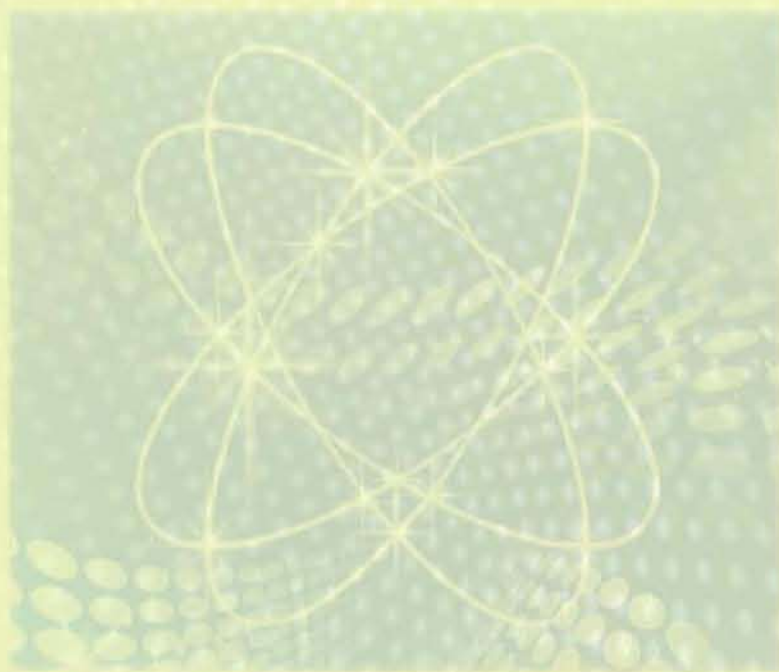


艾玛 Emma

（英）奥斯汀（Austen, J.）著



辽宁人民出版社



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EMMA

by Jane Austen



Liaoning People's Publishing House, China

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Jane Austen

Jane Austen (16 December 1775 – 18 July 1817) was an English novelist whose works of romantic fiction, set among the landed gentry, earned her a place as one of the most widely read writers in English literature. Her realism, biting irony and social commentary have gained her historical importance among scholars and critics.

Austen lived her entire life as part of a close-knit family located on the lower fringes of the English landed gentry. She was educated primarily by her father and older brothers as well as through her own reading. The steadfast support of her family was critical to her development as a professional writer. Her artistic apprenticeship lasted from her teenage years into her thirties. During this period, she experimented with various literary forms, including the epistolary novel which she then abandoned, and wrote and extensively revised three major novels and began a fourth. From 1811 until 1816, with the release of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she achieved success as a published writer. She wrote two additional novels, *Northanger Abbey* and *Persuasion*, both published posthumously in 1818, and began a third, which was eventually titled *Sanditon*, but died before completing it.

Is this book for you?

匠心独具的天才喜剧之作

现在向您推荐的，是英国女作家简·奥斯汀影响力巨大的长篇小说《艾玛》，它创作于1815年，被认为是奥斯汀作品中艺术上思想上最成熟的一部，同时，也是一部匠心独具的喜剧之作。

简·奥斯汀（1775-1817）是19世纪英国最早发表现实主义小说的女作家。她出生于英国小乡镇一个牧师家庭，几乎从未接受过正规教育，但由于家庭文学氛围浓厚，而成为作家。其作品主要描绘她所熟悉的中产阶级家庭中青年男女的恋爱婚姻及其心态。她描写的人物，栩栩如生、呼之欲出；写作风格又朴素无华。她擅长设计情节，巧妙跌宕，耐人寻味。百多年来，世界上有无数对她的作品爱不释手的读者。

其实，19世纪时，简·奥斯汀并未在文学史上占有位置。直到20世纪，情形才发生巨大变化——许多评论家从各个方面深入研究简·奥斯汀后，确定了她作为经典作家的地位。简·奥斯汀的小说无一例外，均为爱情故事，但其本人却终身未婚。这点，让太多读者感到既神秘又遗憾。

实际上，简·奥斯汀确曾有过一段鲜为人知，但却刻骨铭心的爱情经历。20岁时，她邂逅了一个年轻有为的律师助理，并一发不可收拾地爱上了他。两人也发现彼此间有无数共同兴趣与爱好。但这位助理充其量只

能算个“凤凰男”。他的家庭条件，很难与家道殷实的简·奥斯汀家族相比。奥斯汀父母希望女儿嫁到条件更好的人家，或者至少也得门当户对。于是，他们千方百计阻挠二人进一步发展。在当时的英国社会，为爱情而结婚，被认为是愚蠢的，所以，两人无果而终。简·奥斯汀在给姐姐的信中曾这样说：“这一天终于还是到来了。我将与他道别。当你读到这封信的时候，这一切都已结束。一想到这些，我就忍不住泪如泉涌……”后来，奥斯汀选择终身不嫁，跟这段难以割舍的恋情，应该说有直接关系。简·奥斯汀1817年辞世，当时年仅42岁。

《艾玛》作为简·奥斯汀的最后一部面世作品，与其早期作品《傲慢与偏见》和《理智与情感》著名作品相比，在喜剧效果方面更胜一筹。

《艾玛》没有惊险骇人的情节，没有耸人听闻的描述。但从它娓娓道来、令人陶醉的叙述中，在它谜一般的情节中，在它对人物性格和心理细致入微的刻画中，读者面前仿佛展开一幅优美而略带夸张的生动画卷，读者似乎能看到故事中人物的形象和行为，能听到他们在各种背景下进行的交谈，能感受到人物的喜悦和忧愁。毫不夸张地说，阅读这部小说，就仿佛由读者亲身经历当时英国社会的林林总总。

《艾玛》是简·奥斯汀的最好作品之一，也被认为是简·奥斯汀作品中思想上最成熟的作品。艾玛这个小说里的主人公，并不完美。作者借艾玛之口这样说：“我虽然没有这个优点，但我懂得如何珍视和尊重它。”《艾玛》的字里行间无不透露出简·奥斯汀的真诚与宽厚：不苛求自己、不苛求笔下人物、不苛求读者——仅仅凭着“兴趣和爱好”来描述生活。创

作对于她来说是种热情洋溢、轻松自然的感受历程；她对自己塑造的每个女性，都抱着热忱的希望，但又无比宽容——艾玛，一个美丽、温柔、善良、热情、有道德感也自私、独断、有女权主义思想的女孩。其实，仔细观察，我们身边也不乏像艾玛这样的女孩，即使再过百年，也还会看到无数艾玛一样的女孩的存在。每个看《艾玛》的人，可能都会从中找到自己的影子。如果你想知道它历久弥新的魅力，那就让我们一起开始这神奇的阅读之旅吧！

如果您是英文爱好者中的一员，希望您通过阅读英语原文，来欣赏这部作品，这无疑是种无法替代的精神享受。

如果您是学生家长，建议您给上中学或大学的孩子准备一套“最经典英语文库”，放在书架上。它们是永远不会过时的精神食粮。

如果您是正在学习的大中学生，也建议您抽空读读这些经时间检验的人类精神食粮文库里最经典的精品。一时读不懂不要紧，先收藏起来，放进您的书架里，等您长大到某个时候，您会忽然发现，自己开始能读，而且读懂了作品的字里行间意义时，那种喜悦感，是无法言述的，也是无与伦比的。您可能也会因此对走过的人生，有更深刻的感悟与理解。

关于这套图书的装帧设计与性价比：完全按欧美出版规则操作，从图书开本，到封面设计，从体例版式，到字体选取，但价钱却比欧美原版图书便宜三分之二，甚至更多。因此，从性价比看，它们也是最值得收藏的。

General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is Iliad, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

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CONTENTS

VOLUME I

CHAPTER 1 / 1	CHAPTER 10 / 85
CHAPTER 2 / 11	CHAPTER 11 / 93
CHAPTER 3 / 17	CHAPTER 12 / 100
CHAPTER 4 / 23	CHAPTER 13 / 110
CHAPTER 5 / 34	CHAPTER 14 / 120
CHAPTER 6 / 40	CHAPTER 15 / 128
CHAPTER 7 / 49	CHAPTER 16 / 138
CHAPTER 8 / 57	CHAPTER 17 / 144
CHAPTER 9 / 70	CHAPTER 18 / 148

VOLUME II

CHAPTER 1 / 156	CHAPTER 7 / 212
CHAPTER 2 / 165	CHAPTER 8 / 219
CHAPTER 3 / 173	CHAPTER 9 / 239
CHAPTER 4 / 185	CHAPTER 10 / 249
CHAPTER 5 / 191	CHAPTER 11 / 256
CHAPTER 6 / 202	CHAPTER 12 / 266

CHAPTER 13 / 273

CHAPTER 16 / 301

CHAPTER 14 / 279

CHAPTER 17 / 311

CHAPTER 15 / 291

CHAPTER 18 / 318

VOLUME III

CHAPTER 1 / 327

CHAPTER 11 / 421

CHAPTER 2 / 331

CHAPTER 12 / 435

CHAPTER 3 / 345

CHAPTER 13 / 444

CHAPTER 4 / 351

CHAPTER 14 / 455

CHAPTER 5 / 358

CHAPTER 15 / 467

CHAPTER 6 / 367

CHAPTER 16 / 475

CHAPTER 7 / 383

CHAPTER 17 / 486

CHAPTER 8 / 394

CHAPTER 18 / 496

CHAPTER 9 / 403

CHAPTER 19 / 508

CHAPTER 10 / 411

VOLUME I

CHAPTER 1

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.

She was the youngest of the two daughters of a most affectionate, indulgent father; and had, in consequence of her sister's marriage, been mistress of his house from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses; and her place had been supplied by an excellent woman as governess, who had fallen little short of a mother in affection.

Sixteen years had Miss Taylor been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of Emma. Between *them* it was more the intimacy of sisters. Even before Miss Taylor had ceased to hold the nominal office of governess, the mildness of her temper had hardly allowed her to impose any restraint; and the shadow of authority being now long passed away, they had been living together as friend and friend very mutually attached, and Emma doing just what she liked; highly esteeming Miss Taylor's judgment, but directed chiefly by her own.

The real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself;

these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her.

Sorrow came — a gentle sorrow — but not at all in the shape of any disagreeable consciousness. — Miss Taylor married. It was Miss Taylor's loss which first brought grief. It was on the wedding-day of this beloved friend that Emma first sat in mournful thought of any continuance. The wedding over, and the bride-people gone, her father and herself were left to dine together, with no prospect of a third to cheer a long evening. Her father composed himself to sleep after dinner, as usual, and she had then only to sit and think of what she had lost.

The event had every promise of happiness for her friend. Mr. Weston was a man of unexceptionable character, easy fortune, suitable age, and pleasant manners; and there was some satisfaction in considering with what self-denying, generous friendship she had always wished and promoted the match; but it was a black morning's work for her. The want of Miss Taylor would be felt every hour of every day. She recalled her past kindness — the kindness, the affection of sixteen years — how she had taught and how she had played with her from five years old — how she had devoted all her powers to attach and amuse her in health — and how nursed her through the various illnesses of childhood. A large debt of gratitude was owing here; but the intercourse of the last seven years, the equal footing and perfect unreserve which had soon followed Isabella's marriage, on their being left to each other, was yet a dearer, tenderer recollection. She had been a friend and companion such as few possessed: intelligent, well-informed, useful, gentle, knowing all the ways of the family, interested in all its concerns, and peculiarly interested in herself, in every pleasure, every scheme of hers — one to whom she