

巴黎圣母院

Notre-Dame de Paris or The
Hunchback of Notre-Dame by Victor Hugo

(法) 雨果著



辽宁人民出版社



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NOTRE-DAME DE PARIS

Also known as:

THE HUNCHBACK OF NOTRE-DAME

by Victor Hugo

Translated by Isabel F. Hapgood



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Victor Hugo

Victor Hugo (26 February 1802-22 May 1885) was a French poet, novelist, and dramatist of the Romantic movement. He is considered one of the greatest and best known French writers. In France, Hugo's literary fame comes first from his poetry but also rests upon his novels and his dramatic achievements. Among many volumes of poetry, *Les Contemplations* and *La Légende des siècles* stand particularly high in critical esteem. Outside France, his best-known works are the acclaimed novels *Les Misérables*, 1862, and *Notre-Dame de Paris*, 1831 (known in English as *The Hunchback of Notre-Dame*). He also produced more than 4,000 drawings, which have since been admired for their beauty, and earned widespread respect as a campaigner for social causes such as the abolition of the death penalty.

Though a committed royalist when he was young, Hugo's views changed as the decades passed, and he became a passionate supporter of republicanism; his work touches upon most of the political and social issues and artistic trends of his time. He was buried in the Panthéon. His legacy has been honoured in many ways, including his portrait being placed on francs.

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——“最经典英语文库”第五辑之
《巴黎圣母院》导读

马 爽

巴黎是世人公认的浪漫之都，那是一个容易激起人们无限遐想和令人无限憧憬的地方。始建于1163年的巴黎圣母院是一座哥特式风格的基督教教堂，是古老巴黎的象征。它矗立在塞纳河畔，位于整个巴黎城的中心。它的地位、历史价值无与伦比，是历史上最为辉煌的建筑之一。但让这个教堂真正闻名于世的，却是著名的浪漫主义作家雨果那部享誉世界的作品——《巴黎圣母院》。

维克多·雨果（1802—1885），法国民族诗人、剧作家、小说家、政论家和文艺理论家，法国浪漫主义文学运动的领袖。他一生中创作活动长达60余年，对整个19世纪的法国文学产生了巨大影响。用法国著名哲学家萨特的话来说，雨果是法国“极少数的真正受到民众欢迎的作家之一，可能是惟一的一位”。罗曼·罗兰也曾毫不吝啬地赞扬过雨果：“在文学界和艺术界的所有伟人中，雨果是惟一活在法兰西人民心中的伟人。”

雨果在1827年发表的《〈克伦威尔〉序言》中提

出了文艺创作要表现广阔的社会生活，要用对照衬托的方法把自然界、社会生活中一切事物和人的特征性表现出来的原则。他指出：“滑稽丑怪作为崇高优美的配角和对照，要算是大自然所给予艺术的最丰富的源泉。”“丑就在美的旁边，畸形靠近着优美，粗俗藏在崇高的背后，恶与善并存，黑暗与光明相共。”他认为只有通过这种鲜明对照的原则，方可真正反映出崇高与优美。雨果登上世界文坛、享有国际声誉的长篇小说《巴黎圣母院》很好地实践了他的这个原则。在这部作品中，美与丑的强烈对照是作者自始至终、多方面运用的原则，也可以说，这部作品就是作者依据这一美学原则精心塑造的艺术珍品。

《巴黎圣母院》着重表达作家的主观心灵。雨果运用丰富的想象力和大量的浪漫主义手法，饱含浓情地控诉了当时社会的黑暗、上层人物的丑陋，同时也毫不吝啬地展示了小人物美丽的内心和对生活的强烈热爱，并借此抒发作家激愤的情怀、寄托其对生活的理想。

小说取材于15世纪路易十一世统治下的王朝历史。作品以巍峨雄伟的巴黎圣母院作为小说情节线索的集结点，以底层卑贱的小人物为正面形象，突出描绘了在教会统治下的中世纪黑暗时期，许多善良无辜的人在封建专制下遭受迫害和摧残的惨剧。

在小说的原序里和在同名电影（1956年版，上影译制）的一开头，都记述了雨果谈到他自己创作这部小说时的缘起。雨果曾造访巴黎圣母院，竟然发现圣母院钟楼暗角墙上用手刻画了几个神秘希腊字母“ANArKH”（意为“命运”或“桎梏”）。这几个希腊字母映入眼帘，令他十分震惊，同时引起了奇特而丰富的想象。雨果竭力猜测这个痛苦的灵魂究竟是谁，因为在他看

来，似乎这个人不把这罪恶和灾难的印记留在古老教堂的顶楼，就不甘心离开这个世界。当然，今天，这神秘字迹已经不复存在，连他极其悲哀地记述的那种遭遇也一去不返，留下的只有雨果的笔墨记下的浪漫故事……

雨果决心要通过小说控诉宗教教条的桎梏性，揭示宗教教义与人性的矛盾。

《巴黎圣母院》描写了发生在中世纪法国的故事：巴黎圣母院副主教克洛德外表道貌岸然，却有着蛇蝎心肠，他疯狂地爱上了吉卜赛女郎爱斯梅拉达。他被情欲冲昏了头脑，丧失了理智，以卑劣手段迫使卡西莫多去抢夺爱斯梅拉达，并因此引发后面一连串的悲剧事件。在发现爱斯梅拉达拒绝自己并已深爱他人之后，克洛德转爱为恨，疯狂报复。他杀死爱斯梅拉达心目中的“爱人”并嫁祸于她；而面目丑陋却心地善良的敲钟人卡西莫多为救爱斯梅拉达奋不顾身、愿以生命为代价。故事主线虽相对简单，但情节却跌宕起伏。雨果在小说创作中运用了夸张、对比等多种艺术手法，反映了中世纪法国社会的各个方面，给读者以深刻的印象。小说的主题主要揭露了宗教的虚伪，宣告了当时法国禁欲主义的破产，热情讴歌了下层劳动人民的善良友爱、舍己为人的精神。

仔细读下来，不难发现，宗教教义造成了副主教克洛德的巨大苦闷，而更主要的是他所代表的天主教会勾结专制王权，铸成了爱斯梅拉达和卡西莫多所代表的社会底层人民的悲惨命运。卖艺女郎爱斯梅拉达和敲钟人卡西莫多两个善良的小人物在教会和专制王权残害下的惨死，有力地控拆了中世纪封建专制制度的黑暗与罪恶。但是，雨果绝不是单纯揭露中世纪的黑暗，而是借助中世纪历史题材，对封建专制和天主教会进行再批

判，对波旁王朝的反动暴政进行清算，以启发人民群众进一步认清封建专制统治的残暴，鼓舞他们同封建复辟势力做殊死的斗争。作者绘声绘色地描写了充满传奇色彩的“丐王国”，平民、乞丐、流浪者们互助友爱、精诚团结，向专制王朝、天主教会大胆挑战，为营救受难姐妹而攻打巴黎圣母院。“丐帮”英勇战斗的壮烈行动，显示了人民群众反封建的强大力量，反映了当时资产阶级民主派和广大人民对波旁王朝及其精神支柱天主教会的憎恨情绪和革命形势，深刻地体现了1830年“七月革命”的伟大精神。

《巴黎圣母院》这部作品的伟大之处，还在于利用人物之间的内外较量，表现了作者惩恶扬善、宣扬正能量的决心。同为正面人物的卡西莫多与爱斯梅拉达之间在外形上也形成了对比——一个天生丽质、一个丑陋不堪，但是他们的心灵却都一样闪耀着光辉；相比之下，克洛德与卫队长同时作为反面人物，也形成了对比——一个代表着宗教神权势力，一个代表着封建王权势力，在外形上，两人一个庄严、一个俊朗，而他们的灵魂却丑陋不堪……

小说虽以悲剧结局告终，但并没有让读者感到阴郁、悲伤和痛苦，反而令人充满激情和斗志！所以，《巴黎圣母院》始终闪耀着浪漫主义理想之光。

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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欧美文学研究中心主任
全国英国文学学会名誉会长

张中载 教授
2013年7月于北京



PREFACE

A few years ago, while visiting or, rather, rummaging about Notre-Dame, the author of this book found, in an obscure nook of one of the towers, the following word, engraved by hand upon the wall:—

ANArKH.

These Greek capitals, black with age, and quite deeply graven in the stone, with I know not what signs peculiar to Gothic caligraphy imprinted upon their forms and upon their attitudes, as though with the purpose of revealing that it had been a hand of the Middle Ages which had inscribed them there, and especially the fatal and melancholy meaning contained in them, struck the author deeply.

He questioned himself; he sought to divine who could have been that soul in torment which had not been willing to quit this world without leaving this stigma of crime or unhappiness upon the brow of the ancient church.

Afterwards, the wall was whitewashed or scraped down, I know not which, and the inscription disappeared. For it is thus that people have been in the habit of proceeding with the marvellous churches of the Middle Ages for the last two hundred years. Mutilations come to them from every quarter, from within as well as from without. The priest whitewashes

them, the archdeacon scrapes them down; then the populace arrives and demolishes them.

Thus, with the exception of the fragile memory which the author of this book here consecrates to it, there remains to-day nothing whatever of the mysterious word engraved within the gloomy tower of Notre-Dame,—nothing of the destiny which it so sadly summed up. The man who wrote that word upon the wall disappeared from the midst of the generations of man many centuries ago; the word, in its turn, has been effaced from the wall of the church; the church will, perhaps, itself soon disappear from the face of the earth.

It is upon this word that this book is founded.

March, 1831.



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