

【英汉对照全译本】

● 外国文学名著精粹文集 ●

Lam ille

茶花女

[法] 小 仲 马



*Study English  
With Eminent Writer*

Xizang People's Publishing House

【英汉对照全译本】

● 外国文学名著精粹文集 ●

Lam ille

茶花女

法小仲马

41.687  
598=3.03



41.687  
598=3.03

西 藏 人 民 出 版 社  
Xizang People's Publishing House

图书在版编目(CIP)数据

茶花女/(法)小仲马(Dumas, A.)著;刘露译.-西藏:西藏人民出版社,2003.4

(外国文学名著精粹文集.法国卷)

ISBN 7-223-01307-9

I. 茶… II. ①小…②刘… III. 长篇小说-法国-近代  
IV. I565.44

中国版本图书馆 CIP 数据核字(2003)第 012213 号

外国文学名著精粹文集(法国卷)

——茶花女

责任编辑 李海平

封面设计 宋双成

出版 西藏人民出版社

社址 拉萨市林廓北路 20 号 邮编:850000

电话 (0891)6824215

印刷 廊坊京华万圣印刷有限公司

经销 全国新华书店

开本 32 开(880×1230 毫米)

字数 760 0 千字

印数 5000

印张 278

版次 2003 年 8 月第 1 版第 1 次印刷

标准书号 ISBN 7-223-01307-9/I·310

定价 530.00 元

---

版权所有·翻印必究

## 译 序

亚历山大·小仲马是法国著名的小说家和戏剧家。他生在巴黎，是法国著名作家大仲马的私生子。他的母亲是个善良的劳动妇女，后遭大仲马贵弃。因此小仲马少年时代的家庭悲剧，对他后来的创作产生了明显的影响。小仲马的文学生涯是从写小说开始。他于一八四七年发表小说《茶花女》使他在文坛上获得声誉，后来又改编成话剧公演，获得成功。此后小仲马就专门从事戏剧创作，共写了二十多个剧本。在他的作品中，作者主要探讨了妇女、婚姻、家庭等问题，揭露了十九世纪法国上层社会的恶浊和腐败。

《茶花女》是小仲马的一部脍炙人口的代表作。作品通过一个妓女的爱情悲剧，对法国贵族资产阶级的虚伪道德提出了血泪控诉。女主人公玛格丽特原是一个出身贫苦，美丽聪颖的农村姑娘，不幸在巴黎沦为娼妓。由于她特别喜欢茶花，人们都称她茶花女。她早已厌恶了卖笑的可恶境遇，渴望过真正的爱情生活。在她生病期间，她结识了一个真挚爱她的中产阶级青年阿尔芒，并决心和她结成终生伴侣。但阿尔芒的父亲坚决反对他们的结合，硬逼玛格丽特离开阿尔芒。玛格丽特为了不玷辱阿尔芒家的门楣，只好再去忍辱卖笑，结果在爱情和疾病的双重折磨下悲惨地死去。这部作品充满了抒情和悲剧的气氛，有感人至深的艺术力量。

小仲马并没有对资本主义社会的丑恶现象作出深刻的揭露，《茶花女》也并不是以批判深刻见长，但是这部作品是从生活中来，又是经过了作者的提炼，它比生活来得更高，或者说是被作者诗化了，在小仲马的笔下，男女主角都有着真挚的爱情。一个甘于牺牲自己而又处处替情人着想，另一个则一见钟情，强烈的嫉妒心也是他的爱情的深切体现，他的爱情到了无以复加的地步。但相比较而言，玛格丽特是更

为丰满的一个形象，作者深入其人物的内心，深刻地表现出人物的无私的优秀品质。

在结构上，《茶花女》写得环环相扣，衔接自然，作者采用倒叙的形式，用第一人物的口吻写这个故事，过程较单纯、自然。

在这部作品里，作者热烈地赞扬了玛格丽特出污泥而不染的纯洁的心灵，愤怒地揭露了和批判了造成了她的悲剧的形形色色的贵族和资本家。因此自《茶花女》问世以来，一直受到各国人民的欢迎。

# 目 录

CHAPTER 1	第一章 .....	(1)
CHAPTER 2	第二章 .....	(14)
CHAPTER 3	第三章 .....	(28)
CHAPTER 4	第四章 .....	(43)
CHAPTER 5	第五章 .....	(61)
CHAPTER 6	第六章 .....	(78)
CHAPTER 7	第七章 .....	(94)
CHAPTER 8	第八章 .....	(116)
CHAPTER 9	第九章 .....	(132)
CHAPTER 10	第十章 .....	(152)
CHAPTER 11	第十一章 .....	(174)
CHAPTER 12	第十二章 .....	(197)
CHAPTER 13	第十三章 .....	(214)
CHAPTER 14	第十四章 .....	(235)
CHAPTER 15	第十五章 .....	(255)
CHAPTER 16	第十六章 .....	(270)
CHAPTER 17	第十七章 .....	(290)
CHAPTER 18	第十八章 .....	(305)
CHAPTER 19	第十九章 .....	(322)

CHAPTER 20	第二十章 .....	(336)
CHAPTER 21	第二十一章 .....	(349)
CHAPTER 22	第二十二章 .....	(366)
CHAPTER 23	第二十三章 .....	(382)
CHAPTER 24	第二十四章 .....	(401)
CHAPTER 25	第二十五章 .....	(425)
CHAPTER 26	第二十六章 .....	(442)
CHAPTER 27	第二十七章 .....	(469)

# I

IT is my considered view that no one can invent fictional characters without first having made a lengthy study of people, just as it is impossible for anyone to speak a language that has not been properly mastered.

Since I am not yet of an age to invent, I must make do with telling a tale.

I therefore invite the reader to believe that this story is true. All the characters who appear in it, with the exception of the heroine, are still living.

I would further add that there are reliable witnesses in Paris for most of the particulars which I bring together here, and they could vouch for their accuracy should my word not be enough. By a singular turn of events, I alone was able to write them down since I alone was privy to the very last details without which it would have been quite impossible to piece together

我的见解是，唯有悉心研究过人，才能塑造人物，正如只有认真地学习过一种语言，才会讲这种语言一样。

由于我还没有达到笔下生花的年龄，我只好满足于平铺直叙。

因此，我恳请读者相信这个故事的真实性，故事中的所有人物，除了女主人公以外，至今还活在人世。

另外，我在这里搜集的大半材料，在巴黎有一些见证人，倘若我的证据不够的话，他们可以作证。出于特殊的机会，唯独我才能将这个故事实录下来，因为只有我了解得巨细无遗，不然的话，无法写出一部兴味盎然的完整故事。



a full and satisfying account.

It was in this way that these particulars came to my knowledge.

On the 12th day of March 1847, in the rue Laffitte, I happened upon a large yellow notice announcing a sale of furniture and valuable curios. An estate was to be disposed of, the owner having died. The notice did not name the dead person, but the sale was to be held at 9 rue d'Antin on the 16th, between noon and five o'clock.

The notice also stated that the apartments and contents could be viewed on the

2

13th and 14th.

I have always been interested in curios. I promised myself I would not miss this opportunity, if not of actually buying, then at least of looking.

The following day, I directed my steps towards 9 rue d'Antin. It was early, and yet a good crowd of visitors had already gathered in the apartment—men for the most part, but also a number of ladies who, though dressed in velvet and wearing Indian shawls, and all with their own elegant broughams

下面谈谈我是怎样了解这些详情的。

一八四七年三月十二日，我在拉菲路看到一张黄色的大幅广告，宣布要拍卖家具和贵重古玩。这次拍卖是在物主过世以后举行的。广告没有提到死者姓名，拍卖要在十六日从正午到下午五点钟，于昂坦街九号举行。

广告另外写明，在十三日和十四日，可以参观这套公寓和家具。

我一向是古玩爱好者。我决心不能坐失良机，即令不买，也要饱个眼福。

第二天，我来到昂坦街九号。时间还早，但是公寓里已经有参观者，也有女的；虽然她们身穿丝绒服装，披着开司米巾，门口还有华丽的四轮轿式马车在等候，但她们都惊讶地、甚至赞赏地观

standing at the door, were examining the riches set out before them with astonished, even admiring eyes.

After a while, I quite saw the reason for their admiration and astonishment, for having begun myself to look around I had no difficulty in recognizing that I was in the apartment of a kept woman. Now if there is one thing that ladies of fashion desire to see above all else—and there were society ladies present—it is the rooms occupied by those women who have carriages which spatter their own with mud every day of the week, who have their boxes at the Opera or the Theatre-Italien just as they do, and indeed next to theirs, and who display for all Paris to see the insolent opulence of their beauty, diamonds and shameless conduct.

The woman in whose apartments I now found myself was dead: the most virtuous of ladies were thus able to go everywhere, even into the bedroom. Death had purified the air of this glittering den of iniquity, and in any case they could always

看着展现在她们眼前的奢华陈设。

不久，我就明白她们缘何这样赞赏和惊讶了。因为我开始观察，很容易发现，我正待在一个靠情人供养的女人的公寓里。可是，上流社会的妇女渴望看到的，正是这些女人的内室；这里恰巧有一些上流社会的妇女。这些靠人供养的女人拥有的华丽马车，每天在贵妇人的马车上溅上泥浆；她们跟贵妇人一样，在歌剧院和意大利剧院订有包厢，坐在贵妇人的隔壁；她们在巴黎恬不知耻地炫耀她们的天资国色、球光宝气和荡检逾闲。

我参观的这个公寓的女主人已经故去：因此连最贞洁的女人都是可以长驱直入，来到她的卧室。死神已经净化了这个富丽堂皇的藏污纳垢之地的空气。再说，如果有

say, if they needed the excuse, that they had done no more than come to a sale without knowing whose rooms these were. They had read the notices, they had wanted to view what the notices advertised and mark out their selections in advance. It could not have been simpler—though this did not prevent them from looking through these splendid things for traces of the secret life of a courtesan of which they had doubtless been given very strange accounts.

4

Unfortunately, the mysteries had died with the goddess, and in spite of their best endeavours these good ladies found only what had been put up for sale since the time of death, and could detect nothing of what had been sold while the occupant had been alive.

But there was certainly rich booty to be had. The furniture was superb. Rosewood and Buhl- work pieces, Sevres vases and blue china porcelain, Dresden figurines, satins, velvet and lace, everything in fact.

必要的话，她们的托词是，她们要来参加拍卖，不知道来到谁家。她们看到了广告，想来参观一下广告推荐的东西，预先作些挑选而已；没有比这更普通的事了；这并不妨碍她们在所有这些奇珍异宝中，寻找这个交际花的生活痕迹；不用说，别人已经告诉过她们有关这个交际花的异乎寻常的故事了。

不幸的是，秘密已随同这个女神一起逝去，不管这些贵妇人有多么良好的愿望，她们只能得到死者身后要拍卖的物品，却丝毫发现不了女房客在世时操皮肉生涯的迹象。

再说，有的东西值得一买。陈设华丽。布尔制作的玫瑰木家具，塞弗尔和中国的花瓶，萨克森的小塑像、绸缎、丝绒和花边绣品，应有尽有。

I wandered from room to room in the wake of these inquisitive aristocratic ladies who had arrived before me. They went into a bedroom hung with Persian fabrics and I was about to go in after them, when they came out again almost immediately, smiling and as it were put to shame by this latest revelation. The effect was to make me even keener to see inside. It was the dressing-room, complete down to the very last details, in which the dead woman's profligacy had seemingly reached its height.

On a large table standing against one wall—it measured a good six feet by three—shone the finest treasures of Aucoc and Odiot. It was a magnificent collection, and among the countless objects each so essential to the appearance of the kind of woman in whose home we had gathered, there was not one that was not made of gold or silver. But it was a collection that could only have been assembled piece by piece, and clearly more than one love had gone into its making.

我在公寓里信步而行，跟随着比我先来的发奇的贵妇。她们走进一个蒙着波斯墙布的房间，我正要去也走进去，这时她们却几乎随即笑着退出来，仿佛羞于这次新的猎奇。我反而更加强烈地想踏入这个房间。这是梳妆室，摆满了最精致的玩意儿，死者的挥霍似乎从中发展到顶点。

靠墙有一张宽三尺、长六尺的大桌子，奥科克和奥迪奥制作的各种珍宝在上面闪闪发光。这是一套洋洋大观的收藏。这千百件物品对于置身这间内室的这样的女人来说，是她梳妆打扮必不可少的；其中没有一件不是金器就是银器。然而这些收藏显然只能逐渐地罗致，而且不是同一个情夫所能搜罗齐全的。

I, who was not the least put out by the sight of the dressing-room of a kept woman, spent some time agreeably inspecting its contents, neglecting none of them, and I noticed that all these magnificently wrought implements bore different initials and all manner of coronets.

As I contemplated all these things, each to my mind standing for a separate prostitution of the poor girl, I reflected that God had been merciful to her since He had not suffered her to live long enough to undergo the usual punishment but had allowed her to die at the height of her wealth and beauty, long before the coming of old age, that first death of courtesans.

Indeed, what sadder sight is there than vice in old age, especially in a woman? It has no dignity and is singularly unattractive. Those everlasting regrets, not for wrong turnings taken but for wrong calculations made and money foolishly spent, are among the most harrowing

我目睹一个由情人供养的女人的梳妆室，并未感到心中不悦；无论什么东西，我都饶有兴味地细察一番。我发现，所有这些巧夺天工的用具，都镌刻着不同的姓乐开头字母和形形色色的冠冕。

我望着所有这些物品，第一样都无异向我描绘出这个可怜姑娘的一次卖淫。我想，天主对她是宽宏大度的，因为天主没有让她遭到通常的那种惩罚，而是让她不到晚年，依然如花似玉，在奢华中死去；对这些交际花来说，年老色衰可谓第一次死亡。

实际上，还有什么比堕落生活的晚年——尤其是在女人身上——更为惨不忍睹的呢？这样的晚年没有尊严可言，丝毫引不起别人关心。这样抱恨终生，并不是追悔误入歧途，而是悔恨一再失

things that can be heard. I once knew a former woman of easy virtue of whose past life there remained only a daughter who was almost as beautiful as the mother had once been, or so her contemporaries said. This poor child, to whom her mother never said 'You are my daughter' except to order her to keep her now that she was old just as she had been kept when she was young, this wretched creature was called Louise and, in obedience to her mother, she sold herself without inclination or passion or pleasure, rather as she might have followed an honest trade had it ever entered anyone's head to teach her one.

The continual spectacle of debauchery, at so tender an age, compounded by her continuing ill-health, had extinguished in the girl the knowledge of good and evil which God had perhaps given her but which no one had ever thought to nurture.

算和用钱不当，这是人们能够听到的最使人悲伤的遭遇之一。我认识一个曾经风流一时的女人，过去的生活只给她留下一个女儿，用她同时代人的话来说，她的女儿几乎同她母亲年轻时一样漂亮。这个可怜的孩子，她的母亲从来没有对她说过：“你是我的女儿，”反而要她给自己养老，就像做母亲的曾经把她扶养大那样。这个可怜的女子名叫路易丝，7她听从母亲的心愿，毫无选择、毫无热情、毫无乐趣地委身于人，仿佛别人考虑要她学会一种职业，她就从事这种职业一样。

连续不断地耳濡目染堕落的生活，而且过早地沉溺于堕落生活，加以这个姑娘常年不断病歪歪的身子要维持这种生活，这一切毁掉了她身上对善与恶的理解；天主也许给了她这种理解能

I shall always remember that young girl who walked along the boulevards almost every day at the same hour. Her mother was always with her, escorting her as assiduously as a true mother might have accompanied her daughter. I was very young in those days and ready enough to fall in with the easy morality of the times. Yet I recall that the sight of such scandalous chaperoning filled me with contempt and disgust.

Add to all this that no virgin's face ever conveyed such a feeling of innocence not any comparable expression of sadness and suffering.

You would have said it was the image of Resignation itself.

And then one day, the young girl's face lit up. In the midst of the debauches which her mother organized for her, it suddenly seemed to this sinful creature that God had granted her one happiness. And after all why should God, who had made

力,但是没有人想过要发展它。

我会始终记得这个少女,她几乎天天同一时刻走过大街。她的母亲经常陪伴着她,如此持之以恒,如同一个真正的母亲陪伴她亲生的女儿一样。那时候我还年轻,决意接受我那个时代轻佻的风尚。我记得,看到这种引起议论的监视,使我产生蔑视和厌恶。

除此以外,任何处女的脸上,都不会有这样一种天真无邪的情态和这样一副忧郁而痛苦的表情。

简直可以说,这是屈从女郎的面孔。

有一天,这个姑娘的面孔豁然开朗了。在她母亲一手包办的堕落生涯里,这个女罪人觉得天主已准许她获得幸福。说到底,把她塑造成如此软弱无力的天主,为

her weak and helpless, abandon her without consolation to struggle on beneath the oppressive burden of her life? One day, then, she perceived that she was with child, and that part of her which remained pure trembled with joy. The soul finds refuge in the strangest sanctuaries, louise ran to her mother to tell her the news that had filled her with such happiness. It is a shameful thing to have to say—but we do not write gratuitously of immorality here, we relate a true incident and one perhaps which we would be better advised to leave untold if we did not believe that it is essential from time to time to make public the martyrdom of these creatures who are ordinarily condemned without a hearing and despised without trial—it is, we say, a matter for shame, but the mother answered her daughter saying that as things stood they scarcely had enough for two, and that they would certainly not have enough for three, that such children serve no useful purpose; and that a pregnancy is so much time wasted.

什么让她在痛苦的生活重负下得不到慰藉呢?终于有一天,她发现自己怀孕了,她身上还有的圣洁思想,使她欣喜得战栗。心灵有一些古怪的避难处所。路易丝跑去告诉母亲这个使她大喜过望的消息。这是难以使人启齿的事,但是,我们不是在这里随意编造伤风败俗的故事,我们是在叙述一件真人真事。如果我们认为不必时不时地透露这些女人的苦难,那么闭口不谈也许会更好一些。人们谴责这些女人,又不听她们申诉,蔑视她们,不给她们公正的评价。我们说难以启齿,但是做母亲的回答 她的女儿,她们两个人已经不太够花销,三个人就更入不敷出了,再说,这样的孩子一无用处,怀孕是白白地丢掉时间。



The very next day, a midwife (of whom we shall say no more than that she was a friend of the mother) called to see Louise, who remained for a few days in her bed from which she rose paler and weaker than before.

Three months later, some man took pity on her and undertook her moral and physical salvation. But this latest blow had been too great and Louise died of the after effects of the miscarriage she had suffered.

10

The mother still lives. How? God alone knows.

This story had come back to me as I stood examining the sets of silver toilet accessories, and I must have been lost in thought for quite some time. For by now the apartment was empty save for myself and a porter who, from the doorway, was eyeing me carefully lest I should try to steal anything.

I went up to this good man in whom I inspired such grave anxieties.

'Excuse me,' Y I said, 'I wonder if

第二天，一个助产婆——我们暂且把她看作姑娘母亲的朋友——来看路易丝；路易丝卧床数日，复原后比先前更苍白，更虚弱。

三个月以后，有个男子对她心生怜悯，设法要恢复她的身心健康；可是这最后一次打击太厉害了。路易丝由于流产，后果严重，不治而逝。

她的母亲还在人世：情况怎么样？只有天知道！

正当我凝视那些银匣的时候，这个故事便来到我的脑际。在我沉思凝望时，看来过了相当一段时间，因为屋子里只剩下我和一个看守人，他在门口留心察看我不是在偷窃。

我走近这个老实人，我已使他惴惴不安。

“先生，”我对他说，