

# 【高老头】中英双语对照



《高老头》（Le Père Goriot）是法国作家巴尔扎克（Honoré de Balzac）的代表作之一，首次发表于1835年，属于他庞大的文学系列《人间喜剧》中的一部分。这部小说通过描...

巴尔扎克 著

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Mme. Vauquer (nee de Conflans) is an elderly person, who for the past forty years has kept a lodging-house in the Rue NueveSainte-Genevieve, in the district that lies between the Latin Quarter and the Faubourg Saint-Marcel. — 魏克太太（原名德孔弗兰）是一位年迈的人，过去四十年一直在圣热纳维夫街经营一家旅馆，该街区位于拉丁区和圣马塞尔区之间。 —

Her house (known in the neighborhood as the Maison Vauquer) receives men and women, old and young, and no word has ever been breathed against her respectable establishment; —

她的房子（在附近被称为魏克太太的房子）接待男女老少，从未有人对她的体面旅馆有任何不满； —

but, at the same time, it must be said that as a

matter of fact no young woman has been under her roof for thirty years, and that if a young man stays there for any length of time it is a sure sign that his allowance must be of the slenderest.

—

但与此同时，必须说明的是实际上30年来没有年轻女性住在她的房子里，而且如果有年轻男子在那里住了一段时间，那一定是因为他的津贴非常微薄。 —

In 1819, however, the time when this drama opens, there was an almost penniless young girl among Mme. Vauquer's boarders.

然而，在1819年，这个故事开始的时候，魏克太太的寄宿者中有一个几乎一文不名的年轻女孩。

That word drama has been somewhat discredited of late; —

这个词“戏剧”最近有些贬低； —



it has been overworked and  
twisted to strange uses in  
these days of dolorous  
literature; —

在这些痛苦文学泛滥的日子  
里，它被过度使用和曲解为  
奇怪的目的； —

but it must do service again  
here, not because this story  
is dramatic in the restricted  
sense of the word, but  
because some tears may  
perhaps be shed *intra et  
extra muros* before it is

over.

但在这里它必须再次发挥作用，不是因为这个故事在狭义戏剧意义上戏剧化，而是因为在这个故事结束之前，或许会有一些内外之间流泪。

Will any one without the walls of Paris understand it?

It is open to doubt. —

巴黎城外有人能理解吗？这仍然是一个疑问。 —

The only audience who could appreciate the results

of close observation, the careful reproduction of minute detail and local color, are dwellers between the heights of Montrouge and Montmartre, in a vale of crumbling stucco watered by streams of black mud, a vale of sorrows which are real and joys too often hollow; —

唯一能理解近乎触摸的观众是，在蒙特鲁日和蒙马特之间，居住在由黑泥流动的脆

弱灰泥流组成的谷地中的人们，一个遍布真实悲伤和常常虚假欢乐的谷地； —

but this audience is so accustomed to terrible sensations, that only some unimaginable and well-nigh impossible woe could produce any lasting impression there. —

但这个观众已经习惯了可怕的情绪，只有一些无法想象和几近不可能的不幸才能在那里产生持久的印象。 —

Now and again there are tragedies so awful and so grand by reason of the complication of virtues and vices that bring them about, that egotism and selfishness are forced to pause and are moved to pity; —

偶尔有一些如此可怕且伟大的悲剧，是由于导致它们的美德和恶习的复杂性，让自私和自私停下脚步，感到怜悯； —

but the impression that they receive is like a luscious fruit, soon consumed. —

但他们得到的印象就像一种甘美的水果，很快就被消耗。 —

Civilization, like the car of Juggernaut, is scarcely stayed perceptibly in its progress by a heart less easy to break than the others that lie in its course; —

文明犹如卡尔卡拉的战车，

几乎无法被一个难以破碎的心所阻止，而这个心比其他人更容易打破； —

this also is broken, and Civilization continues on her course triumphant. —

也会被打破，而文明继续她的胜利进程。 —

And you, too, will do the like; you who with this book in your white hand will sink back among the cushions of your armchair, and say to yourself, “Perhaps this may

amuse me.” —

而你，拿着这本书在手中，  
会倚在扶手椅的靠垫中，对  
自己说，“也许这会让我感到  
愉悦。” —

You will read the story of  
Father Goriot's secret woes,  
and, dining thereafter with  
an unspoiled appetite, will  
lay the blame of your  
insensibility upon the writer,  
and accuse him of  
exaggeration, of writing  
romances. —



你将阅读关于戈里奥神父秘密痛苦的故事，然后以完全正常的胃口进餐，将你对此事的冷漠归咎于作者，指责他夸张，写的是言情小说。

—

Ah! once for all, this drama is neither a diction nor a romance! —

啊！彻头彻尾，这出戏剧既不是虚构也不是言情！ —

ALL IS TRUE,—so true, that every one can discern the elements of the tragedy in

his own house, perhaps in  
his own heart.

一切皆为真实，—如此真实，  
以至于每个人都能在自己家  
中，也许在自己的心中看到  
这场悲剧的元素。

The lodging-house is Mme.  
Vauquer's own property. —  
这间公寓是沃克太太的自有  
财产。 —

It is still standing in the  
lower end of the Rue  
Nueve-Sainte-Genevieve,  
just where the road slopes

so sharply down to the Rue de l'Arbalete, that wheeled traffic seldom passes that way, because it is so stony and steep. —

它仍然矗立在努维圣日纳维夫街的尽头，就在这条路陡峭地向下倾斜通往弓箭手街的地方，车辆很少经过这里，因为石头多且陡峭。 —

This position is sufficient to account for the silence prevalent in the streets shut in between the dome of the

Pantheon and the dome of the Val-de-Grace, two conspicuous public buildings which give a yellowish tone to the landscape and darken the whole district that lies beneath the shadow of their leadenhued cupolas.

这个位置足以解释街道上的寂静，这些街道被梵蒂冈穹顶和瓦尔德格雷斯穹顶笼罩着，这两座显眼的公共建筑给全景增添了黄色调，并使