

（英语原著版·第六辑）
中译经典文库·世界文学名著

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麻雀变凤凰的资产阶级潜规则



SISTER CARRIE

(UNABRIDGED)

嘉莉妹妹

■ Theodore Dreiser

《嘉莉妹妹》是美国现实主义作家德莱塞的重要作品之一，是《珍妮姑娘》的姐妹篇。该作品以真切的现实主义为鲜明的特征，比较真实地揭露了20世纪初人们狂热追求美国梦的悲剧事实，揭示了人们在本能的驱使下追求享乐但理想最终幻灭的主题，说明了在以金钱为中心的美国资本主义社会里不可能有真正的幸福。

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Theodore Dreiser

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出版前言

一部文学史是人类从童真走向成熟的发展史，是一个个文学大师用如椽巨笔记载的人类的心灵史，也是承载人类良知与情感反思的思想史。阅读这些传世的文学名著就是在阅读最鲜活生动的历史，就是在大师们做跨越时空的思想交流与情感交流，它会使一代代的读者获得心灵的滋养与巨大的审美满足。

中译出版社以中外语言学习和中外文化交流为出版方向，向广大读者提供既能提升语言能力又能滋养心灵的精神大餐是我们的一贯宗旨。尽管随着网络技术和数字出版的发展，读者获得这些作品的途径更加便捷，但是，一本本装帧精美、墨香四溢的图书仍是读书人的最爱。

“熟读唐诗三百首，不会作诗也会吟”，汉语学习如此，外语学习也是如此。要想彻底学好一种语言，必须有大量的阅读。这不仅可以熟能生巧地掌握其语言技能，也可以了解一种语言所承载的独特文化。《中译经典文库·世界文学名著（英语原著版）》便是这样一套必将使读者受益终生的读物。

PREFACE

The history of literature is the phylogeny of human beings, growing from childhood to adulthood; a spiritual history of the masters of literature, portraying human spirit with great touch; as well as a history of thought, reflecting human conscience and emotional introspection. Reading these immortal classics is like browsing through our history, while communicating across time and space with the thoughts and feelings of great writers. It bestows spiritual nutrition as well as aesthetic relish upon readers generation after generation.

China Translation & Publishing House (CTPH) has a publishing mission oriented toward reading and learning Chinese and foreign languages, as well as cultural exchange, and has been dedicated to providing spiritual feasts which not only optimize language aptitude but also nourish the heart and soul. Along with the development of internet and digital publication, readers have easier access to classic works. Nevertheless, well-designed printed books remain popular with most readers.

“After perusing three hundred Tang poems, a learner can at least utter some verses, even if they cannot proficiently write a poem.” That is true for learning Chinese, more so for learning a foreign language. To master a language, we must read comprehensively, not only for taking in lingual competence, but also for catching the unique cultural essence implied in the language. “World Literary Classics (English originals)” can surely serve as a series of readings with everlasting edifying significance.

作家与作品

西奥多·德莱塞 (1871—1945)，美国现代小说的先驱，现实主义作家之一，他还是一个自然主义者，他的作品贴近广大人民的生活，诚实、大胆，充满了生活的激情。德莱塞出生在印第安纳州的特雷乌特，他的童年生活很艰苦：家庭经济拮据，兄弟姐妹或是酗酒成性，或是婚姻不幸，唯有一位哥哥保尔独闯江湖卖艺，成为了流行歌曲作家，为他树立了榜样。家中的种种苦难后来都被他写进小说。德莱塞 15 岁便自己谋生，首次只身前往芝加哥，先后在餐馆和五金公司干粗活，尽管如此，他还是被这个充满兴奋和刺激的大城市生活所吸引。1889 年，他在一位好心的中学老师慷慨资助下进入印第安纳大学念书，无奈次年辍学，到芝加哥某地产公司和家具公司当收账员，整日挨门逐户去敛钱。他先后做过饭店洗碗伙计、洗衣房工人、火车站验票员、家具店伙计等工作。这些经历使他接触到下层社会各种人物和阴暗面，为日后创作积累了丰富的素材，也决定了他的创作中的悲剧性思想和自然主义色彩。1892 年，德莱塞进入了报界，开始了记者生涯，先后在芝加哥《环球报》、圣路易斯《环球—民主报》和《共和报》任职。1895 年，德莱塞寓居纽约，正式从事写作，同时编辑杂志。1900 年，德莱塞发表了第一部长篇小说《嘉莉妹妹》，据说，他从未想到写小说，这是他的好友阿瑟·亨利促成的。这部小说因被指控“有破坏性”而长期被禁止发行，但一些散发出去的赠阅本却引起了许多有影响力的作家的注意。1911 年他出版了《嘉莉妹妹》的姊妹篇《珍妮姑娘》，这篇小说是以他父母和兄弟姐妹的辛酸遭遇为蓝本写的，但因为主人公珍妮在诸多事情上违背了当时的道

德伦理准则，如未婚生子、做人情妇等，所以仍然激起了很大的争议。德莱塞1912年和1914年分别发表的《欲望三部曲》的前两部《金融家》和《巨人》，对当时美国社会产生了巨大的影响，从此奠定了德莱塞在美国文坛的地位。1915年出版的《天才》是德莱塞自己最满意的一部长篇小说。1915年，德莱塞到故乡特雷霍特旧地重游，追忆往事，搜集素材，为创作小说做准备，1919年开始动笔；1925年，发表了以真实的犯罪案件为题材的长篇小说《美国的悲剧》，由波尼与莱弗赖特出版公司正式出版，立即轰动美国。这部作品标志着德莱塞的现实主义创作取得了新的成就，该作品使他享誉世界。20世纪30年代初德莱塞发表了优秀的政论集《悲剧的美国》。这是他多年来和工人群众紧密结合的结果，是他创作的一大成就。1927年，德莱塞访问了苏联，1941年被选为美国作家协会主席，1944年获美国文学艺术学会荣誉奖。1945年8月，74岁高龄的德莱塞加入了以福斯特为首的美国共产党，同年12月28日病逝。在他去世后的1946年和1947年，他的两部长篇小说《堡垒》和《斯多噶》（《欲望三部曲》的第三部）分别出版。

《嘉莉妹妹》描写了农村姑娘嘉莉来到大城市芝加哥寻找幸福，为摆脱贫困，出卖自己的贞操，先后与推销员和酒店经理同居，后又凭美貌与歌喉成为演员的故事。作家以嘉莉为代表，深刻揭露了美国资本主义制度对贫苦人民压榨的残酷性，和资产阶级生活方式对小资产阶级的腐蚀性。

《嘉莉妹妹》曾被一些评论家认为文笔拙劣、形式粗俗，但也有人认为这部小说写得开诚坦白、直言不讳、充满生活激情。德莱塞就是这么一位对生活充满激情的作家，他不怕被别人看作是一个从下层社会挤进文学界的野蛮人，仍然一如既往地通过一系列现实人物的故事去揭示美国社会的残酷现实，正是这种通俗自然的写法，才使这部作品让人印象深刻，以至于流传后世，进入世界文学名著的宝库之中。

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CHAPTER I

The Magnet Attracting: A Waif Amid Forces

When Caroline Meeber boarded the afternoon train for Chicago, her total outfit consisted of a small trunk, a cheap imitation alligator-skin satchel, a small lunch in a paper box, and a yellow leather snap purse, containing her ticket, a scrap of paper with her sister's address in Van Buren Street, and four dollars in money. It was in August, 1889. She was eighteen years of age, bright, timid, and full of the illusions of ignorance and youth. Whatever touch of regret at parting characterized her thoughts, it was certainly not for advantages now being given up. A gush of tears at her mother's farewell kiss, a touch in her throat when the cars clacked by the flour mill where her father worked by the day, a pathetic sigh as the familiar green environs of the village passed in review, and the threads which bound her so lightly to girlhood and home were irretrievably broken.

To be sure there was always the next station, where one might descend and return. There was the great city, bound more closely by these very trains which came up daily. Columbia City was not so very far away, even once she was in Chicago. What, pray, is a few hours—a few hundred miles? She looked at the little slip bearing her sister's address and wondered. She gazed at the green landscape, now passing in swift review, until her swifter thoughts replaced its impression with vague conjectures of what Chicago might be.

When a girl leaves her home at eighteen, she does one of two things. Either she falls into saving hands and becomes better, or she rapidly assumes the cosmopolitan standard of virtue and becomes worse. Of an intermediate balance, under the circumstances, there is no possibility. The city has its cunning wiles, no less than the infinitely smaller and more human tempter. There are large forces which allure with all the soulfulness of expression possible in the most cultured human. The gleam of a thousand lights is often as effective as the persuasive light in a wooing and

fascinating eye. Half the undoing of the unsophisticated and natural mind is accomplished by forces wholly superhuman. A blare of sound, a roar of life, a vast array of human hives, appeal to the astonished senses in equivocal terms. Without a counselor at hand to whisper cautious interpretations, what falsehoods may not these things breathe into the unguarded ear? Unrecognized for what they are, their beauty, like music, too often relaxes, then weakens, then perverts the simpler human perceptions.

Caroline, or Sister Carrie, as she had been half affectionately termed by the family, was possessed of a mind rudimentary in its power of observation and analysis. Self interest with her was high, but not strong. It was, nevertheless, her guiding characteristic. Warm with the fancies of youth, pretty with the insipid prettiness of the formative period, possessed of a figure promising eventual shapeliness and an eye alight with certain native intelligence, she was a fair example of the middle American class—two generations removed from the emigrant. Books were beyond her interest—knowledge a sealed book. In the intuitive graces she was still crude. She could scarcely toss her head gracefully. Her hands were almost ineffectual. The feet, though small, were set flatly. And yet she was interested in her charms, quick to understand the keener pleasures of life, ambitious to gain in material things. A half-equipped little knight she was, venturing to reconnoiter the mysterious city and dreaming wild dreams of some vague, far-off supremacy, which should make it prey and subject—the proper penitent, groveling at a woman's slipper.

"That," said a voice in her ear, "is one of the prettiest little resorts in Wisconsin."

"Is it?" she answered nervously.

The train was just pulling out of Waukesha. For some time she had been conscious of a man behind. She felt him observing her mass of hair. He had been fidgeting, and with natural intuition she felt a certain interest growing in that quarter. Her maidenly reserve, and a certain sense of what was conventional under the circumstances, called her to forestall and deny this familiarity, but the daring and magnetism of the individual, born of past experiences and triumphs, prevailed. She answered.

He leaned forward to put his elbows upon the back of her seat and proceeded to make himself volubly agreeable.

"Yes, that is a great resort for Chicago people. The hotels are swell. You are not familiar with this part of the country, are you?"

"Oh, yes, I am," answered Carrie. "That is, I live at Columbia City. I have never been through here, though."

"And so this is your first visit to Chicago," he observed.

All the time she was conscious of certain features out of the side of her eye. Flush, colorful cheeks, a light moustache, a gray fedora hat. She now turned and looked upon him in full, the instincts of self-protection and coquetry mingling confusedly in her brain.

"I didn't say that," she said.

"Oh," he answered, in a very pleasing way and with an assumed air of mistake, "I thought you did."

Here was a type of the traveling canvasser for a manufacturing house—a class which at that time was first being dubbed by the slang of the day "drummers." He came within the meaning of a still newer term, which had sprung into general use among Americans in 1880, and which concisely expressed the thought of one whose dress or manners are calculated to elicit the admiration of susceptible young women—a "masher." His suit was of a striped and crossed pattern of brown wool, new at that time, but since become familiar as a business suit. The low crotch of the vest revealed a stiff shirt bosom of white and pink stripes. From his coat sleeves protruded a pair of linen cuffs of the same pattern, fastened with large, gold plate buttons, set with the common yellow agates known as "cat's-eyes." His fingers bore several rings—one, the ever-enduring heavy seal—and from his vest dangled a neat gold watch chain, from which was suspended the secret insignia of the Order of Elks. The whole suit was rather tight-fitting, and was finished off with heavy-soled tan shoes, highly polished, and the gray fedora hat. He was, for the order of intellect represented, attractive, and whatever he had to recommend him, you may be sure was not lost upon Carrie, in this, her first glance.

Lest this order of individual should permanently pass, let me put down some of the most striking characteristics of his most successful manner and method. Good clothes, of course, were the first essential, the things without which he was nothing. A strong physical nature, actuated by a keen desire for the feminine, was the next. A mind free of any consideration of the problems, or forces of the world and actuated not by greed, but an insatiable love of variable pleasure. His method was always simple. Its principal element was daring, backed, of course, by an intense desire and admiration for the sex. Let him meet with a young woman once and he

would approach her with an air of kindly familiarity, not unmixed with pleading, which would result in most cases in a tolerant acceptance. If she showed any tendency to coquetry he would be apt to straighten her tie, or if she "took up" with him at all, to call her by her first name. If he visited a department store it was to lounge familiarly over the counter and ask some leading questions. In more exclusive circles, on the train or in waiting stations, he went slower. If some seemingly vulnerable object appeared he was all attention—to pass the compliments of the day, to lead the way to the parlor car, carrying her grip, or, failing that, to take a seat next her with the hope of being able to court her to her destination. Pillows, books, a footstool, the shade lowered; all these figured in the things which he could do. If, when she reached her destination he did not alight and attend her baggage for her, it was because, in his own estimation, he had signally failed.

A woman should some day write the complete philosophy of clothes. No matter how young, it is one of the things she wholly comprehends. There is an indescribably faint line in the matter of a man's apparel which somehow divides for her those who are worth glancing at and those who are not. Once an individual has passed this faint line on the way downward he will get no glance from her. There is another line at which the dress of a man will cause her to study her own. This line the individual at her elbow now marked for Carrie. She became conscious of an inequality. Her own plain blue dress, with its black cotton tape trimmings, now seemed to her shabby. She felt the worn state of her shoes.

"Let's see," he went on, "I know quite a number of people in your town. Morgenroth the clothier and Gibson the dry goods man."

"Oh, do you?" she interrupted, aroused by memories of longings their show windows had cost her.

At last he had a clue to her interest, and followed it deftly. In a few minutes he had come about into her seat. He talked of sales of clothing, his travels, Chicago, and the amusements of that city.

"If you are going there, you will enjoy it immensely. Have you relatives?"

"I am going to visit my sister," she explained.

"You want to see Lincoln Park," he said, "and Michigan Boulevard. They are putting up great buildings there. It's a second New York—great. So much to see—theaters, crowds, fine houses—oh, you'll like that."

There was a little ache in her fancy of all he described. Her insignificance in the presence of so much magnificence faintly affected her. She realized that hers was not to be a round of pleasure, and yet there was something promising in all the material prospect he set forth. There was something satisfactory in the attention of this individual with his good clothes. She could not help smiling as he told her of some popular actress of whom she reminded him. She was not silly, and yet attention of this sort had its weight.

"You will be in Chicago some little time, won't you?" he observed at one turn of the now easy conversation.

"I don't know," said Carrie vaguely—a flash vision of the possibility of her not securing employment rising in her mind.

"Several weeks, anyhow," he said, looking steadily into her eyes.

There was much more passing now than the mere words indicated. He recognized the indescribable thing that made up for fascination and beauty in her. She realized that she was of interest to him from the one standpoint which a woman both delights in and fears. Her manner was simple, though for the very reason that she had not yet learned the many little affectations with which women conceal their true feelings. Some things she did appeared bold. A clever companion—had she ever had one—would have warned her never to look a man in the eyes so steadily.

"Why do you ask?" she said.

"Well, I'm going to be there several weeks. I'm going to study stock at our place and get new samples. I might show you 'round."

"I don't know whether you can or not. I mean I don't know whether I can. I shall be living with my sister, and —"

"Well, if she minds, we'll fix that." He took out his pencil and a little pocket note-book as if it were all settled. "What is your address there?"

She fumbled her purse which contained the address slip.

He reached down in his hip pocket and took out a fat purse. It was filled with slips of paper, some mileage books, a roll of greenbacks. It impressed her deeply. Such a purse had never been carried by anyone attentive to her. Indeed, an experienced traveler, a brisk man of the world, had never come within such close range before. The purse, the shiny tan shoes, the smart new suit, and the *air* with which he did things, built up for her a dim world of fortune, of which he was the center. It disposed her pleasantly toward all he might do.

He took out a neat business card, on which was engraved Bartlett, Caryoe & Company, and down in the left-hand corner, Chas. H. Drouet.

"That's me," he said, putting the card in her hand and touching his name. "It's pronounced Drew-eh. Our family was French, on my father's side."

She looked at it while he put up his purse. Then he got out a letter from a bunch in his coat pocket. "This is the house I travel for," he went on, pointing to a picture on it, "corner of State and Lake." There was pride in his voice. He felt that it was something to be connected with such a place, and he made her feel that way.

"What is your address?" he began again, fixing his pencil to write.

She looked at his hand.

"Carrie Meeber," she said slowly. "Three hundred and fifty-four West Van Buren Street, care S. C. Hanson."

He wrote it carefully down and got out the purse again. "You'll be at home if I come around Monday night?" he said.

"I think so" she answered.

How true it is that words are but the vague shadows of the volumes we mean. Little audible links, they are, chaining together great inaudible feelings and purposes. Here were these two, bandying little phrases, drawing purses, looking at cards, and both unconscious of how inarticulate all their real feelings were. Neither was wise enough to be sure of the working of the mind of the other. He could not tell how his luring succeeded. She could not realize that she was drifting, until he secured her address. Now she felt that she had yielded something—he, that he had gained a victory. Already they felt that they were somehow associated. Already he took control in directing the conversation. His words were easy. Her manner was relaxed.

They were nearing Chicago. Signs were everywhere numerous. Trains flashed by them. Across wide stretches of flat, open prairie they could see lines of telegraph poles stalking across the fields toward the great city. Far away were indications of suburban towns, some big smoke-stacks towering high in the air.

Frequently there were two-story frame houses standing out in the open fields, without fence or trees, lone outposts of the approaching army of homes.

To the child, the genius with imagination, or the wholly untraveled, the

approach to a great city for the first time is a wonderful thing. Particularly if it be evening—that mystic period between the glare and gloom of the world when life is changing from one sphere or condition to another. Ah, the promise of the night. What does it not hold for the weary! What old illusion of hope is not here forever repeated! Says the soul of the toiler to itself, “I shall soon be free. I shall be in the ways and the hosts of the merry. The streets, the lamps, the lighted chamber set for dining, are for me. The theater, the halls, the parties, the ways of rest and the paths of song—these are mine in the night.” Though all humanity be still enclosed in the shops, the thrill runs abroad. It is in the air. The dullest feel something which they may not always express or describe. It is the lifting of the burden of toil.

Sister Carrie gazed out of the window. Her companion, affected by her wonder, so contagious are all things, felt anew some interest in the city and pointed out its marvels.

“This is northwest Chicago,” said Drouet. “This is the Chicago River,” and he pointed to a little muddy creek, crowded with the huge masted wanderers from far-off waters nosing the black-posted banks. With a puff, a clang, and a clatter of rails it was gone. “Chicago is getting to be a great town,” he went on. “It’s a wonder. You’ll find lots to see here.”

She did not hear this very well. Her heart was troubled by a kind of terror. The fact that she was alone, away from home, rushing into a great sea of life and endeavor, began to tell. She could not help but feel a little choked for breath—a little sick as her heart beat so fast. She half closed her eyes and tried to think it was nothing, that Columbia City was only a little way off.

“Chicago! Chicago!” called the brakeman, slamming open the door. They were rushing into a more crowded yard, alive with the clatter and clang of life. She began to gather up her poor little grip and closed her hand firmly upon her purse. Drouet arose, kicked his legs to straighten his trousers, and seized his clean yellow grip.

“I suppose your people will be here to meet you?” he said. “Let me carry your grip.”

“Oh, no,” she said. “I’d rather you wouldn’t. I’d rather you wouldn’t be with me when I meet my sister.”

“All right,” he said in all kindness. “I’ll be near, though, in case she isn’t here, and take you out there safely.”

“You’re so kind,” said Carrie, feeling the goodness of such attention in