

艰难时世

HARD TIMES

中英对照全译本

[英] 查尔斯·狄更斯 著

Charles Dickens

燕世教育西方名著翻译委员会 译

世界图书出版公司

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英国文学卷

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前言

通过阅读文学名著学语言，是掌握英语的绝佳方法。既可接触原汁原味的英语，又能享受文学之美，一举两得，何乐不为？

对于喜欢阅读名著的读者，这是一个最好的时代，因为有成千上万的书可以选择；这又是一个不好的时代，因为在浩繁的卷帙中，很难找到适合自己的好书。

然而，你手中的这套丛书，值得你来信赖。

这套精选的中英对照名著全译丛书，未改编改写、未删节削减，且配有权威注释、部分书中还添加了精美插图。

要学语言、读好书，当读名著原文。如习武者切磋交流，同高手过招方能渐明其间奥妙，若一味在低端徘徊，终难登堂入室。积年流传的名著，就是书中“高手”。然而这个“高手”，却有真假之分。初读书时，常遇到一些挂了名著名家之名改写改编的版本，虽有助于了解基本情节，然而所得只是皮毛，你何曾真的就读过了那名著呢？一边是窖藏了50年的女儿红，一边是贴了女儿红标签的薄酒，那滋味，怎能一样？“朝闻道，夕死可矣。”人生短如朝露，当努力追求真正的美。

本套丛书的英文版本，是根据外文原版书精心挑选而来；对应的中文译文以直译为主，以方便中英文对照学习，译文经反复推敲，对忠实理解原著极有助益；在涉及到重要文化习俗之处，添加了精当的注释，以解疑惑。

读过本套丛书的原文全译，相信你会得书之真意、语言之精髓。

送君“开卷有益”之书，愿成文采斐然之人。



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Chapter 1 The One Thing Needful

第一章 唯一必需的东西

"NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!"

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellars in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface,

“现在，我需要的是事实。除了事实，不用教给那些男孩和女孩任何东西。生活中，只有事实是必要的。不用培植其他什么东西，剩下的每一件事都可以连根拔掉。你只能依靠事实形成理性动物的思维：其余的东西都不会对它们有任何帮助。这便是我培养我自己的孩子们所依据的准则，也是我培养这些孩子的准则。牢牢抓住事实，先生！”

这一幕出现在一个朴素、单调，并且四壁空空的拱形教室里，讲话人说完每一句话，都用他那方方的食指在那位教师的袖子上划一下，以此来强调他发表的这番评论。这种强调也被讲话人那仿佛正方形墙壁般的前额所帮衬着，而他的眼眉便是墙的根基，他的双眼找到了宽敞的容身之所，就是那两个被墙所遮蔽着的漆黑洞穴。这种强调也被讲话人那又宽又薄还硬邦邦的嘴巴所帮衬着。也被讲话人那坚定不移、枯燥而专横的声音所帮衬着，讲话人的头发也在帮助他加强语气，它们竖立在他那光秃秃的脑袋边缘，仿佛一片杉树林，阻挡着风吹到那闪闪发光的表面，整个



all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, — nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, — all helped the emphasis.

“In this life, we want nothing but Facts, sir; nothing but Facts!”

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

脑袋都被疙瘩覆盖，仿佛葡萄干馅饼上的硬皮，好像这个脑袋几乎没有什么存储空间来储藏里面那些硬邦邦的事实。说话人那倔强的姿态，并不时髦的外衣，方方正正的双腿，方方正正的肩膀——不仅如此，连他那条围巾，都像一个顽固的事实似的，被训练成以一种不随和的紧握方式牢牢扼住他的喉咙——所有这些都在帮助他加强语气。

“在这样的生活中，除了事实，我们不需要任何东西，先生；不需要什么，除了事实！”

这个讲话人还有那个教师，以及在场的另一个成年人，全部向后退了一点，用他们的双眼掠过那些放在斜面上的容器，准备将这些所谓的事实以加仑为单位全部倾入其中，直到它们满得溢出来。

Chapter 2 Murdering the Innocents

第二章 扼杀天真

THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir – peremptorily Thomas – Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all suppositious, non-existent persons), but into the head of Thomas Gradgrind – no, sir!

In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words “boys and girls,” for “sir,” Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled

我叫汤玛士·葛擂梗，先生。一个讲求事实的人。一个非常实际、精于计算的人。一个遵循二加二等于四这样一条法则的人，不会为了任何事情而被说服去遵守其他法则。我叫汤玛士·葛擂梗，先生——绝对是汤玛士——汤玛士·葛擂梗。在我的口袋里，总是有尺子、天平还有乘法表，先生，我随时准备称重以及衡量人性的任何部分，而且会精确告诉你结果是什么。这仅仅是一个数字问题，一个简单的算术例子。你可能希望将其他一些愚蠢的信仰灌输给乔治·葛擂梗的脑海里，或者是奥古斯都·葛擂梗，或者是约翰·葛擂梗，或者是约瑟夫·葛擂梗（这些都是假定的，不存在的人），但想要灌入汤玛士·葛擂梗的脑海中——先生，没门儿！

葛擂梗先生总是以这种方式神经兮兮地介绍自己，不管是对他私人圈子里的熟人还是对普通公众。现在，对面前这些即将被事实装得满满的小罐子，汤玛士·葛擂梗向他们介绍汤玛士·葛擂梗，毋庸置疑也是以这样的方式，只不过是“男孩和女孩”去替代“先生”

so full of facts.

Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge. He seemed a galvanizing apparatus, too, charged with a grim mechanical substitute for the tender young imaginations that were to be stormed away.

"Girl number twenty," said Mr. Gradgrind, squarely pointing with his square forefinger, "I don't know that girl. Who is that girl?"

"Sissy Jupe, sir," explained number twenty, blushing, standing up, and curtsying.

"Sissy is not a name," said Mr. Gradgrind. "Don't call yourself Sissy. Call yourself Cecilia."

"It's father as calls me Sissy, sir," returned the young girl in a trembling voice, and with another curtsy.

"Then he has no business to do it," said Mr. Gradgrind. "Tell him he mustn't. Cecilia Jupe. Let me see. What is your father?"

"He belongs to the horse-riding, if you please, sir."

Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

"We don't want to know anything about

这个词罢了。

确实，当他急不可待地从前文提及的那两个窟窿里向他们投射出火焰时，他似乎是一尊大炮，炮口装填上了事实，已经准备好将他们一炮轰出童年时期。他也像是一种电镀装置，努力以一种可怕的机器部件来代替那些被轰走了的娇嫩年幼的幻想。

"第二十号女学生，"葛擂梗先生说道，用他那方方的食指径直指过去，"我不认识那个女孩子。那个女孩是谁？"

"西西·朱浦，先生。"第二十号女生解释道，她满脸通红，站起身来行了个屈膝礼。

"'西西'不是一个学名，"葛擂梗先生说，"不要称呼自己为'西西'。叫你自己'塞西莉亚'。"

"是父亲称呼我为'西西'的，先生。"这个女孩子以一种颤抖的声音回话，又行了个屈膝礼。

"那他便没有这么称呼的权利了，"葛擂梗先生说，"告诉他，禁止他这么称呼。塞西莉亚·朱浦。让我看一下。你父亲是做什么的？"

"先生，如果您想知道的话，他隶属于马戏团。"

葛擂梗先生蹙着眉，然后想用手将这种令人厌恶的职业甩开。

that, here. You mustn't tell us about that, here. Your father breaks horses, don't he?"

"If you please, sir, when they can get any to break, they do break horses in the ring, sir."

"You mustn't tell us about the ring, here. Very well, then. Describe your father as a horsebreaker. He doctors sick horses, I dare say?"

"Oh yes, sir."

"Very well, then. He is a veterinary surgeon, a farrier, and horsebreaker. Give me your definition of a horse."

(Sissy Jupe thrown into the greatest alarm by this demand.)

"Girl number twenty unable to define a horse!" said Mr. Gradgrind, for the general behoof of all the little pitchers. "Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours."

The square finger, moving here and there, lighted suddenly on Bitzer, perhaps because he chanced to sit in the same ray of sunlight which, darting in at one of the bare windows of the intensely white-washed room, irradiated Sissy. For, the boys and girls sat on the face of the inclined plane in two compact bodies, divided up the centre by a narrow interval; and Sissy, being at the corner of a row on the sunny side, came in for the beginning

"在这里，我们不想弄清任何关于马戏的事，你不必在这儿告诉我。你父亲是驯马的，不是吗？”

“对不起，先生，当他们有马可驯时，他们确实在马戏场里做驯马先生。”

“你不必在这儿告诉我关于马戏场的事。非常好，那么，描述一下你父亲作为驯马人的工作吧。我敢说，他也能医治病马吧？”

“哦，没错，先生。”

“非常好，那么，他是个兽医、蹄铁匠和驯马师。给我你对马的定义。”

(西西·朱浦对这个突如其来的要求觉得非常惊恐。)

“第二十号女学生不能给马下定义！”葛擂梗先生说道，为了教育所有这些人以事实，“关于一种最为普通的动物，第二十号女学生没有掌握任何事实！找个男孩子来说说对马的定义。毕周，说你的。”

那个方方的手指，来来回回地移动，突然点到了毕周，也许是由于他恰巧坐在一道阳光里。而这道阳光是从那间刷得雪白刺眼的屋子里没有窗帘的窗户中投射进来的，也同样照到了西西。由于从表面上看，这些男孩和女孩是分成紧凑的两部分坐在斜坡上，中间被一条狭窄的过道所隔开；而西西一直坐在阳光一侧那一排的角落里，是

of a sunbeam, of which Bitzer, being at the corner of a row on the other side, a few rows in advance, caught the end. But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous colour from the sun, when it shone upon her, the boy was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little colour he ever possessed. His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if it were cut, he would bleed white.

“Bitzer,” said Thomas Gradgrind. “Your definition of a horse.”

“Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth.” Thus (and much more) Bitzer.

“Now girl number twenty,” said Mr. Gradgrind. “You know what a horse is.”

She curtsied again, and would have

入射光线的起始部分，而毕周一直坐在另一侧靠前排的角落里，碰巧是阳光的结束。尽管这个女孩是如此的黑眸黑发，但当阳光投射到她身上时，她似乎能从阳光里接受一种更深且更有光泽的颜色；而那个男孩子，双眼和头发的颜色是如此的浅，以至于完全相同的光线似乎将他原本拥有的那一点儿色素都从他身上吸走了。他那双冰冷的眼睛几乎不能算是眼睛，但由于他那些短睫毛能将它们反衬得比本身更加惨白，由此才凸显了眼睛的形状。他那修剪得短短的头发在他的前额和脸上仅仅像是一种沙色雀斑的延续。他皮肤的自然颜色是如此的不健康，看起来仿佛即使他被割伤流了血，颜色也是白的。

“毕周，”汤玛士·葛擂梗说道，“说说你对于马的定义。”

“四足动物，草食，40颗牙齿，也就是24颗臼齿，4颗犬齿，12颗门牙。在春季脱毛，在沼泽之处会换蹄。蹄子很硬，但还需钉上铁掌。通过嘴能够看出年纪。”毕周就这样地说着（甚至还说了更多）。

“那么，第二十号女学生，”葛擂梗先生说，“你清楚什么是马了吧？”

blushed deeper, if she could have blushed deeper than she had blushed all this time. Bitzer, after rapidly blinking at Thomas Gradgrind with both eyes at once, and so catching the light upon his quivering ends of lashes that they looked like the antennae of busy insects, put his knuckles to his freckled forehead, and sat down again.

The third gentleman now stepped forth. A mighty man at cutting and drying, he was; a government officer; in his way (and in most other people's too), a professed pugilist; always in training, always with a system to force down the general throat like a bolus, always to be heard of at the bar of his little Public-office, ready to fight all England. To continue in fistic phraseology, he had a genius for coming up to the scratch, wherever and whatever it was, and proving himself an ugly customer. He would go in and damage any subject whatever with his right, follow up with his left, stop, exchange, counter, bore his opponent (he always fought All England) to the ropes, and fall upon him neatly. He was certain to knock the wind out of common sense, and render that unlucky adversary deaf to the call of time. And he had it in charge from high authority to bring about the great public-office Millennium, when Commissioners should reign upon earth.

她再次行屈膝礼，这会儿她的脸色比她一直以来的绯红色变得更红了。毕周立刻迅速地对汤玛士·葛擂梗先生眨了几下双眼，捕捉到他那颤抖的睫毛末梢上的光芒，它们看起来仿佛忙碌的昆虫触角似的，他将指节放到他那长着雀斑的前额上，再次坐下来。

第三位绅士此时迈步向前。他是一个可以将事情弄得琐碎枯燥的人；他还是一名政府官员；他的处事方式（也是大部分人的方式）更像一个职业拳师；总是在锻炼自己，总是有一套体系来强行按压住公众的咽喉，就像一颗大丸药；你甚至总能在他那小小的办公室门口听到，他已经准备好挑战整个英国。用拳击术语描述的话，他有一种天赋，无论何时何地都能站到拳击台上的本事，证明自己是个人可怕的人。无论何种问题，他都会跑进拳台，用右拳打伤它，接着便是一记左拳，然后停一下，再交手，反击，将他的对手（他总是挑战全英格兰）逼到拳台绳子旁边，然后干净利落地将他击倒。他无疑要去将“常识”打击得喘不过气，致使这个不幸的对手听不到数点的声音了。现实中，他从高层那里获令，负责推动官僚政治的巨大盛世，直到官员们能够在这片土地上进行统治。

"Very well," said this gentleman, briskly smiling, and folding his arms.

"That's a horse. Now, let me ask you girls and boys, Would you paper a room with representations of horses?"

After a pause, one half of the children cried in chorus, "Yes, sir!" Upon which the other half, seeing in the gentleman's face that Yes was wrong, cried out in chorus, "No, sir!" — as the custom is, in these examinations.

"Of course, No. Why wouldn't you?"

A pause. One corpulent slow boy, with a wheezy manner of breathing, ventured the answer, Because he wouldn't paper a room at all, but would paint it.

"You *must* paper it," said the gentleman, rather warmly.

"You must paper it," said Thomas Gradgrind, "whether you like it or not. Don't tell *us* you wouldn't paper it. What do you mean, boy?"

"I'll explain to you, then," said the gentleman, after another and a dismal pause, "why you wouldn't paper a room with representations of horses. Do you ever see horses walking up and down the sides of rooms in reality — in fact? Do you?"

"Yes, sir!" from one half. "No, sir!" from the other.

"Of course no," said the gentleman, with an indignant look at the wrong half.

"非常好。"这位绅士说道，他神采奕奕地微笑着，抱着胳膊。

"这就是马。现在，让我问问你们这些男孩子和女孩子，你们喜欢用画了马的纸来糊房间吗？"

稍微停顿了片刻，一半孩子齐声叫道："是的，先生！"而另一半则看了看那位绅士的脸，便晓得"是的"是错的，于是齐声叫道："不喜欢，先生！"——在这样拷问的情况下，结果往往就是如此。

"当然不喜欢了。为什么你们不喜欢呢？"

出现了停顿，一个肥胖而动作缓慢的男孩子，气喘吁吁地斗胆给出答案：因为他根本不喜欢用纸糊房间，而喜欢油漆房间。

"你必须用纸糊。"那位绅士说道，态度相当温和。

"你必须用纸糊，"汤玛士·葛擂梗说，"无论是否喜欢。不要说你不喜欢。你是什么意思，孩子？"

"那么，我给你解释，"在另一阵沉闷的停顿之后，那位绅士说，"为什么你们不能喜欢用画着马的花纸来糊房间。其实，在现实生活中，你们曾经看到过马在屋子的侧面来回溜达吗？你们看见过吗？"

"是的，先生。"一半人说。"没有，先生！"另一半人说。

"当然没有见过，"那位绅士

“Why, then, you are not to see anywhere, what you don’t see in fact; you are not to have anywhere, what you don’t have in fact. What is called Taste, is only another name for Fact.”

Thomas Gradgrind nodded his approbation.

“This is a new principle, a discovery, a great discovery,” said the gentleman.

“Now, I’ll try you again. Suppose you were going to carpet a room. Would you use a carpet having a representation of flowers upon it?”

There being a general conviction by this time that “No, sir!” was always the right answer to this gentleman, the chorus of NO was very strong. Only a few feeble stragglers said Yes: among them Sissy Jupe.

“Girl number twenty,” said the gentleman, smiling in the calm strength of knowledge.

Sissy blushed, and stood up.

“So you would carpet your room – or your husband’s room, if you were a grown woman, and had a husband – with representations of flowers, would you?” said the gentleman. “Why would you?”

“If you please, sir, I am very fond of flowers,” returned the girl.

“And is that why you would put tables and chairs upon them, and have people walking over them with heavy boots?”

以一种愤怒的神情看着回答错的那一半说，“嗯，那么，无论你们看向任何地方，你们看到的東西都是事实，其实那些是你们所没有的东西。所谓的品味，仅仅是事实的另一个名字而已。”

汤姆士·葛擂梗先生点头表示认可。

“这是一个崭新的准则，一个新发现，伟大的新发现。”绅士说。

“现在，我再来试试你们。假设你们准备给房间铺地毯。你们会用有花图案的地毯吗？”

到此时，大家已经得出了一个普遍的信念，就是“不喜欢，先生！”对那位绅士来说总是正确的答案，所以齐声说“不喜欢”的声音非常大。只有几个柔弱的举棋不定之人说“喜欢”，他们当中就有西西·朱浦。

“第二十号女学生。”那位绅士说道，以一种镇定有力的感知力微微一笑。

西西满脸通红，站起身来。

“这样一来，你会给你的房间铺有花图案的地毯——或者是你丈夫的房间，如果你是一个成年女人而且有丈夫的话——是吗？”那位绅士说，“你为什么会这么做呢？”

“请原谅，先生，我非常喜欢花儿。”那个女孩子回答说。

“这便是你为什么要将桌椅

"It wouldn't hurt them, sir. They wouldn't crush and wither, if you please, sir. They would be the pictures of what was very pretty and pleasant, and I would fancy —"

"Ay, ay, ay! But you mustn't fancy," cried the gentleman, quite elated by coming so happily to his point. "That's it! You are never to fancy."

"You are not, Cecilia Jupe," Thomas Gradgrind solemnly repeated, "to do anything of that kind."

"Fact, fact, fact!" said the gentleman. And "Fact, fact, fact!" repeated Thomas Gradgrind.

"You are to be in all things regulated and governed," said the gentleman, "by fact. We hope to have, before long, a board of fact, composed of commissioners of fact, who will force the people to be a people of fact, and of nothing but fact. You must discard the word Fancy altogether. You have nothing to do with it. You are not to have, in any object of use or ornament, what would be a contradiction in fact. You don't walk upon flowers in fact; you cannot be allowed to walk upon flowers in carpets. You don't find that foreign birds and butterflies come and perch upon your crockery; you cannot be permitted to paint foreign birds and butterflies upon your crockery. You never meet with quadrupeds going up and down

放到它们上面,让人们用沉重的靴子在上面来回溜达吗?"

"这不会伤到它们的,先生。它们不会被压坏,也不会枯萎,请原谅,先生。它们以后还会像原来那样非常漂亮而令人愉悦,我还会幻想——"

"哎,哎,哎!这里禁止你们去幻想,"绅士叫道,被她如此开心地撞倒他的观点上而相对洋洋自得,"就是这样!你永远不能去幻想。"

"你不能去做这样的事儿,塞西莉亚·朱浦。"汤玛士·葛擂梗先生严肃地重复着。

"事实,事实,事实!"那位绅士说道。"事实,事实,事实!"汤玛士·葛擂梗先生重复道。

"你们应该在所有事情上被管制和掌控,"那位绅士说道,"凭借事实。我们希望,不久以后便有一个事实委员会,由事实委员们构成,他们会强迫人们成为讲求事实的人,没有任何东西,除了事实。你们必须彻底抛弃'幻想'这个词,你们与它没有任何联系。在任何物体的使用或装饰上,你们都不能有与事实相矛盾的东西。其实,你们是不能走在花朵上面的,也不被允许在地毯的花儿上面来回溜达。你们没有见过外面那些奇怪的鸟儿和蝴蝶飞过,或是在你们的碗盏上栖息着,所以你们也就不能在碗盏