

英美文学经典丛书
English & American Classics

大学生必读



远大前程

GREAT EXPECTATIONS

Charles Dickens

青岛出版社

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Charles Dickens

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序 言

一个民族由于文学的产生，语言的色彩因而更丰富，语言的表现力更生动了。在文学的民族宝库中蕴藏着民族语言的精华。在不同的人生场合，我们有所感悟、有所感慨时，往往会感激古人，把我们想倾吐而又不知该怎么说的，表达得那么贴切、精辟，如同自己的肺腑之言。例如：“同是天涯沦落人，相逢何必曾相识。”“不识庐山真面目，只缘身在此山中。”

我们甚至不曾意识到我们的日常谈吐中已融入了代代相传、都有来历的语言，而且多不胜数，像“割鸡焉用牛刀”（《论语·阳货》），“人言可畏”（《诗·郑风·将仲子》），“战战兢兢”（《诗·小雅·小旻》），“勾心斗角”（《阿房宫赋》），“三思而行”（《论语·公冶长》）等等。孔子自述“三十而立，四十而不惑，五十而知天命”（《论语·为政》）；我们借以表达人已进入某一阶段时，就说“而立之年”、“不惑之年”、“知命之年”。


英美文学中的佳句、警句，同样显示出进入日常语言的亲和力。例如：美国期刊《时代》（*Time*, 2002, 12, 23）发表专文推荐可能为奥斯卡年度最佳外语片的《对她说》（*Talk to Her*），文章标题脱胎于《第十二夜》开头第一句“*If music be the food of love, play on*”，作者巧妙地把它

改为“If Conversation Be the Food of Love, Talk On”
 (“如果谈话是爱情的食粮，谈下去吧”)。

第二次世界大战期间，英国首相邱吉尔访美，呼吁大力援助战争物资，引用了狄更斯笔下的孤儿奥列佛·退斯特，在儿童收容所中饥饿难忍，端起一只空碗，向掌勺的人发出的那一声迫切的呼吁：“Give me more!”(再添一些吧!)借助于这文学背景，在座的议员们为之动容，演讲收到了非常好的效果。

明白了一个民族的语言精华蕴藏在他们优秀的文学作品中，也就可以理解我们编写这套“英美文学经典丛书”的宗旨所在了。因为对于广大英语学习者来说，掌握了基本词汇量，攻克了语法等难点，具备了一定的阅读能力，又有志于进一步提高自己的英语修养，从而对于英语能有更深入、更亲切的认知，那么广泛阅读，尤其是有选择的精读优秀的英美文学，可说是不二法门了。

方平



导 读

查尔斯·狄更斯(Charles Dickens, 1812—1870)是英国19世纪批判现实主义的主要代表。他的小说广泛而深刻地反映了19世纪英国社会的各个方面,其深度和广度是同时代的任何文学作品所无法比拟的。他笔下许多个性鲜明、形象独特的人物在读者中留下了深刻的印象。他的作品不仅在英国家喻户晓,而且在世界各地广为流传,经久不衰,马克思曾高度赞誉他对世界文学事业所做出的杰出贡献。

狄更斯出生于英格兰的一个小职员家庭,其父收入低微,在狄更斯十二岁那年,父亲因债务问题被抓进债务人监狱,小狄更斯只好当起了皮鞋油作坊的童工,以帮补家计。苦难的经历给他幼小的心灵留下了巨大的创伤,他自己后来写道:“我默默地忍受着痛苦,我极力地忍受着痛苦,除了我之外无人知道这一点。我究竟受过多少苦已无法说清。”^①艰辛的童年生活使他对底层劳动人民的痛苦和屈辱充满同情和关怀,也促使他为摆脱贫困而奋斗。父亲出狱后,他重新回到学校读了两年书,十五岁时,他又因家庭经济拮据而不得不中途辍学,到伦敦一家律师事务所当职员。这项工作使他学会了速记,也使他有与社会各阶层形形色色的人物接触,为他以后的

^① Gilbert Phelps, *An Introduction to Fifty British Novels 1600—1900*, Pan Books Ltd, 1979, P124.

文学创作积累了素材。后来他成为一家报社的记者。记者生涯也给了他学习政治、观察生活的机会，与此同时，狄更斯在伦敦的图书馆里勤奋读书，靠刻苦自学和艰辛劳动成为文学泰斗。

狄更斯在 25 岁时发表了他的第一部小说《匹克威克外传》(*The Pickwick Papers*)，获得巨大成功。之后，他笔耕不辍，陆续创作了《雾都孤儿》(*Oliver Twist*)、《古玩店》(*The Old Curiosity Shop*)、《董贝父子》(*Dombey and Son*)、《大卫·科波菲尔》(*David Copperfield*)、《荒凉山庄》(*Bleak House*)、《艰难时世》(*Hard Times*)、《双城记》(*A Tale of Two Cities*)、《远大前程》(*Great Expectations*)等近 20 部长篇小说以及许多中、短篇小说、散文、特写和游记。这些作品广泛而深刻地描写了英国维多利亚时期社会生活的各个方面，鲜明而生动地刻画了各阶层的代表人物形象，对劳动人民的苦难及其反抗斗争给以同情和支持，常常幽默地讽刺英国的上流社会。艺术上以妙趣横生的幽默、细致入微的心理分析，以及现实主义描写与浪漫主义气氛的有机结合而著称。狄更斯的这些批判现实主义的作品不仅使英国文坛焕然一新，同时也对世界文学的发展产生了重要影响。

《远大前程》(*Great Expectations*, 1861)是狄更斯写作生涯后期十分出色的作品，也是他的最优秀的作品之一。故事的主人公匹普是个穷苦的乡下孤儿，被凶悍的姐姐“一手”带大。姐夫乔是个铁匠，诚实厚道。童年的匹普曾经掩护过一个逃亡的囚徒。少年时代的他被叫去陪着镇上的一个贵族妇人郝维仙，在那里他暗恋上了郝维仙美貌而高傲的养女埃斯苔拉。郝维仙小姐因为新婚

之夜被新郎抛弃，恨透了世间一切男人，她收埃斯苔拉为养女，将她培养成自己报复男人的工具，教她如何冷酷无情，用美貌去折磨男人。匹普爱上埃斯苔拉后受到她的嘲笑和挖苦。

匹普长大成人，在姐夫乔的手下当铁匠学徒。一天，一个匿名人给匹普一笔财产，让他去伦敦接受“上等人”教育。匹普一心认准是郝维仙小姐暗中资助了他，是为了成全他和埃斯苔拉的婚事而有意栽培他，他觉得自己终于有了“远大前程”。匹普在伦敦过起了上等人的生活，思想和行为举止都发生了变化。他势力心重，羞于认自己的穷亲戚，还染上了纨绔子弟的恶习。然而不久，他的绅士梦就破灭了：原来资助他的恩人不是什么贵族，而是他小时曾帮助过的那个苦役流放犯麦格维奇。为报恩，麦格维奇把自己在澳洲致富的钱寄到伦敦，全部花在匹普身上，让他成为绅士。为了看一眼自己造就的绅士，麦格维奇冒着生命危险潜逃回国。

匹普了解真相后，感到震惊和痛苦，也深怀歉疚。在良心的驱使下，匹普精心策划让麦格维奇逃到国外，但没有成功。麦格维奇最终被捕，死在狱中病房，财产全部被没收。接着匹普所钟情的埃斯苔拉又嫁给了别人，他的“远大前程”就此化作泡影。通过一系列的幻灭，匹普终于认清了自己，接受了现实，重新认识到了生活中的真、善、美，又回到了一直关心、呵护他的乔身边。不久，匹普离开了英国，到他曾资助过的好友的公司任职。多年后，匹普回国，在已故的郝维仙小姐的庄园里与埃斯苔拉不期而遇。过去那个冷酷无情的埃斯苔拉变得伤感、友好，他们手拉手离开了那里。

《远大前程》是狄更斯最成熟的作品之一。小说成功地描写了匹普的生活经历和心理发展，生动地揭示了他对上等人生活的种种期望及幻想破灭后的道德感受和精神反思过程。狄更斯的这部晚期作品实际上蕴涵了作者自己的人生观和道德观。通过匹普的命运，狄更斯不仅揭示了那个时代的世态人情，更揭示了匹普追求的“远大前程”的虚幻性。匹普最终意识到做人一定要脚踏实地，不能抱有脱离现实的幻想和空想，更不能见利忘义，在金钱、物质和地位的诱惑下，丧失本性和理智。

狄更斯强调扬善惩恶，“他不能容忍道德低劣者有幸福的结局，他总是把好的命运赋予那些道德上的正面人物。”^①《远大前程》中各色人物的塑造体现了狄更斯崇尚诚实、仁爱的道德取向。在展现主人公匹普的本性失而复得的过程中，狄更斯始终是以他纯朴善良的本性为基础。匹普出身穷苦，是被所谓的“高贵的上等人”腐蚀了思想，麦格维奇的到来使他认识到，是他背叛了乔，背叛了自己的本性。他的一系列“赎罪”的行为使他重新获得心灵的平静，也找到了一份自食其力的工作。毫无疑问，也正是因为“远大前程”的破灭，匹普才过上了充实而踏实的生活，否则，他可能还是那么一位绅士——有派头、有教养，但“什么事也干不了”。

埃斯苔拉外表美丽，内心却冷若冰霜，愤世嫉俗。她是郝维仙小姐用来报复男人的牺牲品，最终嫁给了一个冷酷的势力小人。后者粗暴地对待她，使她悲惨地生活了很多年。

^① 赵炎秋，《狄更斯长篇小说研究》，社会科学文献出版社，1996，P79。

尽管乔和毕蒂的某些举止在“上等人”看来是粗俗可笑的，但他们却是善良的，富有自我牺牲的精神并且乐于助人，这正是劳动人民本身所固有的优秀品质。他们俩幸福的生活寄托着狄更斯对人类美好生活的希望。

麦格维奇也有他善良、真诚和慈爱的一面，他之所以犯罪，是不平等的社会制度造成的悲剧。他最终凭借自己凛然不屈的反叛精神，藐视了虚伪的司法制度，实现了自己多年的愿望：培养了一个有地位、有教养的绅士，还亲手杀死了作恶多端、与自己有不共戴天之仇的康培生。

郝维仙小姐为了个人的恩怨而迁怒整个社会，不惜牺牲别人的青春来实施自己的所谓报复。她逗引匹普愈来愈深地爱上埃斯苔拉，然而结果却让埃斯苔拉“嫁给一头畜生”，在精神上对匹普进行了无情的折磨，这是十分自私和卑鄙的行为，她最终在自责中悲惨地死去。

《远大前程》作为一部成长小说，描写了主人公从少年到成年所经历的逐渐成熟、自我发现的过程，里面饱含着狄更斯对人性的探索 and 发现。同时，从小说中众多丰富多彩、特色鲜明、生动具体的人物身上，反映出了时代的风云和社会的本质。从创作技巧和艺术风格上看，这部小说结构严谨，布局合理，富有戏剧性；从语言上看，用词朴实无华，读来如行云流水、明白晓畅。埃德加·约翰逊曾高度评价这本小说，认为《远大前程》在“狄更斯所有作品中结构和语言都堪称是最完美的。”^①

徐 平

^① Epilogue of *Great Expectations*, by Charles Dickens, Toronto: Bantam Books, 1981.



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CHAPTER 1

MY FATHER'S family name being Pirrip, and my christian name^① Philip, my infant^② tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.

I give Pirrip as my father's family name, on the authority of his tombstone^③ and my sister — Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones^④. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man,^⑤ with curly black hair. From the character and turn of the inscription, "*Also Georgiana Wife of the Above,*" I drew a childish conclusion that my mother was freckled^⑥ and sickly. To five little stone lozenges^⑦, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of^⑧ five little brothers of mine — who gave up trying to get a living, exceedingly^⑨ early in that universal struggle — I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.

Ours was the marsh country,^⑩ down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw^⑪ afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles^⑫ was the churchyard; and that Philip Pirrip, late of

① christian name: 教名 ② infant: 婴儿; 幼儿 ③ on the authority of his tombstone: 根据他的墓碑 ④ my first... their tombstones: 对于他们的模样,我最初的印象是毫无理由地根据他们的墓碑想象出来的。 ⑤ he was a square, stout, dark man: 他是个粗壮结实、皮肤黝黑的男子。 ⑥ freckled: 长雀斑的 ⑦ stone lozenges: 菱形石碑 ⑧ sacred to the memory of: 献给…… ⑨ exceedingly: 非常 ⑩ Ours was the marsh country: 我们的家乡是沼泽地区。 ⑪ raw: 阴冷的 ⑫ this bleak place overgrown with nettles: 这片长满荨麻的荒凉之地

this parish^①, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates,^② with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair^③ from which the wind was rushing, was the sea; and that the small bundle of shivers^④ growing afraid of it all and beginning to cry, was Pip.

“Hold your noise!” cried a terrible voice, as a man started up from among the graves at the side of the church porch^⑤. “Keep still, you little devil, or I’ll cut your throat!”

A fearful man, all in coarse grey,^⑥ with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars^⑦; who limped, and shivered, and glared and growled^⑧; and whose teeth chattered in his head as he seized me by the chin.

“O! Don’t cut my throat, sir,” I pleaded in terror. “Pray don’t do it, sir.”

“Tell us your name!” said the man. “Quick!”

“Pip, sir.”

“Once more,” said the man, staring at me. “Give it mouth!”

“Pip. Pip, sir.”

“Show us where you live,” said the man. “Pint out^⑨ the place!”

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards^⑩, a mile or more from the church.

The man, after looking at me for a moment, turned me upside-down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself — for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple^⑪ under my feet — when the church came to itself, I say, I was seated on a high tombstone, trembling, while

① late of this parish: 这个教区的已故居民 ② intersected with dykes and mounds and gates: 那里沟渠交错、小丘起伏, 闸门随处可见。 ③ lair: 巢穴 ④ the small bundle of shivers: 哆嗦成一团的小不点儿 ⑤ porch: 门廊 ⑥ all in coarse grey: 穿了一身灰色粗布衣服 ⑦ briar: 荆棘 ⑧ growl: 怒吼 ⑨ pint out: 即 point out ⑩ alder-trees and pollards: 桤木树和截去了梢的树 ⑪ steeple: 教堂的尖塔

he ate the bread ravenously①.

“You young dog,” said the man, licking his lips, “what fat cheeks you ha’ got.”

I believe they were fat, though I was at that time undersized for my years, and not strong.

“Darn② Me if I couldn’t eat ’em,” said the man, with a threatening shake of his head, “and if I han’t half a mind to’t!”

I earnestly expressed my hope that he wouldn’t, and held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

“Now then, lookee here!” said the man. “Where’s your mother?”

“There, sir!” said I.

He started, made a short run, and stopped and looked over his shoulder.

“There, sir!” I timidly explained. “Also Georgiana. That’s my mother.”

“Oh!” said he, coming back. “And is that your father alonger your mother?”

“Yes, sir,” said I; “him too; late of this parish.”

“Ha!” he muttered then, considering. “Who d’ye live with — supposin’ you’re kindly let to live, which I han’t made up my mind about?”

“My sister, sir — Mrs. Joe Gargery — wife of Joe Gargery, the blacksmith, sir.”

“Blacksmith, eh?” said he. And looked down at his leg.

After darkly③ looking at his leg and at me several times, he came closer to my tombstone, took me by both arms, and tilted me back④ as far as he could hold me; so that his eyes looked most powerfully down into mine, and mine looked most helplessly up into his.

“Now lookee here,” he said, “the question being whether you’re to be let to live. You know what a file⑤ is.”

“Yes, sir.”

“And you know what wittles is.”

“Yes, sir.”

After each question he tilted me over a little more, so as to give me a greater sense of helplessness and danger.

“You get me a file.” He tilted me again. “And you get me wittles.” He tilted me again. “You bring ’em both to me.” He tilt-

① ravenously: 狼吞虎咽地 ② darn: damn的委婉语 ③ darkly: 忧郁地 ④ tilted me back: 使我向后倾 ⑤ file: 锉刀

ed me again. "Or I'll have your heart and liver out." He tilted me again.

I was dreadfully frightened, and so giddy^① that I clung to him with both hands, and said, "If you would kindly please to let me keep upright, sir, perhaps I shouldn't be sick, and perhaps I could attend more."

He gave me a most tremendous dip and roll,^② so that the church jumped over its own weather-cock^③. Then, he held me by the arms, in an upright position on the top of the stone, and went on in these fearful terms:

"You bring me, to-morrow morning early, that file and them wittles. You bring the lot to me, at that old Battery over yonder^④. You do it, and you never dare to say a word or dare to make a sign concerning your having seen such a person as me, or any person sumever, and you shall be let to live. You fail, or you go from my words in any partickler, no matter how small it is, and your heart and your liver shall be tore out, roasted and ate. Now, I ain't alone, as you may think I am. There's a young man hid with me, in comparison with which young man I am a Angel. That young man hears the words I speak. That young man has a secret way peccoliar to himself, of getting at a boy, and at his heart, and at his liver. It is in wain for a boy to attempt to hide himself from that young man. A boy may lock his door, may be warm in bed, may tuck himself up, may draw the clothes over his head, may think himself comfortable and safe, but that young man will softly creep and creep his way to him and tear him open. I am a keeping that young man from harming of you at the present moment, with great difficulty. I find it wery hard to hold that young man off of your inside. Now, what do you say?"

I said that I would get him the file, and I would get him what broken bits of food I could, and I would come to him at the Battery, early in the morning.

"Say Lord strike you dead if you don't!" said the man.

I said so, and he took me down.

"Now," he pursued, "you remember what you've undertook, and you remember that young man, and you get home!"

"Goo-good night, sir," I faltered^⑤.

"Much of that!" said he, glancing about him over the cold wet

① giddy: 眩晕 ② He gave... and roll: 他猛地把我一推,使我滚落到地上。 ③ weather-cock: 风向标 ④ yonder: 那边 ⑤ falter: 支吾