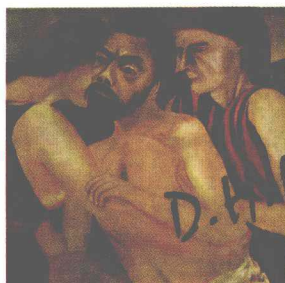


英汉对照读本

争议大师 名篇名译 禁画配图



Selected Tales and Novelettes
of D.H. Lawrence



牧师的女儿们

| 劳伦斯中短篇小说精粹 |

〔英国〕D.H.劳伦斯 著 黑马 译



中国致公出版社

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译者序言

这里收入的八篇劳伦斯中短篇小说，《牧师的女儿们》《鹅市》《受伤的矿工》《施洗》均创作于作者大学毕业后当小学教师期间（1912年前），那正是劳伦斯在生活上捉襟见肘、爱情上迷惘焦灼的时期，但也是他在文学创作上生机勃勃、清纯质朴的时期。这四篇小说取材于作者最为熟悉的故乡诺丁汉小城小镇生活，人物性格鲜明，叙述语言清新细腻，浓郁的地方风情和草根人民的道地口语，这些都是其他同时代的英国作家们所难以企及的品质，非劳伦斯莫属。当年的劳伦斯成为伦敦文学界突然闪烁的一颗新星，凭的就是这种鲜活、灵动和血运旺盛的文字，令那些无病呻吟的小资产阶级作家和已经摇身成为雅士骚客而与自己生长于斯的劳动阶级彻底隔绝的文学青年相形见绌。这一段时间的写作为劳伦斯铺就了通往大师地位的最初一段石子小径。看一个大师成名前的小说如何精雕细琢、苦心经营，方能洞悉大师何以成为大师的轨迹。

事实上，劳伦斯的所有代表作都与他生长于斯二十几年的故乡血肉相连，有评论家甚至认为这里收入的《牧师的女儿们》里有后来惊世骇俗的《查泰莱夫人的情人》的雏形，后者从前者脱胎而出。一个作家如果在故乡的成长超过了二十年，他的想象力便会终生为故乡的背景所牢牢钳制。劳伦斯浪迹天涯，写下了不少异域风情浓郁的现代主义作品，多年后，在他生命临近终点时，他的虚构与想象的箭头再次射中诺丁汉和伊斯特伍德矿区小镇，以那里的森林为舞台，导演了一场回肠荡气的纯爱戏剧，为世界文学贡献了康妮和梅勒斯这样一对不朽的情人。可谁又知道，两个人物早在十几年前劳伦斯的中篇小说《牧师的女儿们》中就初露端倪，劳伦斯在潜意识中一直在完善和丰

富着他们的形象，他们一直在劳伦斯躁动的想象生命中成长。于是牧师的女儿终于成长为康妮。十几年的孕育，终成正果。有心者不妨把这里的《牧师的女儿们》与《查泰莱夫人的情人》作一对照，体验一下这种孕育—成长过程的痛楚与狂喜。

《美丽贵妇》《母女二人》《木马赌徒》则是劳伦斯的晚期作品，精彩固然精彩，对人性的洞察固然深刻，甚至镂骨铭心，寒彻骨髓，但与前四篇相比，隐约令人感到些儿莫名的失落和惋惜——成熟大气的劳伦斯看破红尘，艺术上炉火纯青，但也彻底告别了那种初出茅庐时的青涩朴素与温婉感伤。虽然这是大师成长的必由之路，但两相对比，不能不哀叹人生的无奈。作为文学欣赏，能在同一本书里，看到一个作家两个时代截然不同的风格，对读者来说反倒是幸事。

最后一篇《教堂彩窗碎片》其实是劳伦斯在大学期间创作的最早的几篇小说之一，但现在看来反倒与他晚期的某些寓言与神话风格相似，两相比较，似乎是一种生命循环的端倪，又似乎是晚期作品的胚胎。这种文学大师在晚期与早期的风格同质现象颇耐人寻味。

我曾说过，以中英文双语出版示人，这是出版社对拙译的信任，亦是考验，更是明镜照妖。英文修养深湛的读者还是以阅读原文为主，以切实领会劳伦斯的精义，拙译不过是劳伦斯锦绣的背面，为英文程度尚浅的读者起抛砖引玉作用，权当是给劳伦斯佳作所做的中文注解，残次之处，见笑大方。斗胆献丑，敬请批评指点。

黑马

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Daughters of the Vicar

牧师的女儿们



这一片山水，几乎成了劳伦斯大部分小说的背景

《牧师的女儿们》是劳伦斯最富人性味的婚恋小说。它描绘怀春女子因性的萌动而生出美好的感情，以形而上的肉感美取胜，处处流露着性感与肉感的温情。但小说并未落入“色绚于目，情恋于心，情色相生”的窠臼，而是将这情色二字置于广阔深厚的现实生活背景中，社会地、心理地描摹不同阶级的男女如何冲破偏见相爱，情、性、理熔于一炉，使故事可信、感人。

I

MR. LINDLEY was first vicar of aldecross. The cottages of this tiny hamlet had nestled in peace since their beginning, and the country folk had crossed the lanes and farm-land, two or three miles, to the parish church at Greymeed, on the bright Sunday mornings.

But when the pits were sunk, blank rows of dwellings started up beside the high roads, and a new population, skimmed from the floating scum of workmen, was filled in, the cottages and the country people almost obliterated.

To suit the convenience of these new collier-inhabitants, a church must be built at aldecross. There was not too much money. And so the little building crouched like a humped stone-and-mortar mouse, with two little turrets at the west corners for ears, in the fields near the cottages and the apple trees, as far as possible from the dwellings down the high road. It had an uncertain, timid look about it. And so they planted big-leaved ivy, to hide its shrinking newness. So that now the little church stands buried in its greenery, stranded and sleeping among the fields, while the brick houses elbow nearer and nearer, threatening to crush it down. It is already obsolete.

The Reverend Ernest Lindley, aged twenty-seven, and newly married, came from his curacy in Suffolk to take charge of his church. He was just an ordinary young man, who had been to Cambridge and taken orders. His wife was a self-assured young woman, daughter of a Cambridgeshire rector. Her father had spent the whole of his thousand a year, so that Mrs. Lindley had nothing of her own. Thus the young married people came to aldecross to live on a stipend of about a hundred and twenty pounds, and to keep up a superior position.

林德利先生是第一个来阿尔德克罗斯当牧师的人。这里的农舍仍像小村子初成时那样静卧于此。一到阳光明媚的礼拜天早晨，村民们就穿过街巷和田野去两三英里外的格雷米德教堂做礼拜。

可是，随着这里的煤矿得到开采，大路两边建起了一排排简陋的房子，住进了一批新居民。他们算得上是残渣废品般的劳工中脱颖而出的精兵强将。新房建成，新矿工来了，这些乡民和农舍就被人遗忘了。

为方便新来的矿民，得在阿尔德克罗斯建一座教堂。由于经费短缺，小教堂建得很没样子，像一只驼背的石头泥灰老鼠蜷卧在村舍与苹果园之间的田野上，离大路边的新房子远远的。西边角上的两座角塔楼，看上去就像老鼠的两只耳朵。这个样子显得心有余悸、怯生生的。为了掩饰新教堂的猥琐模样，人们在它周围种上了些宽叶常青藤。这样一来，小教堂就掩映在绿叶丛中，在田野中昏睡着。而四下里的一座座砖房却缓缓向它逼近，大有把它挤垮之势。其实它不用别人挤，它早已自暴自弃了。

欧内斯特·林德利牧师在二十七岁新婚不久就来主持这座教堂，这之前他在萨福克当副牧师。他只是个在剑桥读书并得了学位的普通青年而已。他妻子是剑桥郡一位教区长的女儿，是个自以为是的少妇。她父亲一年内把他的千元积蓄花得精光，一分钱也没给林德利太太。于是这一对新婚伉俪来到阿尔德克罗斯，靠大约一百二十镑的年薪维持一种优越的地位。

They were not very well received by the new, raw, disaffected population of colliers. Being accustomed to farm labourers, Mr. Lindley had considered himself as belonging indisputably to the upper or ordering classes. He had to be humble to the county families, but still, he was of their kind, whilst the common people were something different. He had no doubts of himself.

He found, however, that the collier population refused to accept this arrangement. They had no use for him in their lives, and they told him so, callously. The women merely said: "they were throng," or else: "Oh, it's no good you coming here, we're Chapel." The men were quite goodhumoured so long as he did not touch them too nigh; they were cheerfully contemptuous of him, with a preconceived contempt he was powerless against.

At last, passing from indignation to silent resentment, even, if he dared have acknowledged it, to conscious hatred of the majority of his flock, and unconscious hatred of himself, he confined his activities to a narrow round of cottages, and he had to submit. He had no particular character, having always depended on his position in society to give him position among men. Now he was so poor, he had no social standing even among the common vulgar tradespeople of the district, and he had not the nature nor the wish to make his society agreeable to them, nor the strength to impose himself where he would have liked to be recognised. He dragged on, pale and miserable and neutral.

At first his wife raged with mortification. She took on airs and used a high hand. But her income was too small, the wrestling with tradesmen's bills was too pitiful, she only met with general, callous ridicule when she tried to be impressive.

Wounded to the quick of her pride, she found herself isolated in an indifferent, callous population. She raged indoors and out. But soon she learned that she must pay too heavily for her outdoor rages, and

这些粗犷鲁莽、怨气冲天的新矿工居民对他们夫妇并不热情。林德利先生习惯了农民的生活，他认为自己无可争议地属于上层或有身份的人。尽管他对名门望族毕恭毕敬，但他总归是他们的一员，而与黎民百姓不是一个层次的人。对此他深信不疑。

他发现这里的矿工们并不接受这种安排。他们的生活用不着他，他们冷冷地这样告诉他。女人们只是说“他们忙着呢”。要么就说：“唉，你们来这儿干吗呢？俺们又不信你那个教。”¹至于男人们，他只要不惹恼他们，他们就还算对他不错。他们对他的蔑视是通过嘻嘻哈哈的玩笑流露出来的，对这种成见他只能认了。

最初的愤懑演变成默默的厌恶，最终这种情绪变成了对周围群众们有意识的仇恨和对自己无意识的仇视，他不得不把自己的活动范围局限于几户农家。他不得不忍气吞声。他总是靠自己的职位来获得在人们中的地位，一点脾气没有。现在他一贫如洗，甚至在这个区里的庸俗商人眼中也没有社会地位了。他不想同他们友好交往，这是性情使然；可他又无力在他愿意获得承认的地方树立起自己的威望来。那就只能脸色苍白、孤独自怜地离群索居，混日子而已。

最初他的妻子恼羞成怒。她摆出一副盛气凌人的架势来示威，骄横乡里。可她收入过于微薄了，应付商人的账单令她穷相百出，若再装腔作势就只能招来大家一通冷言讥讽。

她的自尊心受到了致命伤害，她发现自己在这个冷漠的人群中十分孤独。她开始在家里和家外大发脾气，可她很快就发现在家外发火是要付出惨重代价的，所以只能躲在家中闹一闹了。她的脾气太大，

1 英国的市民和工人中有一批人是不信英国国教的新教徒，这些新教徒所属的主要教派包括：浸礼会、公理会、卫理公会、长老会、贵格会、唯一神教派和联合新教。小说中的林德利是英国国教的牧师，可见不受新教徒们的欢迎。当年劳伦斯故乡伊斯特伍德镇上的英国国教教徒主要是保守的中产阶级人士和乡民，劳伦斯认为这些人很势利。劳伦斯的父亲成家立业后就几乎不进教堂了，孩子们是跟随母亲参加公理会教堂的活动，应该说是在公理会教堂里长大的。

then she only raged within the walls of the rectory. There her feeling was so strong that she frightened herself. She saw herself hating her husband, and she knew that, unless she were careful, she would smash her form of life and bring catastrophe upon him and upon herself. So in very fear she went quiet. She hid, bitter and beaten by fear, behind the only shelter she had in the world, her gloomy, poor parsonage.

Children were born one every year; almost mechanically, she continued to perform her maternal duty, which was forced upon her. Gradually, broken by the suppressing of her violent anger and misery and disgust, she became an invalid and took to her couch.

The children grew up healthy, but unwarmed and rather rigid. Their father and mother educated them at home, made them very proud and very genteel, put them definitely and cruelly in the upper classes, apart from the vulgar around them. So they lived quite isolated. They were good-looking, and had that curiously clean, semi-transparent look of the genteel, isolated and poor.

Gradually Mr. and Mrs. Lindley lost all hold on life, and spent their hours, weeks and years merely haggling to make ends meet, and bitterly repressing and pruning their children into gentility, urging them to ambition, weighting them with duty. On Sunday morning the whole family, except the mother, went down the lane to church; the long-legged girls in skimpy frocks; the boys in black coats and long, grey, unfitting trousers. They passed by their father's parishioners with mute clear faces, childish mouths closed in pride that was like a doom to them, and childish eyes already unseeing. Miss Mary, the eldest, was the leader. She was a long, slim thing with a fine profile and a proud, pure look of submission to a high fate. Miss Louisa, the second, was short and plump and obstinate-looking. She had more enemies than ideals. She looked after the lesser children, Miss Mary after the elder. The collier children watched the pale, distinguished procession of the

大得令她自己都恐惧。她发现自己仇视自己的丈夫，她甚至知道如果她不加小心，她就会毁了自己的生活，从而给丈夫和自己都带来灾难。意识到这种恐惧，她开始平静下来了，也全然被这种恐惧击垮了，痛苦不堪，只有这阴暗贫陋的牧师宅邸是她在世上唯一的避难所了。每年生一个孩子，她几乎是机械地尽着母亲的义务，这纯粹是强加于她的。渐渐地，她被自己强烈的愤懑、痛苦和厌恶压垮了，终于病倒，卧床不起了。

孩子们倒是长得很健康，但他们得不到温暖，一个个很呆板。他们的父母对他们施以家庭教育，把他们教得傲慢而虚荣，从而残酷地把孩子们置于上层社会之中，不与周围的庸俗世界为伍。这样，孩子们生活得很孤独。林德利家的孩子个个模样秀气，一看上去就知道是那种穷酸而与人格格不入的斯文人家的孩子，干净水灵得出奇。

日复一日，林德利夫妇完全没了办法，一年到头苦苦地挣扎也只能混个勉强糊口，可仍旧不忘鞭策孩子们，用斯文优雅的标准要求他们，鼓励他们胸怀大志，给他们肩上压担子。礼拜日早晨，除母亲之外，全家人都上街去教堂。长身长腿的姑娘们穿着又瘦又小的上衣，男孩子们则身着黑衣，下身穿穿着不合身的灰色裤子。孩子们从父亲的教民面前走过，洁净的小脸儿上毫无表情，孩子气的嘴傲慢地紧紧抿着，像面临着什么厄运一样，幼稚的眼睛已经目空一切了。领头的是大姐玛丽，她又瘦又高，面容娇美，高傲纯洁的神情表明她志向高远。老二路易莎则长得矮胖，神态坚毅，她没什么志向，倒是有不少敌意。她负责照管小点的孩子们，玛丽则看管大点的。矿工们的孩子眼巴巴看着牧师家这些脸色苍白与众不同的一行人默默走过，他们感到与这

vicar's family pass mutely by, and they were impressed by the air of gentility and distance; they made mock of the trousers of the small sons; they felt inferior in themselves, and hate stirred their hearts.

In her time, Miss Mary received as governess a few little daughters of tradesmen; Miss Louisa managed the house and went among her father's church-goers, giving lessons on the piano to the colliers' daughters at thirteen shillings for twenty-six lessons.

II

One winter morning, when his daughter Mary was about twenty years old, Mr. Lindley, a thin, unobtrusive figure in his black overcoat and his wideawake, went down into aldecross with a packet of white papers under his arm. He was delivering the parish almanacs.

A rather pale, neutral man of middle age, he waited while the train thumped over the level-crossing, going up to the pit which rattled busily just along the line. A wooden-legged man hobbled to open the gate; Mr. Lindley passed on. Just at his left hand, below the road and the railway, was the red roof of a cottage, showing through the bare twigs of apple trees. Mr. Lindley passed round the low wall, and descended the worn steps that led from the highway down to the cottage which crouched darkly and quietly away below the rumble of passing trains and the clank of coal-carts, in a quiet little underworld of its own. Snowdrops with tight-shut buds were hanging very still under the bare currant bushes.

The clergyman was just going to knock when he heard a clinking noise, and turning saw through the open door of a black shed just behind him an elderly woman in a black lace cap stooping among reddish big cans, pouring a very bright liquid into a tundish. There was a smell of paraffin. The woman put down her can, took the tundish and

几个穷酸的孩子格格不入。他们嘲笑那几个小儿子裤子不合适，其实是感到自愧不如，于是只剩下愤愤不平的份儿了。

后来，玛丽大姐就当家庭教师，收了几个商人的女儿教着。路易莎则负责管理家务，来往于父亲的教民家庭之间，教矿工的女儿们弹钢琴，每上二十六节课收费十三个先令¹。

二

在玛丽大约二十岁上的一个冬日早晨，瘦小无奇的林德利先生穿着黑大衣，头戴宽沿毡帽，腋下挟着一叠白纸向阿尔德克罗斯走去。他是去分发教区年历的。

这个脸色苍白、表情木然的中年男子站在铁道口旁等着火车隆隆驶过开往矿井那边，这条铁路上火车整天咣咣作响。一个戴着木假肢的人拐拐达达地前来开闸门²，让林德利先生过去。他左边的路基和道路下方坐落着一片村舍，透过光秃秃的苹果树枝可以看到村舍的红屋顶。林德利先生穿过矮墙，走下踩塌了的台阶，朝村舍走去。灰暗的小村子，静卧在一个远离隆隆的火车和煤车的小小世界里，那里光秃秃的黑豆果枝干下一簇簇雪花莲静静地含苞待放。

牧师正要敲门就听到一声响，他转过身，透过敞开的棚门，看到一个头戴黑边帽子的老妇人正弯腰在一堆红铁罐中忙着，她正往一只漏斗中倒清亮的液体。他闻到了一股煤油味。那老妇人放下罐子，取

1 劳伦斯中学毕业后在诺丁汉城里的一家假肢厂当小职员，每天工作12个小时，周薪是13个先令。

2 《恋爱中的女人》中看道口的工人也是个独腿、戴假肢的人。

laid it on a shelf, then rose with a tin bottle. Her eyes met those of the clergyman.

"Oh, is it you, Mr. Lin'ley! " she said, in a complaining tone. "Go in."

The minister entered the house. In the hot kitchen Sat a big, elderly man with a great grey beard, taking snuff. He grunted in a deep, muttering voice, telling the minister to sit down, and then took no more notice of him, but stared vacantly into the fire. Mr. Lindley waited.

The woman came in, the ribbons of her black lace cap, or bonnet, hanging on her shawl. She was of medium stature; everything about her was tidy. She went up a step out of the kitchen, carrying the paraffin-tin. Feet were heard entering the room up the step. It was a little haberdashery shop, with parcels on the shelves of the walls, a big, old-fashioned sewingmachine with tailor's work lying round it, in the open space. The woman went behind the counter, gave the child who had entered the paraffin-bottle, and took from her a jug.

"My mother says shall yer put it down," said the child, and she was gone. The woman wrote in a book, then came into the kitchen with her jug. The husband, a very large man, rose and brought more coal to the already hot fire. He moved slowly and sluggishly. Already he was going dead; being a tailor, his large form had become an encumbrance to him. In his youth he had been a great dancer and boxer. Now he was taciturn, and inert. The minister had nothing to say, so he sought for his phrases. But John Durant took no notice, existing silent and dull.

Mrs. Durant spread the cloth. Her husband poured himself beer into a mug, and began to smoke and drink.

"Shall you have some?" he growled through his beard at the clergyman, looking slowly from the man to the jug, capable of this one idea.

出漏斗放在架子上，这才手拿一只铁壶直起腰来。她的目光正与牧师的目光相遇。

“啊，是你呀，林德利先生！”她有点不高兴地说，“进屋吧。”

牧师进了屋，看到温暖的厨房里有位身材高大一脸白胡子的老头坐着吸鼻烟。那老头声音低沉地咕哝一句什么，意思是请牧师落座，从此就不再理会他，自顾盯着火炉子出神儿。林德利先生坐在一旁等着。

老妇人又进来了，她的黑边帽子缎带垂到了披肩上。她中等身材，浑身上下透着整洁。她手提煤油罐上了台阶走出厨房。这时传来有人上台阶进屋的脚步声。这是一间小杂货铺，墙板架上摆着几个包，屋中间空地上放着一台老式大缝纫机，旁边堆着些活儿。女人走到柜台后面，给刚进来的女孩子递去一个煤油壶，又从她手中接过一个罐子。

“我妈说请您记下，”女孩子说完就出去了。老妇人在账本上记了一笔，然后拎着罐子进了厨房。这时那高大的丈夫站起身，给本已熊熊燃烧的炉中又添了些煤。他的动作缓慢而慵懒，一看就知道是个行将就木的人，长这么一副粗大身架，当裁缝显得笨重累赘。年轻时他是个出色的舞迷和拳击好手¹，现在变得寡言少语、呆板迟钝了。牧师无话可说，试图没话找话。可是约翰·杜兰特却不睬他，自顾沉默一旁。

杜兰特太太铺好了桌布，她丈夫往自己杯子中倒了啤酒，一个人自斟自饮起来，边喝边抽烟。

“您也来点儿？”他冲牧师咕哝一声，那句话像是从胡子中挤出来的一样，一边说一边把目光缓缓移到酒壶上。他脑子里也就这么一点事了。

1 这个人物的外型似乎是取材于劳伦斯的祖父，他高大结实，年轻时是个拳击好手，后来来到矿区当了裁缝。而这座房子恰恰就是现实生活中劳伦斯祖父家的写照。