

The Kunchback of Notre Dame

# 巴黎圣母院

[法] 雨果 著







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#### 内容简介

The Hunchback of Notre Dame,中文译名为《巴黎圣母院》,是世界文学史上的浪漫主义杰作,由法国著名诗人、剧作家、小说家、文艺评论家雨果编著。故事以 1482 年路易十一统治下的法国为背景,叙述了美丽的吉卜赛少女爱斯梅拉达被教士和贵族们迫害而死的悲剧故事。主人公爱斯梅拉达是一位美丽、纯洁、善良的姑娘,她靠在街头卖艺为生。圣母院的副主教克洛德欲占有她,便指使他的养子、圣母院的敲钟人卡西莫多劫持爱斯梅拉达。被英俊的国王卫队长弗比斯救出后,爱斯梅拉达便爱上了这个轻薄的负心军官。克洛德趁他们约会之时,刺伤弗比斯并嫁祸于爱斯梅拉达,她因此被判处绞刑。卡西莫多虽然面容丑陋但心地善良,对爱斯梅拉达也怀着爱慕之情,他从刑场上救出爱斯梅拉达并帮她藏身于圣母院。后来爱斯梅拉达不幸落入克洛德手中,在坚决拒绝了他的淫欲要求后,她被送上了绞刑台。绝望的卡西莫多看清了副主教的人面兽心,愤怒地将他从楼顶推下,将其活活摔死,自己则抱着爱斯梅拉达的遗体自尽。

该书自出版以来,一直畅销至今,已被译成世界上几十种文字,还被改编成歌剧、电影。无论作为语言学习的课本,还是作为通俗的文学读本,本书对当代中国的青少年都将产生积极的影响。为了使读者能够了解英文故事概况,进而提高阅读速度和阅读水平,在每章的开始部分增加了中文导读。

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维克多•雨果(Victor Hugo, 1802—1885), 法国著名诗人、剧作家、小说家、文艺评论家, 19世纪法国浪漫主义文学运动的领袖。

雨果出生于法国东部贝桑松的一个军官家庭,父亲是拿破仑手下的将军。他在中学时代就对文学发生了浓厚兴趣,二十一岁时就出版了诗集,他的第一部长篇小说《汉·伊斯兰特》获得了小说家诺蒂埃的赞赏。1827年,雨果为自己的剧本《克伦威尔》写了长篇序言,即著名的浪漫派文艺宣言,在序言中雨果反对古典主义的艺术观点,提出了浪漫主义的文学主张,这篇序言在法国文学批评史上占有重要地位。雨果中年从政,由于反抗 1851 年路易·波拿巴发动的反革命政变,在海外流亡达十九年之久。他的诗歌创作达到了法国文学史的高峰,被誉为法国民族诗人。

在长达六十多年的创作时期中,雨果给法国文学和人类文化宝库增添了一份十分辉煌的文化遗产:二十六卷诗歌、二十卷小说、十二卷剧本、二十一卷哲理论著等,其中包括不朽的名著《巴黎圣母院》、《悲惨世界》、《九三年》等。1885年5月22日雨果逝世于巴黎,法国为他举行了国葬,他的遗体被安葬在法国的先贤祠。

在雨果的众多作品中,《巴黎圣母院》是其中的杰出代表,是他的第一部大型浪漫主义小说,同时也是世界文学史上的浪漫主义杰作。这部小说以其紧张非凡的故事情节、色彩浓烈的中世纪欧洲的社会画面、鲜明夸张和对比强烈的人物形象,而成为浪漫主义小说的代表作。一个多世纪以来,《巴黎圣母院》已被译成数十种文字,风靡世界;由小说改编的话剧、歌剧、电影的演出经久不衰。

在中国,《巴黎圣母院》是读者最熟悉、最喜爱的外国文学名著之一。时至今日,这部被世界公认的文学名著仍然散发着永恒的魅力。目前,在国内数量众多的《巴黎圣母院》书籍中,主要的出版形式有两种:一种是中文翻译版,另一种是英文原版。其中的英文原版越来越受到读者的欢迎,

## 前言



这主要是得益于中国人热衷于学习英文的大环境。从英文学习的角度来看,直接使用纯英文素材更有利于英语学习。考虑到对英文内容背景的了解有助于英文阅读,使用中文导读应该是一种比较好的方式,也可以说是该类型书的第三种版本形式。采用中文导读而非中英文对照的方式进行编排,这样有利于国内读者摆脱对英文阅读依赖中文注释的习惯。基于以上原因,我们决定编译《巴黎圣母院》,并采用中文导读英文版的形式出版。在中文导读中,我们尽力使其贴近原作的精髓,也尽可能保留原作的故事主线。我们希望能够编出为当代中国读者所喜爱的经典读本。读者在阅读英文故事之前,可以先阅读中文导读内容,这样有利于了解故事背景,从而加快阅读速度。我们相信,该经典著作的引进对加强当代中国读者,特别是青少年读者的人文修养是非常有帮助的。

本书主要内容由王勋、纪飞编译。参加本书故事素材搜集整理及编译工作的还有郑佳、刘乃亚、赵雪、熊金玉、李丽秀、李智能、李鑫、熊红华、傅颖、乐贵明、王婷婷、熊志勇、聂利生、傅建平、蔡红昌、孟宪行、胡国平、李晓红、胡武荣、贡东兴、张镇、熊建国、张文绮、王多多、陈楠、彭勇、邵舒丽、黄福成、冯洁、王晓旭、王业伟、龚桂平、徐鑫、周丽萍、徐平国、肖洁、王小红等。限于我们的科学、人文素养和英语水平,书中难免不当之处,衷心希望读者朋友批评指正。

### 原书序

几年以前,当本书作者去参观,或者不如说去探索巴黎圣母院的时候,在那两座钟之一的暗角里,发现了墙上刻着的"命运"这几个字的希腊字母。这几个希腊字母所蕴含的悲惨的、宿命的意味,使作者感到震惊。是谁刻下了这个神秘的单词?

今天,这神秘的字迹已不复存在,而作者却根据那字迹,写下了这篇 不朽之作。

#### **PREFACE**

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

'ANAΓKH.(fate)

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

(Translated by Isabel F.Hapgood)





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## 第一卷 Book One



## 第一章 大厅

#### Chapter 1 The Grand Hall



一四八二年一月六日是个特殊的日子。两天以前,为了王太子和弗朗德勒公主的联姻,弗朗德勒的使臣们来到巴黎。而一月六日又是一个从远古就流传下来的庆祝主显节和愚人节的日子,所以这让巴黎的老百姓激动不已。

那天一大早,市民们就朝着庆祝的场地奔去。 大多数人都想看格雷沃广场上的篝火和在司法宫 上演的圣迹剧。由于弗朗德勒的使臣将赴司法宫观 看演出,同时将在司法宫选举愚人王,所以司法宫 大厅里挤满了人,司法宫广场上人山人海,京城总

督的弓箭手和执达吏都来维持秩序了。

大厅顶部是天蓝色的双尖拱,下面是黑白大理石交错铺成的路面。大厅里还有七根纵向排列的柱子,柱子四周有杂货摊和橡木板凳。大厅四周高墙的空当地方立着从法拉蒙开始的法兰西国王们的塑像。尖拱顶的长窗上装有各色花玻璃,出口处的门扉都经过精雕细刻。一切都被装饰得金碧辉煌。

这宏伟的建筑在一六一八年曾遭遇过火灾,而灾后接二连三的修复工作又把幸存的遗迹破坏得不堪入目。这伟大的艺术作品几近消失了。

再说说大厅吧。巨大的长方形大厅的一头是一座高大的大理石台子,另一头是一座小礼拜堂。大厅的中央正对着大门,那里有一座装饰过的看台——这是用来迎接弗朗德勒使臣和其他观赏圣迹剧<sup>©</sup>的嘉宾的。按照惯

① 圣迹剧是法国中世纪人根据圣母、耶稣或圣徒们的事迹写成的一种戏剧。



例,圣迹剧将在大理石台子上演出,所以它一大早就被装饰过,并且各种演出需要的道具都放上去了。四个卫兵站在大理石台子的四周守卫着。

惯例是司法宫的大钟敲响正午十二点的时候,圣迹剧才能开演,但人们一大早就在那里等候了,而且更多的人像潮水一样正在尝试涌进来。屋檐上、飞檐上、窗台上,甚至建筑的任何突出的部分都被人占满了。人群中吵闹声、抱怨声、咒骂声不断。夹杂在人群里的学生和仆役们为了寻找乐子,不断以嘲讽给不满的人们火上浇油。一个叫若望•弗罗洛•德•梅朗狄诺的学生对着另一个小伙子叫嚷说他来得很早,还听到了七点钟的弥撒曲,于是立刻就有人嘲讽小教堂的唱经人;另一边有人争论着举行弥撒的话题;一会儿又有一个学生嘲讽起皮货店的老板,书店老板刚插了一句话,就被若望•弗罗洛等一群学生围攻,可怜的书店老板只好不再做声。但这些学生们是不会停止的,他们很快就找到了新的话题、新的攻击对象,于是人群中一直保持着互相叫嚷、咒骂的热烈气氛。

突然,正午的钟声响起了,人们不由自主地同时发出喊声,学生们也立刻住嘴了。沉寂了一会儿后,人们发现他们期待的东西,除了正午按时到来外,弗朗德勒的使臣以及圣迹剧都没有出现。人们又耐着性子等了一刻钟,但看台和戏台上仍然什么都没有。群众开始嘀咕抱怨。学生若望大叫了一声"开演圣迹剧",这把人群的愤怒完全被点燃了。恼怒的人们向那四个卫兵涌去,那四个可怜的人吓坏了。这时,在圣迹剧中扮演朱庇特的人走上台来,尝试安慰骚动的群众。

hree hundred and forty-eight years, six months, and nineteen days ago today, the Parisians awoke to the sound of all the bells in the triple circuit of the city, the university, and the town ringing a full peal.

The sixth of January, 1482, is not, however, a day of which history has preserved the memory. There was nothing notable in the event which thus set the bells and the bourgeois of Paris in a ferment from early morning. It was neither an assault by the Picards nor the Burgundians, nor a hunt led along in procession, nor a revolt of scholars in the town of Laas, nor an entry of "our much dread lord, monsieur the king," nor even a pretty hanging of male and

female thieves by the courts of Paris. Neither was it the arrival, so frequent in the fifteenth century, of some plumed and bedizened embassy. It was barely two days since the last cavalcade of that nature, that of the Flemish ambassadors charged with concluding the marriage between the dauphin and Marguerite of Flanders, had made its entry into Paris, to the great annoyance of M. le Cardinal de Bourbon, who, for the sake of pleasing the king, had been obliged to assume an amiable mien towards this whole rustic rabble of Flemish burgomasters, and to regale them at his Hôtel de Bourbon, with a very "pretty morality, allegorical satire, and farce," while a driving rain drenched the magnificent tapestries at his door.

What put the "whole population of Paris in commotion," as Jehan de Troyes expresses it, on the sixth of January, was the double solemnity, united from time immemorial of the Epiphany and the Feast of Fools.

On that day, there was to be a bonfire on the Place de Grève, a maypole at the Chapelle de Braque, and a mystery at the Palais de Justice. It had been cried, to the sound of the trumpet, the preceding evening at all the cross roads, by the provost's men, clad in handsome, short, sleeveless coats of violet camelot, with large white crosses upon their breasts.

So the crowd of citizens, male and female, having closed their houses and shops, thronged from every direction, at early morn, towards one of the three spots designated.

Each had made his choice; one, the bonfire; another, the maypole; another, the mystery play. It must be stated, in honor of the good sense of the loungers of Paris, that the greater part of this crowd directed their steps towards the bonfire, which was quite in season, or towards the mystery play, which was to be presented in the grand hall of the Palais de Justice, which was well roofed and walled; and that the curious left the poor, scantily flowered maypole to shiver all alone beneath the sky of January, in the cemetery of the Chapel of Braque.

The populace thronged the avenues of the law courts in particular, because they knew that the Flemish ambassadors, who had arrived two days previously, intended to be present at the representation of the mystery, and at the election of the Pope of the Fools, which was also to take place in the grand hall.

It was no easy matter on that day, to force one's way into that grand hall, although it was then reputed to be the largest covered enclosure in the world. The palace place, encumbered with people, offered to the curious gazers at the windows the aspect of a sea; into which five or six streets, like so many mouths of rivers, discharged every moment fresh floods of heads. The waves of this crowd, augmented incessantly, dashed against the angles of the houses which projected here and there, like so many promontories, into the irregular basin of the place. In the centre of the lofty Gothic façade of the palace, the grand staircase, incessantly ascended and descended by a double current, which, after parting on the intermediate landing-place, flowed in broad waves along its lateral slopes,—the grand staircase, I say, trickled incessantly into the place, like a cascade into a lake. The cries, the laughter, the trampling of those thousands of feet, produced a great noise and a great clamor. From time to time, this noise and clamor redoubled; the current which drove the crowd towards the grand staircase flowed backwards, became troubled, formed whirlpools. This was produced by the buffet of an archer, or the horse of one of the provost's sergeants, which kicked to restore order; an admirable tradition which the provostry has bequeathed to the constablery, the constablery to marsbalry, marsbalry to our gendarmerie of Paris.

Thousands of good, calm, bourgeois faces thronged the windows, the doors, the dormer windows, the roofs, gazing at the palace, gazing at the populace, and asking nothing more; for many Parisians content themselves with the spectacle of the spectators, and a wall behind which something is going on becomes at once, for us, a very curious thing indeed.

If it could be granted to us, the men of 1830, to mingle in thought with those Parisians of the fifteenth century, and to enter with them, jostled, elbowed, pulled about, into that immense hall of the palace, which was so cramped on that sixth of January, 1482, the spectacle would not be devoid of either interest or charm, and we should have about us only things that were so old that they