

世界经典文学作品赏析(英汉对照)

Charles Dickens's
**DAVID
COPPERFIELD**

Paul M. Ochojski

查尔斯·狄更斯的

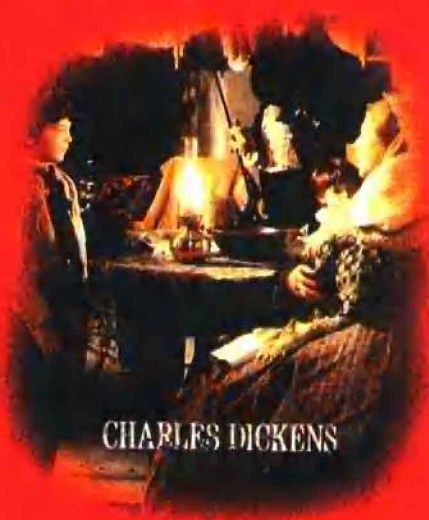
大卫·科波菲尔



外语教学与研究出版社



Simon & Schuster 国际出版公司



CHARLES DICKENS

(京)新登字 155 号

京权图字: 01-1996-0562

图书在版编目(CIP)数据

查尔斯·狄更斯的《大卫·科波菲尔》: 英汉对照/(美)奥乔杰斯基(Ochojski, P. M.)著; 刘维成译. —北京: 外语教学与研究出版社, 1996. 12

(世界经典文学作品赏析)

ISBN 7-5600-1168-3

I. 查… II. ①奥…②刘…
III. 英语-对照读物, 小说鉴赏-英、汉 IV. H319.4: I

中国版本图书馆 CIP 数据
核字(96)第 25194 号

查尔斯·狄更斯的
大卫·科波菲尔

著: Paul M. Ochojski

译: 刘维成

外语教学与研究出版社出版发行

(北京西三环北路 19 号)

北京丰华印刷厂印刷

新华书店总店北京发行所经销

开本 850 × 1168 1/32 7.75 印张

164 千字

1996 年 12 月第 1 版 1996 年 12 月第 1

次印刷

印数: 1—31000 册

ISBN 7-5600-1168-3/H·645

定价: 9.00 元

Joan Thellusson Nourse:
Charles Dickens' s DAVID
COPPERFIELD Authorized
translation from the English
language edition published by
Simon & Schuster.

Copyright © 1964 by Simon &
Schuster

All rights reserved. For sale in
Mainland China only.

本书中文简体字版由外语教学
与研究出版社和美国 Simon &
Schuster 国际出版公司合作出
版, 未经出版者书面许可, 本书
的任何部分不得以任何方式复
制或抄袭。本书封面贴有
Simon & Schuster 防伪标签,
无标签者为盗版, 不得销售。

版权所有 侵权必究

只限中华人民共和国境内销售

CONTENTS

2003/18

目 录

英文部分

*	Preface	1
*	Introduction	2
*	Synopsis of the Novel	9
*	Detailed Summary	13
*	A Critical Commentary	113
*	Cast of Characters	119
*	Review Questions and Answers	127
*	A Selected Bibliography	136
*	Suggestions for Research Paper Topics	139

中文部分

*	前言	141
*	导论	142
*	小说梗概	148
*	详细摘要	151
*	评注	233
*	人物表	238

P R E F A C E

The justification for a book such as this is that it enables the average student to read with perception and understanding a work he might otherwise have found hopelessly perplexing and therefore distasteful. *David Copperfield* is a difficult work, although it has long been thought of as one of those novels in that literary limbo known as "Juvenile Classics." To a generation of students used to the straight-line progression of most television stories, the plot of *David Copperfield* seems incredibly intricate. Most of them find it difficult to remember the names and significance of scores of characters, while they try to follow several simultaneously developing sub-plots through the maze of leisurely-paced events.

This book can never be a substitute for *David Copperfield*, nor is it so intended. It is meant to introduce the student to a close reading of the work itself, to show him chapter by chapter as he reads the original, what Dickens is doing and why. Properly used, it will make the reading of *David Copperfield* a never-to-be-forgotten experience, because he will have been inside one of the world's greatest novels.

INTRODUCTION

THE LIFE AND CAREER OF DICKENS

Charles Dickens was born on February 7, 1812, in Portsea. His father, John Dickens, was a minor clerk in the Navy Pay Office; his father's parents had been servants and his mother's parents only slightly higher on the social scale. John Dickens was a happy-go-lucky man, rather, improvident, and his family often knew want as the debts piled up. At the age of 12, Charles Dickens experienced what was to become the key event of his life (and of *David Copperfield*). John Dickens was imprisoned for debt in the Marshalsea Prison and young Charles was taken out of school and put to work in the blacking-warehouse of James Lamert in London. Although he later returned to school for awhile, this experience left a permanent mark on Charles Dickens. Even many years later, when he had become a successful author, he could not bear to talk about it.

At the age of 15, Dickens began working as an office boy with a law firm in Doctors' Common, but the dull routine of legal life never interested him. Instead he taught himself shorthand and became a reporter for a newspaper, the Morning Chronicle, and by the age of 20 he was one of the best Parliamentary reporters in all of England. His newspaper work had given him an intimate knowledge of the nooks and crannies of London, and late in 1832 he began writing little sketches and stories based on this. These were published in the *Monthly Magazine* and other journals, and when he was assured that he had talent, he spent increasing time on his writing.

PICKWICK PAPERS AND SUCCESS: In 1836, when Dickens was

24, a publisher asked him to furnish captions and a few words to a series of cartoon sketches about a humorous cockney sporting club, the Pickwicks. The project had hardly begun when Robert Seymour, the artist, committed suicide, and Dickens was left free to develop the work as best he could. At first he looked for a new artist, interviewing many, but he could find no one to continue the work as planned. When the *Pickwick Papers* began appearing in April, 1836, as a monthly serial, the story predominated over the pictures. It was an instantaneous success, each issue selling some 40,000 copies at one shilling each. After the last installment appeared in November, 1837, the novel appeared in book form. This set the pattern for all of Dickens' subsequent works.

The success of *Pickwick* convinced Dickens that his real career lay in writing, and he gave up his Parliamentary reporting in order to devote himself full time to it. In 1836, while *Pickwick* was coming out, Dickens had married Catherine Hogarth, the daughter of a newspaper man, and his growing little family made it necessary for him to keep hard at his writing. His next work, *Oliver Twist*, began appearing before *Pickwick* was even finished. *Nicholas Nickleby* followed in a like manner in 1838-39, and the very first number sold some 50,000 copies. By the 1840's, Dickens had become the most popular novelist, taking over the place long held by Walter Scott. By the late 1840's he was giving public readings of scenes from the novels and in 1850 he founded his own magazine, *Household Words*.

Dickens wrote with an ear to the public's response, never far ahead of the printer, and ever ready to modify the story to suit his readers. When the sale of issues of one novel, *Martin Chuzzlewit*, fell from 60,000 to 20,000 copies, Dickens, in order to stimulate renewed interest, sent his hero off to America. No novelist ever had so close a

relation to his public, a public ranging from scarcely-literate girls in the cotton mills to dowagers, but consisting mostly of the newly-arrived middle class.

Walter Allen in *The English Novel* points out that Dickens became the spokesman for this rising middle class, and also its teacher. "Dickens more than any of his contemporaries was the expression of the conscience—untutored, baffled, muddled as it doubtless often was—of his age," he writes. Not only in his novels, but in his magazine, *Household Words*, Dickens lashed out at the terrible social abuses of his time: imprisonment for debt, the ferocious penal code, the unsanitary slums which bred the criminals, child labor and the cruel mistreatment of children in general, unsafe machinery in factories, the hideous schools.

Yet, as Allen suggests, Dickens was primarily a great entertainer, "the greatest entertainer, probably, in the history of fiction." It is significant that Dickens was not satisfied to have his books the best-sellers of their time. He wanted to see his audience, to manipulate it with the power of his words, and therefore he gave his public readings. Sitting alone on a bare stage, he would read excerpts from various novels, act them out, really, imitating the voices of the characters. These theatrical readings would always contain a dying-child scene or two, which left the audience limp and tear-stained. Dickens himself suffered all the emotions with them, even after repeated readings, and this undoubtedly shortened his life, bringing on a stroke at the age of only 58 in 1870.

NOVEL TECHNIQUE: The publication of his novels in monthly installments resulted in a technique not appropriate to the reading of them in the usual continuous fashion. Instead of the whole novel

slowly building up to a real climax, each monthly part had to have a minor climax of its own. This technique brought on a loose, episodic treatment with a vast, intricate plot, numerous characters and much repetition to jog the reader's memory.

The novels of Dickens are basically rooted in those of the eighteenth century, especially those of Tobias Smollett, whom he greatly admired. From Smollett he borrowed the device of "tagging" his characters with physical peculiarities, speech mannerisms or compulsive gestures. Thus Uriah Heep's body is always writhing; he is always scratching his chin and speaking constantly of being "'umble." Mrs. Micawber's speech tag is "I will never desert Mr. Micawber," and she uses it on any and all occasions. Her husband, on the other hand, is always talking about something "turning up." From Smollett also is the tagging of people by appropriate, revealing names: the Murdstones (murder and stone, violence and hardness), Heep (creep) are two such names.

Also eighteenth-century is the picaresque pattern of most of the novels; the hero travels about having a series of adventures. Thus the road, stage-coaches, inns and traveling in general figure large in most novels. In *David Copperfield*, this picaresque pattern is easily noticeable and lends a more rapid pace to the earlier part of the novel. Picaresque also is the puncturing of stuffed-shirt pretentiousness and the satirical view of lawyers, the law, would-be reformers, and the like. The eighteenth-century theater with its sharply defined villains, its involved melodramatic plots, its farcical humor, also contributed to the elements in his novels.

THE WORLD OF HIS NOVELS: The world of Dickens' novels is a fantasy world, a fairy-tale world, a nightmare world. It is a world

seen through the eyes of a child; the shadows are blacker, the fog denser, the houses higher, the midnight streets emptier and more terrifying than in reality. Often, as to a child, inanimate objects have a life of their own: Miss Murdstone's handbag shuts with a bite like that of a little savage animal.

The characters, too, are seen as children see people. Their peculiarities are heightened to eccentricities, their vices to monstrous proportions. They are caricatures, characterized by their externals. We know little about them beyond their surface behavior. They are not real, three-dimensional people; they live only if we first accept the world of Dickens in which they move. In this world they have a life of their own and an immortal life at that. The characters from a Dickens novel are remembered long after the plots and even the titles of the novels have been forgotten.

DICKENS THE REFORMER: Dickens in his life-time saw Great Britain change from rural, agricultural "merrie old England" of inns, stagecoaches and fox-hunting squires to an urbanized, commercial-industrial land of railroads, slums, factories and a city proletariat. These changes are chronicled in the novels and it is possible to read them as a social history of England. *Pickwick* reflects the old eighteenth-century England; *Oliver Twist* (1837-39) shows the first impact of the Industrial Revolution, the pauper hordes, the work house; *Dombey and Son* (1846-48) has the coming of the railroad, a symbol of change. Dombey, the merchant, sacrifices love, wife and children to his position of money-power; yet he himself is already obsolete, for the industrialist is the ruler of the future. Dickens grew increasingly bitter with each novel, his criticism of society more radical, his satire more biting and less sweetened by humor. In his later novels he often breaks out in indignant exasperation and almost hysterical anger, and

he figuratively mounts a soap-box, demanding that the "Lords and Gentlemen" do something about the appalling social abuses.

In his early novels, society is not bad; it is only some people who are bad and who create misery for others by their callousness and neglect. By *Dombey and Son* it is institutions which are bad; in this novel it is the power of money accumulated and self-expanding, which is evil.

Bleak House (1852-53) attacks the law's delay and the self-perpetuating mass of futility it has become. *Hard Times* (1854), which lampooned the vicious economic theories responsible for human misery, the historian Macaulay called "full of sullen socialism." Of *Little Dorritt* (1855-57), which attacks the prisons and imprisonment for debt, George Bernard Shaw said that it was "more seditious than Karl Marx." In *Our Mutual Friend* (1864-65) we see the fully-disillusioned Dickens. The atmosphere of the novel is grim, permeated with a sense of growing nightmare. There is the feeling that something is wrong with the social order, something beyond the mere reforming of bad people or badly-run institutions.

T. A. Jackson in *Charles Dickens: The Progress of a Radical* tries to claim him for the Marxists as a champion of the poor. Yet Lenin, the father of Communist Russia, found Dickens intolerable in his "middle-class sentimentality." George Orwell is probably correct when he states that the criticism of society by Dickens is neither political nor economic, but moral. Certainly Dickens offers no substitutes for the system or institutions he attacks. Thus in the *Tale of Two Cities* (1859) he expresses his loathing for the decadent French aristocracy of the *ancien régime*, but he seems to like no better the triumphant democracy of the Revolution.

David Copperfield is unique among his novels for its deeply personal tone; if not autobiography in fact, it is a history of Dickens' emotional life. It appeared in 1849-50, midway in his career, just before the mood which brought on the "dark" novels overpowered him completely. Yet it, too, sees from time to time in its pages Dickens the reformer at work. There is the indictment of the bad schools (both Creakle's and the unnamed "charity" school which produced Heep). His interest in the enlightened treatment of lunatics is displayed in the relations of Betsey Trotwood and her feeble-minded friend, Mr. Dick. Prisons, another favorite target, if not an obsession with Dickens, play their part. The law and lawyers come in for their share of satire in the affairs of Spenlow and Jorkins. With Martha Endell, he interests himself in the problem of prostitution. But in none of these areas does the reforming zeal take on the shrillness of tone found in later novels.

SYNOPSIS OF THE NOVEL

David Copperfield was born at Blunderstone, six months after his father's death. Present at his birth was his aunt, Betsey Trotwood, an eccentric, strong-willed lady, who stalked out in a huff when informed that the baby was a boy, not a girl as she wished. David spent his early years with his mother, Clara Copperfield, a gentle but weak woman, and Peggotty, the combination servant and nurse.

When his mother marries again, to a Mr. Murdstone, David is sent off with Peggotty to Yarmouth to vacation with her family. Her brother, a fisherman, lives in a converted house-boat with his orphaned nephew Ham, his orphaned niece Little Em'ly, and the widow of his former partner, Mrs. Gummidge. David learns to love these simple people, and little Em'ly becomes his playmate.

On his return home, David soon discovers that his step-father and his sister, Miss Murdstone, who has moved in to run the household, are cruel tyrants. After biting Murdstone's hand during a savage beating, David is packed off to Salem House School near London. This institution is run by the ferocious Mr. Creakle, a sadist, but David makes two friends there, the lordly James Steerforth, and the somewhat dull but devoted Tommy Traddles.

After his mother and her newborn baby die, David is taken out of school by the Murdstones and put to work in a warehouse in London. There, half-starved, the 10-year old David labors beside slum urchins. His only friend in this miserable life is Mr. Wilkins

Micawber, a happy-go-lucky gentleman with whose family David boards.

When the Micawbers leave London to seek their fortune elsewhere, David, feeling completely friendless, runs away from the warehouse. He makes his way on foot to Dover where Aunt Betsey Trotwood, his only living relative, resides. He arrives there half-dead after having been bereft of all his possessions. His aunt takes him in and even repulses the Murdstones when they come to take him away. She sends him to Canterbury to attend a school, a good one run by Dr. Strong. He lives meantime in the home of Mr. Wickfield, Aunt Betsey's lawyer, and develops a brother-sister relationship with Agnes Wickfield, the sweet motherless daughter.

The time arrives when David, now 17, has completed his education and must seek a profession. He first meets Steerforth, now a college man, and renews their friendship. David has decided to become a lawyer and is articled to the firm of Spenlow and Jorkins in Doctors' Commons. On a visit to Yarmouth, David introduces Steerforth to Em'ly, now a pretty young girl engaged to Ham Peggotty. She is attracted to the lordly young gentleman.

On a visit to Agnes, David is warned against the evil influence of Steerforth. She also tells him that Uriah Heep, the Wickfield law clerk, is getting more and more power over her father, who has begun to drink heavily. Uriah tells David that he intends to marry Agnes some day.

In the meantime David has fallen in love with Dora Spenlow, the daughter of his employer. When he asks to marry her, Mr. Spenlow is furious, but soon after, he dies suddenly, leaving little money. A

number of other tragedies come to pass about this time. Little Em'ly has run away with Steerforth, breaking the hearts of her uncle and Ham. Uriah Heep has gained full control of the Wickfield firm. Aunt Betsey has lost her fortune. David is now completely on his own.

He takes a part-time job with Dr. Strong, who is now retired in London. He learns shorthand in order to become a reporter. Traddles, his former school chum, encourages him in this and he succeeds. When he is 21, he marries Dora and begins a second career on the side, that of fiction writer. Although they are happy, Dora turns out to be an inept housewife and little help in his career. Soon after she gives birth to a baby who dies, she too fades away and dies. Coming after this tragedy is another; Steerforth is drowned in a gale off Yarmouth, and Ham dies trying to rescue him.

Micawber, who had become Uriah Heep's confidential clerk, reveals that Heep has been defrauding Mr. Wickfield for years (including Aunt Betsey's fortune) and unmasks him. Em'ly is reunited with her uncle after having been long searched for since her desertion by Steerforth. The Peggottys and Micawbers emigrate to Australia to begin a new life.

David spends three years on the Continent, trying to forget the tragedy in his life. He realizes also that he loves Agnes, the proper girl for him from the start, but he thinks it too late. He has in the meantime become a successful writer of fiction. At last he returns to England. When a little while later, he thinks that Agnes is about to marry, he blurts out his own love for her. He finds that she has loved him all along, and they are married.

The entire story is told by David as a grown man, a successful novel-

ist, married to Agnes and now the father of several young children. He is reflecting on the events of his childhood and early career in a “memoir”, which he says is for his eyes only.

DETAILED SUMMARY

CHAPTER 1: I AM BORN

David Copperfield was born at Blunderstone Rookery in the county of Suffolk. He never saw his father, who had died six months earlier and with whom he associates only the white gravestone in the churchyard, feeling an “indefinable compassion” for him “lying out alone there in the dark night.”

On the day of David’s birth, Miss Betsey Trotwood, his father’s aunt, a lady of odd quirks and a strong will, made her first visit. David’s father had been her favorite nephew, but when he had married the “wax doll” girl half his age who was to be David’s mother, Miss Trotwood had become so angry that she never saw him again. The young widow is startled at the surprise visit of this fearsome lady, but she finds her kind, though gruff. Taking command of the household, Miss Trotwood orders Peggotty, the Copperfield servant girl, to make tea, and she decides that the baby will be a girl. “. . . I intend to be her friend,” she states with authority, “I intend to be her godmother, and I beg you’ll call her Betsey Trotwood Copperfield. There must be no trifling with *her* affections, poor dear. She must be well brought up, and well guarded from reposing any foolish confidences where they are not deserved. I must make that *my* care.”

COMMENT: Miss Trotwood’s concern stems from her own unhappy marriage, she having long ago separated from a ne’er-do-well husband. She wishes to protect the child from the heartaches and disappointments of her own life.

After Mrs. Copperfield tells Betsey that her husband has been good to her and has left her a small but adequate annuity, her labor pains begin. Peggotty sends her nephew, Ham Peggotty, for the nurse and the doctor, while Betsey stuffs cotton into her ears. Doctor Chillip, “the meekest of his sex, the mildest of little men,” who “walked as softly as the Ghost in Hamlet, and more slowly,” soon has to inform Miss Trotwood that the baby is a boy. After aiming a blow at the head of the meek Chillip with the bonnet she was holding, Miss Trotwood wordlessly “vanished like a discontented fairy,” never to return.

CHAPTER 2: I OBSERVE

David unfolds his reminiscences of his early childhood. He can recall his mother “with her pretty hair and youthful shape, and Peggotty, with no shape at all, and eyes so dark . . . , and cheeks and arms so hard and red . . .” He remembers their house “. . . with a pigeon-house . . . without any pigeons in it; a great dog-kennel in a corner, without any dog . . .” He remembers the parlors and the view of the churchyard from the bedroom window, thinks back to how he would romp with his mother and read to Peggotty from a book about crocodiles. Once he asked Peggotty if she had ever been married and if it were proper to marry again if one’s spouse died. To the first question, Peggotty answers no, and the second one she evades.

COMMENT: This foreshadows two events; the humorous courtship of Barkis, who is willing to marry Peggotty and eventually does, and the impending remarriage of David’s mother, which is to destroy his idyllic childhood.

One day he meets a gentleman “with beautiful black hair and