

# Lady Chatterley's Lover

查特莱夫人的情人

D. H. Lawrence 戴·赫·劳伦斯



英美文学名著导读详注本 之十二

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## 前 言

戴·赫·劳伦斯(D. H. Lawrence 1885 - 1930)的《查特莱夫人的情人》自1928年面世以来,长期被英国及其他一些国家列为禁书,但它却像一块浑金璞玉,随着时光的琢磨,愈发熠熠生辉。

戴维·赫伯特·劳伦斯于1885年9月11日出生于诺丁汉郡伊斯特沃德中部的一个村庄里,父亲是矿工,母亲当教师,兄弟姐妹五人,他排行第四。父亲性格暴戾,常酗酒打骂妻小,母亲有一定的文化素养,矜持文雅,感情细腻,个性及修养的轩轻给他们的婚姻生活投下了浓重的阴影。劳伦斯的母亲因对丈夫十分厌恶失望,便将爱心及情感全部转移到膝下,尤其当劳伦斯的大哥离家出走,二哥又不幸早殇后,母亲对他更是钟爱有加。这种超常的母爱对他的心理、感情和行动形成了羁绊,甚至对他的一生都有着很大的影响。他曾与杰茜·钱伯斯青梅竹马、情深意笃,也曾和路易莎·巴巴斯有过月下之盟,但都因母亲的嫉妒作梗而分手。直到1910年母亲患癌症归西后,他才逐步摆脱了母爱的羁绊,走向独立。

劳伦斯尚在髫龄之时,家境寒微,母亲为使孩子们脱离肮脏粗俗的矿区,竭尽全力诱导他们勤勉学习。幼年的劳伦斯虽羸弱多病,常常疏远同伴,却在家中埋头读书。他自矿工小学毕业后,以优异的成绩升入诺丁汉中学,藉助一笔奖学金,读完了三年学业。十五岁那年,他被迫辍学,在一家工厂做了一段时间职员。

1906年他靠打工攒下的二十英镑,再加上一笔奖学金,进入诺丁汉大学学习教师专修课程,并于1908年获得教师证书。离开大学后,他在伦敦郊区的一所中学任教,同时开始了处女作《白孔雀》的创作。

1912年他与诺丁汉大学一位教授的妻子弗利达一见生情,接着私奔到了欧洲。她是德国普鲁士贵族的后裔,有三个孩子,长劳伦斯六岁。

1913年他完成了《儿子与情人》。

1914年弗利达与丈夫离婚后与劳伦斯成婚。俩人婚后勃谿频发,劳伦斯也先后和几位女性过从甚密,但弗利达伴他走完了人生之途。1914年7月底,劳伦斯跟科特连斯基等人前往湖区旅游,在旅途中得知世界大战爆发。他对战争进行了直率的抨击,他的德国妻子被疑为特务,他们因此受到了迫害。

1915年他完成了《虹》,但出版不久便遭查禁。

1920年他出版了《恋爱中的妇女》和《迷途少女》。

1922年他出版了《阿伦的杖》，同年2月，劳伦斯夫妇开始了漂泊四海的旅行生活。他们先是去了斯里兰卡，后又到了澳大利亚、新西兰、美国及墨西哥等地。

1928年他写完了《查特莱夫人的情人》，同年举办的一次个人画展受到当局的查禁。

1930年2月6日，劳伦斯因肺病住进芬斯疗养院，3月2日逝世。

劳伦斯一生共写了十部长篇小说，十多集中短篇小说，四卷本书信集和多部诗集，另外还创作了大量散文、游记和戏剧评论。

1913年出版的《儿子与情人》带有自传性，是作者的第一部扛鼎之作。这部作品围绕煤矿工人瓦特·莫瑞尔一家展开，通过主人公保罗的成长，揭示了深刻的社会及心理问题。

1915年出版的《虹》叙述布兰文一家三代人的生活经历与变迁，主要着墨于第三代人厄秀拉·布兰文的成长及追求。它揭示了十九世纪中叶以来英国从传统的农业社会发展到工业化社会的进程中农民内心的矛盾，也深入探讨了男女之间的性问题。

1920年出版的《恋爱中的妇女》是《虹》的姊妹篇，继续讲述了厄秀拉和妹妹古特伦的生活及爱情故事。这部小说通过两对男女的悲欢离合，探索了在冷酷的工业化社会里，建立人与人之间和谐完美的关系的可能性。

1928年劳伦斯抱病写竣《查特莱夫人的情人》，这是他最有争议的一部作品。在英国该书长期被视为淫秽作品而不准出版。直到1960年10月，经社会各界名流、权威辩论了六天之后，英国伦敦中央法庭才裁断这部小说可以出版。一朝开禁，该书便畅销英伦，并传及世界各国。

《查特莱夫人的情人》以第一次世界大战后英国中部偏北的煤矿区为背景，描写了克利夫·查特莱男爵的夫人康妮与猎场看守人梅勒斯之间的爱情故事。

1917年克利夫·查特莱从战场请假一月与康妮结了婚。度完蜜月，他重返战场。六个月后，他负伤返回英伦，从此半身瘫痪，失去了生殖能力。那时他二十九岁，康妮二十三岁。

查特莱男爵和夫人康妮住在世袭的豪宅中，他以写作度日并经营着煤矿。妻子天天陪着残废、自私、守旧而又冥顽的丈夫，生活枯燥贫乏，无异于活守寡。她逐渐对丈夫产生了愤懑情绪。后来，克利夫雇用了一位叫梅勒斯的人为他看守猎场。梅勒斯的妻子是一位刁泼悍妇，已和一位矿工私奔，因此二人夫妻关系名存实亡。康妮在身心分裂，伶仃凄然中，与梅勒斯邂逅，关系日笃。他们二人常在林中幽会，尽情享受男欢女爱。康妮怀孕后离开了克利夫前往伦敦，梅勒斯赴伦敦与她相会，二人情爱更深。康妮返家后，公然向克利夫宣布了梅勒斯是她的情人，并执意要和克利夫分道扬镳。她决心同梅勒斯一起开创崭新的生活。

康妮曾在欧洲受到自由主义的浸染，从小在艺术氛围中长大。她修

习过音乐,也涉猎过哲学、社会学等方面的知识,还游历过巴黎、罗马、佛罗伦萨等大城市,具有康健的肉体和野性的生命力。嫁给克利夫这样一个身心残废的人之后,她却逐步变得萎靡枯寂,心躁意乱,灵与肉均受到了压抑与扭曲。与梅勒斯相识后,她每次离开男爵的豪宅,到梅勒斯的小屋去幽会时,都深切地感到那是从愁苦走向欢乐,从死亡走向新生。她的爱情之火再度熊熊燃起,重新感受到了生命的冲动及活力。

克利夫出身贵族,拥有巨万家资,但内心自私冷酷。作为煤矿的主人,克利夫把万千矿工视为工具,驱使他们为自己流汗卖命。而作为丈夫,他将妻子视为自己的“女佣”,只需要妻子的陪侍,缺少心灵的融通及理解。在性爱问题上,他主张没有一丝情欲的精神恋爱,对他而言,偶尔的性行为与长久的共同生活比起来,简直不值一提。为了自己的产业后继有人,自家的香火赓续不熄,他要康妮为他生一个儿子,但他却不能容忍康妮同猎场守护人梅勒斯来替他完成这一“使命”,而主观设计要她找一位名门贵胄做情人。

梅勒斯出身寒门,有过戎马经历,做过铁匠。妻子白黛与人私奔后,他便躲进山林,离群索居,寄情山水,再也不想接触任何女人。梅勒斯虽地位卑微,但却具有刚直的个性,聪颖明达,善解人意,从不对权贵摧眉折腰,而且还具有很强的应变力。

《查特莱夫人的情人》主要探讨了人与自然和人与人之间的关系,特别是男人与女人之间的性爱关系。

十九世纪末至二十世纪初,英国从自由资本主义过渡到了垄断资本主义,大规模的工业化使旧的农村经济濒临全面解体。工厂和矿山吞噬了大片美丽富饶的田园,茸茸草地,蓊郁的树林惨遭毁坏,人与自然的天然联系被切断。第一次世界大战的战火虽已熄灭,但它在人们的心灵中留下了挥之不去的烙印,人们对资本主义社会日益悲观,对传统的道德观念怀疑日深。

劳伦斯认为,工业化社会给人们勾勒出了一个虚幻的理想,把人的精力及生命诱导至物质崇拜上。正是像克利夫这样的资本家的盲目竞争和对工人的残酷盘剥,才加速了工业社会这台大机器的疯狂运转,而大工业又在不断践踏吞噬着自然环境。正如小说中所描写的坦弗歌尔镇那样:“……到处是黧黑的砖房,黑色石板瓦屋顶的边缘泛着乌光,路上的烂泥混杂着煤尘,一团灰黑,条条街道都是湿漉漉、黑糊糊的,凄怆和忧郁仿佛渗透进了每一样东西。自然美被彻底抹杀了,生活的快乐也被毁灭殆尽了,那种连鸟兽都与生俱来的喜爱形体美的天性,已经荡然无存,人类的直觉本能全已麻木昏死。这是多么令人生畏啊。”<sup>(1)</sup>而坦弗歌尔镇不过是惨遭破坏的英伦的一个缩影。

劳伦斯出生在农村,自幼对满目青山,鸟雀啾啾,花草菁菁的田园式自然风光十分热爱。当他看到大工业逐步侵吞美丽富饶的田地时,心中便忿忿不平,在多部作品中对现代工业文明大张挞伐。

劳伦斯强烈感受到现代工业不仅毁坏了环境,而且扼杀扭曲了人的

自然本性。克利夫就是被现代工业异化扭曲了的二十世纪工业家的一个典型，他身上也散发着十九世纪绅士理性的幽幽阴气。他整天坐在轮椅上转来转去，成了一个半人半机械的怪物。他根本不把手下的工人当作人来对待，而只把他们当作自己聚敛钱财的工具。那些工人的自由、幸福，乃至正常生活的权力都被剥夺了，“……只有眼白在翻动，……从另一种意义上讲，他们是不复存在的人，”<sup>(2)</sup>而是沦为机器。由于克利夫的影响和支配，甚至连他的妻子康妮都变得心情沉闷，忧然寡欢，也成了供他使用的一只花瓶，一件工具。克利夫的本性被扭曲了，他又反过来压榨扭曲别人。在劳伦斯笔下的工业化社会里，人与人之间的关系堕落成了冰冷的“机械关系”，或是赤裸裸的“金钱关系”，人被异化成了机器。这样，不仅人的自然本性遭到了荼毒，而且人与人之间和谐自然的关系也被彻底毁坏了。

劳伦斯认为，现代工业文明在破坏环境，压抑扭曲人性的同时，更为突出地践踏蹂躏了人性和性爱的本能。

他受弗洛伊德精神分析学的影响，浓墨重彩地描绘了康妮和梅勒斯之间的性爱关系。东西方文化的旧有传统都将性视为恶的东西，在文学领域又多将其视为禁区，而他却认为这一禁区内蕴藏着丰富的明珠瑰宝，值得去深深挖掘，因此刻意要冲破这一禁区。

## IV

康妮和梅勒斯都曾有过性生活的经历及感受，但都因与配偶不和对性生活冷漠淡然；由于性生活的不和谐，他们也因此对日常生活感到素淡乏味，身心饱受挫折。彼此相识相爱后，他们恢复了性意识及美好感受，数经爱河沐浴，从精神到肉体又都获得了新生。劳伦斯大肆渲染康妮和梅勒斯做爱的场面，目的在于消除人们对性的羞耻心，并唤起人们对它的认真思考及重新认识。他认为性是生命力的源泉，必须摆脱一切虚伪的束缚，赤裸裸地去礼赞性的神圣及美好，因为没有什么比身心健康性爱更能激发人的美好天性及活力朝气，更长于调节人类最基本的关系。他热情讴歌康妮和梅勒斯的正当夏娃式的爱情，是希冀人类恢复到伊甸园时期的原始体力和自然纯朴的生活。而只有重新调整男女之间的关系，使性爱获得解放，才能把英国从萎靡中拯救出来，才能使人类产生新道德、新生命和新社会。

在这部小说中，劳伦斯广泛运用了象征主义的表现方法。书中叙述的故事主要发生在三个场地，即勒格贝大厅、坦佛歌尔镇工业区和树林。作家精心安排的这三个场所都具有象征意义：勒格贝大厅象征着贵族阶级统治和腐败的资本主义工业文明；坦佛歌尔镇工业区象征着当时煤矿工人灾难深重的生活和生存环境，同时也象征着山河破碎的英国；而树林则象征着大自然，人的自然本性和伊甸园式的人间乐土。小说中的三个人物也有着鲜明的象征意义：残瘫的克利夫象征着他所代表的阶级和制度，并预示着西方工业文明气数将尽；梅勒斯是旺盛的自然人性的象征；而康妮是英国社会新的生命力的象征。劳伦斯几乎对每一个人物及事件都赋予了象征意义，但这部小说的结构及布局仍保持着许多传统的特点，

语言和文体仍是古典的。实际上,他是在承继现实主义传统的基础上,运用了丰富多彩的象征主义手法,从而赋予了这部小说十分鲜明的风格特征。

劳伦斯对工业文明的认识有其明显的局限性,只看到了工业化消极的一面,很容易使人联想到十九世纪初卢德派成员以捣毁机器等手段来反对资本家剥削的认识水平。他没有认识到工业文明带来的诸多弊端只有在其更高阶段的发展中才能逐步得到解决,也没有认识到工业化生产力的发展会有助于形成新社会的物质基础。他提倡以恢复人的自然本性特别是性爱来克服资本主义的罪恶,治愈其万千病症,这显然是很难奏效的。

然而劳伦斯深刻揭批了工业文明对环境及人的自然本性造成的破坏,敢于顶着世俗的重重压力,纵笔冲破文明的禁区,大力倡导爱的回归,其探索的胆识令人感佩。

全世界有越来越多的雅士俗辈将这部昔日“禁书”捧在手中,它的文学价值也越来越引起评论家们的关注。

注释:(1)(2)戴·赫·劳伦斯,《查特莱夫人的情人》,1983年,第十一章,作者自译

孔庆华  
2000. 11. 28  
于梦艺斋

V

查特莱夫人的情人



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Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm<sup>①</sup> has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work; there is now no smooth road into the future; but we go round, or scramble<sup>②</sup> over the obstacles. 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 had realized that one must live and learn.

She married Clifford Chatterley in 1917, when he was home for a month on leave. They had a month's honeymoon. Then he went back to Flanders; to be shipped over to England again six months later, more or less in bits. Constance, his wife, was then twenty-three years old, and he was twenty-nine.

His hold on life was marvellous. He didn't die, and the bits seemed to grow together again. For two years he remained in the doctor's hands. Then he was pronounced a cure, and could return to life again, with the lower half of his body, from the hips down, paralysed for ever.

This was in 1920. They returned, Clifford and Constance, to his home, Wragby Hall, the family 'seat'. His father had died, Clifford was now a baronet<sup>③</sup>, Sir Clifford, and Constance was Lady Chatterley. They came to start housekeeping and married life in the rather forlorn home of the Chatterleys on a rather inadequate income. Clifford had a sister, but she had departed. Otherwise there were no near relatives. The elder brother was dead in the war. Crippled for ever, knowing he could never have any children, Clifford came home to the smoky Midlands to keep the Chatterley name alive while he could.

He was not really downcast. He could wheel himself about in a wheeled chair, and he had a bath-chair with a small motor attachment, so he could

① cataclysm: 大灾难    ② scramble: 爬, 攀登    ③ baronet: (英国)准男爵, 低于男爵, 称号世袭, 一般授予平民

drive himself slowly round the garden and into the fine melancholy park, of which he was really so proud, though he pretended to be flippant about it<sup>①</sup>.

Having suffered so much, the capacity for suffering had to some extent left him. He remained strange and bright and cheerful, almost, one might say, chirpy<sup>②</sup>, with his ruddy, healthy-looking face, and his pale-blue, challenging bright eyes. His shoulders were broad and strong, his hands were very strong. He was expensively dressed, and wore handsome neckties from Bond Street. Yet still in his face one saw the watchful look, the slight vacancy of a cripple.

He had so very nearly lost his life, that what remained was wonderfully precious to him. It was obvious in the anxious brightness of his eyes, how proud he was, after the great shock, of being alive. But he had been so much hurt that something inside him had perished<sup>③</sup>, some of his feelings had gone. There was a blank of insentience<sup>④</sup>.

Constance, his wife, was a ruddy, country-looking girl with soft brown hair and sturdy body, and slow movements, full of unusual energy. She had big, wondering eyes, and a soft mild voice, and seemed just to have come from her native village. It was not so at all. Her father was the once well-known R. A.<sup>⑤</sup>, old Sir Malcolm Reid. Her mother had been one of the cultivated Fabians in the palmy, rather pre-Raphaelite days.<sup>⑥</sup> Between artists and cultured socialists, Constance and her sister Hilda had had what might be called an aesthetically unconventional upbringing. They had been taken to Paris and Florence and Rome to breathe in art, and they had been taken also in the other direction, to the Hague and Berlin, to great Socialist conventions, where the speakers spoke in every civilized tongue, and no one was abashed.

The two girls, therefore, were from an early age not the least daunted by either art or ideal politics. It was their natural atmosphere. They were at once cosmopolitan and provincial, with the cosmopolitan provincialism of art that goes with pure social ideals.<sup>⑦</sup>

① he had ... about it: 他有一把装了小马达的巴思轮椅, 于是他便能自己操纵, 慢慢地绕过花园, 来到美丽而凄凉的林园里, 他装作满不在乎, 但内心却颇为得意 ② chirpy: 快活的 ③ perish: 消亡 ④ insentience: 无知觉 ⑤ R. A.: 英国皇家艺术院会员 ⑥ Her mother ... pre-Raphaelite days.: 在那个繁荣的拉斐尔前派时期, 她母亲是个博学的费边社社员。(费边社于1884年成立于英国, 主张用缓慢渐进的改革方法实现社会主义。Pre-Raphaelite(19世纪英国)拉斐尔前派的。1848年, 以D. G. Rossetti等为代表的画家与文人组成“拉斐尔前派社”(Pre-Raphaelite Brotherhood), 其作品具有怀旧、注重细节、色彩亮丽等特点。) ⑦ They were ... social ideals.: 他们一方面见多识广, 一方面又有些土气, 这种既广博又偏狭的艺术氛围同纯粹的社会理想相吻合。

They had been sent to Dresden at the age of fifteen, for music among other things. And they had had a good time there. They lived freely among the students, they argued with the men over philosophical, sociological and artistic matters, they were just as good as the men themselves; only better, since they were women. And they tramped off to the forests with sturdy youths bearing guitars, twang-twang<sup>①</sup>! They sang the Wandervogel songs<sup>②</sup>, and they were free. Free! That was the great word. Out in the open world, out in the forests of the morning, with lusty<sup>③</sup> and splendid-throated young fellows, free to do as they liked, and — above all — to say what they liked. It was the talk that mattered supremely; the impassioned interchange of talk. Love was only a minor accompaniment.

Both Hilda and Constance had had their tentative love-affairs by the time they were eighteen. The young men with whom they talked so passionately and sang so lustily and camped under the trees in such freedom wanted, of course, the love connexion. The girls were doubtful, but then the thing was so much talked about, it was supposed to be so important. And the men were so humble and craving. Why couldn't a girl be queenly, and give the gift of herself?

So they had given the gift of themselves, each to the youth with whom she had the most subtle and intimate arguments. The arguments, the discussions were the great thing; the love-making and connexion were only a sort of primitive reversion and a bit of an anti-climax<sup>④</sup>. One was less in love with the boy afterwards, and a little inclined to hate him, as if he had trespassed on<sup>⑤</sup> one's privacy and inner freedom. For, of course, being a girl, one's whole dignity and meaning in life consisted in the achievement of an absolute, a perfect, a pure and noble freedom. What else did a girl's life mean? To shake off the old and sordid connexions and subjections.<sup>⑥</sup>

And however one might sentimentalize it, this sex business was one of the most ancient, sordid connexions and subjections. Poets who glorified it were mostly men. Women had always known there was something better, something higher. And now they knew it more definitely than ever. The beautiful pure freedom of a woman was infinitely more wonderful than any sexual love. The only unfortunate thing was that men lagged so far behind women in the matter. They insisted on the sex thing like dogs.

And a woman had to yield. A man was like a child with his appetites.

① twang-twang: 拨弦声 ② the Wandervogel songs: 流浪之歌 (Wandervogel 系作者根据 wander 生造出来的) ③ lusty: 精力充沛的 ④ anti-climax: (精彩的高潮之后的)令人扫兴的结局 ⑤ trespass on: 侵犯 ⑥ To shake off ... subjections.: 摆脱以前那种低贱的性关系和屈从。

A woman had to yield him what he wanted, or like a child he would probably turn nasty and flounce away<sup>①</sup> and spoil what was a very pleasant connexion. But a woman could yield to a man without yielding her inner, free self. That the poets and talkers about sex did not seem to have taken sufficiently into account. A woman could take a man without really giving herself away. Certainly she could take him without giving herself into his power. Rather she could use this sex thing to have power over him. For she only had to hold herself back in sexual intercourse, and let him finish and expend himself without herself coming to the crisis; and then she could prolong the connexion and achieve her orgasm<sup>②</sup> and her crisis while he was merely her tool.

Both sisters had had their love experience by the time the war came, and they were hurried home. Neither was ever in love with a young man unless he and she were verbally very near; that is unless they were profoundly interested, TALKING to one another. The amazing, the profound, the unbelievable thrill there was in passionately talking to some really clever young man by the hour, resuming day after day for months ... this they had never realized till it happened! The paradisal<sup>③</sup> promise; Thou<sup>④</sup> shalt<sup>⑤</sup> have men to talk to! — had never been uttered. It was fulfilled before they knew what a promise it was.

4

And if after the roused intimacy of these vivid and soul-enlightened discussions the sex thing became more or less inevitable, then let it. It marked the end of a chapter. It had a thrill of its own too; a queer vibrating thrill inside the body, a final spasm<sup>⑥</sup> of self-assertion, like the last word, exciting, and very like the row of asterisks that can be put to show the end of a paragraph, and a break in the theme.

When the girls came home for the summer holidays of 1913, when Hilda was twenty and Connie eighteen, their father could see plainly that they had had the love experience.

*L'amour avait possé par là*<sup>⑦</sup>, as somebody puts it. But he was a man of experience himself, and let life take its course. As for the mother, a nervous invalid in the last few months of her life, she only wanted her girls to be 'free', and to 'fulfil themselves'. She herself had never been able to be altogether herself; it had been denied her. Heaven knows why, for she was a woman who had her own income and her own way. She blamed her husband. But as a matter of fact, it was some old impression of authority on her own mind or soul that she could not get rid of. It had nothing to do with Sir

① flounce away: 猝然离开    ② orgasm: 性高潮    ③ paradisal: 似乐园的    ④ thou: (古英语)你,汝    ⑤ shalt: (古英语) = shall (仅用于现在式第二人称单数)  
⑥ spasm: 感情迸发    ⑦ *L'amour avait possé par là*: (法语)爱情经过了那儿

Malcolm, who left his nervously hostile, high-spirited wife to rule her own roost<sup>①</sup>, while he went his own way.

So the girls were 'free', and went back to Dresden, and their music, and the university and the young men. They loved their respective young men, and their respective young men loved them with all the passion of mental attraction. All the wonderful things the young men thought and expressed and wrote, they thought and expressed and wrote for the young women. Connie's young man was musical, Hilda's was technical. But they simply lived for their young women. In their minds and their mental excitements, that is. Somewhere else they were a little rebuffed<sup>②</sup>, though they did not know it.

It was obvious in them too that love had gone through them: that is, the physical experience. It is curious what a subtle but unmistakable transmutation<sup>③</sup> it makes, both in the body of men and women: the woman more blooming, more subtly rounded, her young angularities<sup>④</sup> softened, and her expression either anxious or triumphant: the man much quieter, more inward, the very shapes of his shoulders and his buttocks<sup>⑤</sup> less assertive, more hesitant.

In the actual sex-thrill within the body, the sisters nearly succumbed to the strange male power. But quickly they recovered themselves, took the sex-thrill as a sensation, and remained free. Whereas the men, in gratitude to the woman for the sex experience, let their souls go out to her. And afterwards looked rather as if they had lost a shilling and found sixpence. Connie's man could be a bit sulky, and Hilda's a bit jeering.<sup>⑥</sup> But that is how men are! Ungrateful and never satisfied. When you don't have them they hate you because you won't; and when you do have them they hate you again, for some other reason. Or for no reason at all, except that they are discontented children, and can't be satisfied whatever they get, let a woman do what she may.

However, came the war, Hilda and Connie were rushed home again after having been home already in May, to their mother's funeral. Before Christmas of 1914 both their German young men were dead: whereupon the sisters wept, and loved the young men passionately, but underneath forgot them. They didn't exist any more.

Both sisters lived in their father's, really their mother's, Kensington

① rule her own roost: 自行其事 ② rebuffed: 断然拒绝; 受到漠视 ③ transmutation: 变形 ④ angularities: 棱角 ⑤ buttocks: (人的)臀部 ⑥ Connie's man ... jeering: 康妮的男人开始有点生气, 而希而达的也显出了轻蔑的样子。

house, and mixed with the young Cambridge group<sup>①</sup>, the group that stood for 'freedom' and flannel trousers, and flannel shirts open at the neck, and a well-bred sort of emotional anarchy, and a whispering, murmuring sort of voice, and an ultra-sensitive sort of manner. Hilda, however, suddenly married a man ten years older than herself, an elder member of the same Cambridge group, a man with a fair amount of money, and a comfortable family job in the government<sup>②</sup>; he also wrote philosophical essays. She lived with him in a smallish house in Westminster<sup>③</sup>, and moved in that good sort of society of people in the government who are not tip-toppers<sup>④</sup>, but who are, or would be, the real intelligent power in the nation: people who know what they're talking about, or talk as if they did.

Connie did a mild form of war-work, and consorted with the flannel-trousers Cambridge intransigents, who gently mocked at everything, so far.<sup>⑤</sup> Her 'friend' was a Clifford Chatterley, a young man of twenty-two, who had hurried home from Bonn, where he was studying the technicalities of coal-mining. He had previously spent two years at Cambridge. Now he had become a first lieutenant in a smart regiment, so he could mock at everything more becomingly in uniform.<sup>⑥</sup>

Clifford Chatterley was more upper-class than Connie. Connie was well-to-do intelligentsia<sup>⑦</sup>, but he was aristocracy. Not the big sort, but still it. His father was a baronet, and his mother had been a viscount's<sup>⑧</sup> daughter.

But Clifford, while he was better bred than Connie, and more 'society', was in his own way more provincial and more timid. He was at his ease in the narrow 'great world', that is, landed aristocracy society, but he was shy and nervous of all that other big world which consists of the vast hordes of the middle and lower classes, and foreigners. If the truth must be told, he was just a little bit frightened of middle- and lower-class humanity, and of foreigners not of his own class. He was, in some paralysing way, conscious of his own defencelessness, though he had all the defence of privilege. Which is curious, but a phenomenon of our day.

Therefore the peculiar soft assurance of a girl like Constance Reid fascinated him. She was so much more mistress of herself in that outer world of

① Cambridge group: 剑桥大学的学生们 ② family job in the government: 在政府里充当僚属的工作 ③ Westminster: 威斯敏斯特(伦敦西部贵族居住区,白金汉宫、议会大厦、首相官邸、政府各部 and 威斯敏斯特教堂等所在地) ④ tip-topper: (口语)头等人物 ⑤ Connie did a ... so far.: 康妮找到了战时比较轻松的工作,经常和那些目空一切、穿法兰绒裤的剑桥学生们交往。 ⑥ Now he had ... in uniform.: 现在他已经成了一名堂堂的陆军中尉,穿着军服,更可以趾高气昂地嘲笑一切了。 ⑦ intelligentsia: (总称)知识分子 ⑧ viscount: 子爵

chaos than he was master of himself.

Nevertheless he too was a rebel; rebelling even against his class. Or perhaps rebel is too strong a word; far too strong. He was only caught in the general, popular recoil<sup>①</sup> of the young against convention and against any sort of real authority. Fathers were ridiculous; his own obstinate one supremely so. And governments were ridiculous; our own wait-and-see sort especially so. And armies were ridiculous, and old buffers<sup>②</sup> of generals altogether, the red-faced Kitchener<sup>③</sup> supremely so. Even the war was ridiculous, though it did kill rather a lot of people.

In fact everything was a little ridiculous, or very ridiculous; certainly everything connected with authority, whether it were in the army or the government or the universities, was ridiculous to a degree. And as far as the governing class made any pretensions to govern, they were ridiculous too. Sir Geoffrey, Clifford's father, was intensely ridiculous, chopping down his trees, and weeding men out of his colliery to shove them into the war<sup>④</sup>; and himself being so safe and patriotic; but, also, spending more money on his country than he'd got.

When Miss Chatterley — Emma — came down to London from the Midlands to do some nursing work, she was very witty in a quiet way about Sir Geoffrey and his determined patriotism. Herbert, the elder brother and heir, laughed outright, though it was his trees that were falling for trench props.<sup>⑤</sup> But Clifford only smiled a little uneasily. Everything was ridiculous, quite true. But when it came too close and oneself became ridiculous too ... ? At least people of a different class, like Connie, were earnest about something. They believed in something.

They were rather earnest about the Tommies, and the threat of conscription, and the shortage of sugar and toffee for the children.<sup>⑥</sup> In all these things, of course, the authorities were ridiculously at fault. But Clifford could not take it to heart. To him the authorities were ridiculous *ab ovo*<sup>⑦</sup>, not because of toffee or Tommies.

And the authorities felt ridiculous, and behaved in a rather ridiculous

① recoil: 退缩 ② buffer: (俚语)(尤指上了年纪的)人 ③ Horatio Herbert Kitchener: 基钦纳(1850—1916, 英国陆军元帅, 一战时任陆军大臣) ④ weeding men ... into the war: 如除杂草一般地把男人们从煤矿里硬赶到战场上 ⑤ Herbert, the elder ... trench props.: 他的长子、继承人赫伯特公然嘲笑这种做法, 虽然被砍倒去支战壕用的是他自己的树。 ⑥ They were ... the children.: 对于军队、对于强制征兵的威胁, 对于孩子们会缺少砂糖糖果, 他们十分在意。(Tommy(口语)英国兵(=Tommy Atkins)源自英国从1815年开始在士兵登记表样张上所填的统一的士兵名。) ⑦ *ab ovo*: (拉丁语)自始, 始终



fashion, and it was all a mad hatter's tea-party for a while<sup>①</sup>. Till things developed over there, and Lloyd George<sup>②</sup> came to save the situation over here. And this surpassed even ridicule, the flippant young laughed no more.

In 1916 Herbert Chatterley was killed, so Clifford became heir. He was terrified even of this. His importance as son of Sir Geoffrey, and child of Wragby, was so ingrained in him<sup>③</sup>, he could never escape it. And yet he knew that this too, in the eyes of the vast seething<sup>④</sup> world, was ridiculous. Now he was heir and responsible for Wragby. Was that not terrible? and also splendid and at the same time, perhaps, purely absurd?

Sir Geoffrey would have none of the absurdity. He was pale and tense, withdrawn into himself, and obstinately determined to save his country and his own position, let it be Lloyd George or who it might. So cut off he was, so divorced from the England that was really England, so utterly incapable, that he even thought well of Horatio Bottomley. Sir Geoffrey stood for England and Lloyd George as his forebears<sup>⑤</sup> had stood for England and St George<sup>⑥</sup>; and he never knew there was a difference. So Sir Geoffrey felled timber and stood for Lloyd George and England, England and Lloyd George.

8 And he wanted Clifford to marry and produce an heir. Clifford felt his father was a hopeless anachronism<sup>⑦</sup>. But wherein was he himself any further ahead, except in a wincing sense of the ridiculousness of everything, and the paramount ridiculousness of his own position?<sup>⑧</sup> For willy-nilly<sup>⑨</sup> he took his baronetcy and Wragby with the last seriousness.

The gay excitement had gone out of the war ... dead. Too much death and horror. A man needed support and comfort. A man needed to have an anchor in the safe world. A man needed a wife.

The Chatterleys, two brothers and a sister, had lived curiously isolated, shut in with one another at Wragby, in spite of all their connexions. A sense of isolation intensified the family tie, a sense of the weakness of their position, a sense of defencelessness, in spite of, or because of, the title and the land. They were cut off from those industrial Midlands in which they passed

① it was ... for a while: 指英国国内局势的混乱。mad hatter 意为“疯狂者”; tea-party 为俚语, 意为“骚动”。 ② Lloyd George: 劳合·乔治(1863—1945, 英国首相 [1916—1922], 任财政大臣时, 率先实施社会福利政策, 第一次世界大战期间组成战时联合内阁, 出席巴黎和会, 承认爱尔兰独立) ③ so ingrained in him: 在他心中如此根深蒂固 ④ seething: 沸腾的 ⑤ forebear: 祖先 ⑥ St George: 圣乔治(?—303?, 英格兰的主要保护圣人, 基督教殉教者, 生平不详) ⑦ anachronism: 不合时代的人 ⑧ But wherein ... his own position?: 但是他自己除了曾经目空一切以及极端蔑视自己的地位以外, 还有什么地方比他父亲更新潮的呢? ⑨ willy-nilly: 无可奈何