。这是一间梳妆室，里面放满了各式各样的摆设，连细小的角落也不例外。由此可见，死者在挥霍钱财方面达到了登峰造极的地步。

在靠墙的一张三尺宽、六尺长的桌子上，奥科克和奥迪峨两位名匠制作的各种珍宝闪闪发光。那真是豪华夺目的收藏品。这些数不胜数的物品，对一个像我们此刻所在住宅的女主人这样的女人的梳妆打扮是不可缺少的，它们不是金子做的，就是银子做的。不过这些藏品只能逐渐积聚起来，而一个情人肯定是无法使它们变得如此齐全的。

看到一个妓女的梳妆室，我并没感到不快，倒是饶有兴味地仔细观看每件物品，一件也不放过，我注意到所有这些雕刻精美的用具上面都刻有不同的姓名开头字母和不同的纹章。

我望着所有这一切东西，每一件都令我想到这个可怜的姑娘的卖笑生涯。我心想，可怜的姑娘，天主对她尚算是宽容慈悲的，因为他没有让她最后受到通常的惩罚，而让她在奢华的生活中，保持美丽的容颜，在老年来临之前死去，对妓女来说，人老珠黄便是她们的第一次死亡啊。

.....

我一定沉思了好长一段时间，因为这座房子里只剩下我和一个看守人了。他站在门口留心地盯着我，以防我顺手牵羊偷走什么东西。

我走到这个被我弄得万分不安的好人跟前。

“先生”，我对他说，“你能告诉我这儿原先的住户的姓名吗？”

“玛格丽特·戈蒂耶小姐。”

我知道这个姑娘的名字，也见过她。



“什么！”我对看守人说，“玛格丽特·戈蒂耶去世了？”

“是的，先生。”

“是什么时候去世的？”

“我想有三个星期了吧。”

“可是为什么要让人们来参观她的住宅呢？”

“债主们都认为这样做可以抬高拍卖的价钱。你知道，让大家事先看看帘帷和家具的用场，会引起他们购买的兴趣。”

“这么说，她欠了债？”

“啊，先生，可欠了不少债。”

“可拍卖以后能还清吗？”

“还有多的。”

“那么多余的钱给谁呢？”

“给她家里。”

“她有家？”

“好像有。”

“非常感谢。”

看守人弄清我的意图之后感到放心，向我行了礼，我就走了出来。

“可怜的姑娘！”我一面回家一面想，“她一定死得很凄惨，因为在她那种圈子里，只有身体健康的时候才会有朋友。”我不由自主地对玛格丽特·戈蒂耶的命运感到哀怜。

.....





CHAPTER 2

...

I recalled having come across Marguerite very frequently on the Champs-Elysees, where she appeared assiduously^① each day in a small blue brougham drawn by two magnificent bays, and I remembered having also remarked in her at that time an air of distinction rare in women of her kind and which was further enhanced by her truly exceptional beauty.

...

For it was impossible to behold beauty more captivating than Marguerite's.

Tall and slender almost to a fault, she possessed in the highest degree the art of concealing this oversight of nature simply by the way she arranged the clothes she wore. Her Indian shawl, with its point reaching down to the ground, gave free movement on either side to the flounced panels of her silk dress, while the thick muff, which hid her hands and which she kept pressed to her bosom, was encompassed^② by folds so skillfully managed that even the most demanding eye would have found nothing wanting in the lines of her figure.

① assiduously [ə'sidjuəsli] *adv.* 勤勉地

② encompass [in'kʌmpəs] *v.* 围绕



Her face, a marvel, was the object of her most fastidious^① attentions. It was quite small and, as Musset might have said, her mother had surely made it so to ensure it was fashioned with care.

Upon an oval of indescribable loveliness, place two dark eyes beneath brows so cleanly arched that they might have been painted on; veil those eyes with lashes so long that, when lowered, they cast shadows over the pink flush of the cheeks; sketch a delicate, straight, spirited nose and nostrils slightly flared in a passionate aspiration towards sensuality^②; draw a regular mouth with lips parting gracefully over teeth as white as milk; tint the skin with the bloom of peaches which no hand has touched—and you will have a comprehensive picture of her entrancing face.

Her jet-black hair, naturally or artfully waved, was parted over her forehead in two thick coils which vanished behind her head, just exposing the lobes of her ears from which hung two diamonds each worth four or five thousand francs.

Exactly how the torrid life she led could possibly have left on Marguerite's face the virginal^③, even childlike expression which made it distinctive, is something which we are forced to record as a fact which we cannot comprehend.

...

Marguerite was present at all first nights and spent each evening in the theatre or at the ball. Whenever a new play was performed, you could be sure of seeing her there with three things which she always had with her and which always occupied the ledge of her

① fastidious [fæs'tidiəs] *adj.* 爱挑剔的

② sensuality [ˌsensju'æliti] *n.* 耽于声色; 淫荡

③ virginal ['vɜ:dʒɪnəl] *adj.* 纯洁的