

【卖花女】中英双语对照



《卖花女》（Pygmalion）是爱尔兰剧作家、诺贝尔文学奖得主乔治·伯纳德·肖（George Bernard Shaw）创作的一部剧本。该剧首次公开发表于1912年，后来在1913年在伦敦舞台上首次上演。这部剧是以希腊神话中的皮格利翁为灵感来源，讲述了一位语言学家亨利·希金斯教授如何将一个伦敦下层社会的花女艾丽莎·杜利特尔转变为一位绅士淑女的故事。乔治·伯纳德·肖出生于1856年7月26日，是19世纪末到20世纪初最有影响力的剧作家之一。他

乔治·伯纳德·肖 著

唐库学习 译

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A Professor of Phonetics.

一个语音学教授。

As will be seen later on, Pygmalion needs, not a preface, but a sequel, which I have supplied in its due place. —

正如后面会看到的，培根《变形记》并不需要前言，而是需要一部续集，我已经在适当的位置补充了这部续集。 —

The English have no respect for their language, and will not teach their children to speak it. —
英国人不尊重他们的语言，也不愿意教会他们的孩子如何说英语。 —

They spell it so abominably that no man can teach himself what it sounds like. —
他们拼写得太糟糕了，以至于没有人能够自学出它的发音。 —

It is impossible for an Englishman to open his mouth without making some other Englishman hate or despise him. —

英国人不可能开口让其他英国人不讨厌或鄙视他。 —

German and Spanish are accessible to foreigners: English is not accessible even to Englishmen. —

德语和西班牙语对外国人来说是容易掌握的：即使对英国人来说，英语也是不易掌握的。 —

The reformer England needs today is an energetic phonetic enthusiast: —

今天英国需要的是一位充满活力的语音爱好者改革家： —

that is why I have made such a one the hero of a popular play. —

这就是为什么我把这样的人设为一部受欢迎的剧中主角的原因。 —

There have been heroes of that kind crying in the wilderness for many years past. —

多年来一直有这样的英雄在荒原中呼喊。 —

When I became interested in the subject towards the end of the eighteen-seventies, Melville Bell was dead; —

当我在十八世纪七十年代末对这个主题产生兴趣时，梅尔维尔·贝尔已经去世了。 —

but Alexander J. Ellis was still a living patriarch, with an impressive head always covered by a velvet skull cap, for which he would apologize to public meetings in a very courtly manner. —

但是亚历山大·J·埃利斯仍然是一个活着的族长，总是戴着一顶华丽的天鹅绒骷髅帽，他会以非常彬彬有礼的方式向公众会议表达歉意。 —

He and Tito Pagliardini, another phonetic veteran, were men whom it was impossible to dislike. —

—

他和另一位语音学老兵蒂托·帕利亚迪尼是不可能讨厌的人。 —

Henry Sweet, then a young man, lacked their sweetness of character: —

当时还年轻的亨利·斯威特缺乏他们的人格魅力：他对于那些传统凡人来说几乎不可调和，就像易卜生或塞缪尔·巴特勒一样。 —

he was about as conciliatory to conventional mortals as Ibsen or Samuel Butler. —

作为一个语音学家，他的出色能力（我认为他在他的工作上是最好的）本应获得高级官方认可，并可能使他的学科更受欢迎，但由于他对所有学术权威和普遍认为希腊语比语音学重要的人的魔鬼般的轻蔑，他未能实现这一目标。 —

His great ability as a phonetician (he was, I think, the best of them all at his job) would have entitled him to high official recognition, and perhaps enabled him to popularize his subject, but for his Satanic contempt for all academic dignitaries and persons in general who thought more of Greek than of phonetics. —

作为一个语音学家，他的出色能力（我认为他在他的工作上是最好的）本应获得高级官方认可，并可能使他的学科更受欢迎，但由于他对所有学术权威和普遍认为希腊语比语音学重要的人的魔鬼般的轻蔑，他未能实现这一目标。 —

Once, in the days when the Imperial Institute rose in South Kensington, and Joseph Chamberlain was booming the Empire, I induced the editor of a leading monthly review to commission an article from Sweet on the imperial importance of his subject. —

曾经，在帝国学院崛起于南肯辛顿的日子里，乔瑟夫·张伯伦正在宣扬帝国的重要性，我说服了一家知名月刊的编辑委托 Sweet 写一篇关于他研究领域在帝国中的重要性的文章。 —

When it arrived, it contained nothing but a savagely derisive attack on a professor of language and literature whose chair Sweet regarded as proper to a phonetic expert only. —

当文章送到时，里面除了对一个语言和文学教授的恶毒讽刺攻击外，什么也没有。 —

The article, being libelous, had to be returned as impossible; —

由于文章构成诽谤，不得不将其退回，认定不可能发表； —

and I had to renounce my dream of dragging its author into the limelight. —

我不得不放弃把他带上聚光灯下的梦想。 —

When I met him afterwards, for the first time for many years, I found to my astonishment that he, who had been a quite tolerably presentable young man, had actually managed by sheer scorn to alter his personal appearance until he had become a sort of walking repudiation of Oxford and all its traditions. —

后来，多年后我再次与他见面时，惊讶地发现，他这个曾经相当能看的年轻人，实际上通过纯粹的鄙视，使他的个人形象发生了改变，成为一种对牛津及其传统的彻底否定的行走体现。 —

It must have been largely in his own despite that he was squeezed into something called a Readership of phonetics there. —

对于被塞进一个叫做“语音学读者群体”的地方，他肯定大部分是出于自愿的。 —

The future of phonetics rests probably with his pupils, who all swore by him; —

语音学的未来很可能操之在他的学生们手中，他们都对他言听计从。 —

but nothing could bring the man himself into any sort of compliance with the university, to which he nevertheless clung by divine right in an intensely Oxonian way. —

然而，无论如何，他本人与大学从未达成任何形式的和解，但他却以一种强烈的牛津风格紧紧抓住大学不放，可以说是出于他自己的意愿。 —

I daresay his papers, if he has left any, include some satires that may be published without too destructive results fifty years hence. —

我敢说，他的论文如果留下了一些，50年后发布起来可能不会带来太过破坏性的结果，其中可能包括一些讽刺作品。 —

He was, I believe, not in the least an ill-natured man: —

我认为，他一点也不是个恶毒的人：相反，我认为他是非常和善的；但是他不会容忍愚蠢的人。

—

very much the opposite, I should say; but he would not suffer fools gladly.

他曾是个十分不易惹的人，我敢说他是个非常讲理的人。

Those who knew him will recognize in my third act the allusion to the patent Shorthand in which he used to write postcards, and which may be acquired from a four and six-penny manual published by the Clarendon Press. The postcards which Mrs. Higgins describes are such as I have received from Sweet. I would decipher a sound which a cockney would represent by zerr, and a Frenchman by seu, and then write demanding with some heat what on earth it meant. —

认识他的人将会在我的第三幕中辨认出他曾经用来写明信片的专利速记，这种速记可以从克拉伦登出版社出版的四先令六便士的手册中学得。希金斯夫人所描述的明信片就是我从斯威特那里收到的。我会解读出一个伦敦腔会读作zerr的声音，而一个法国人会读作seu，然后愤怒地写信询问到底这是什么意思。 —

Sweet, with boundless contempt for my stupidity, would reply that it not only meant but obviously was the word Result, as no other Word containing that sound, and capable of making sense with the context, existed in any language spoken on earth. —

斯威特对于我的愚蠢充满了鄙视，他会回信不仅解释这个声音意味着什么，而且很明显是“Result”这个词，因为在地球上任何一种语言中，没有其他包含这个声音，并且与上下文有意义的词存在。 —

That less expert mortals should require fuller indications was beyond Sweet's patience. —
斯威特对于其他不那么专业的人需要更详细的提示已经失去了耐心。 —

Therefore, though the whole point of his "Current Shorthand" is that it can express every sound in the language perfectly, vowels as well as consonants, and that your hand has to make no stroke except the easy and current ones with which you write m, n, and u, l, p, and q, scribbling them at whatever angle comes easiest to you, his unfortunate determination to make this remarkable and quite legible script serve also as a Shorthand reduced it in his own practice to the most inscrutable of cryptograms. —

因此，尽管他的“现行速记法”的整个要点是它可以完美地表达语言中的每个音素，包括元音和辅音，而且你的手只需要写m、n和u、l、p、q这些容易写的字母，以你最容易的角度乱写它们，但他不幸地决定让这种令人称奇且非常易读的字体也用作速记法，结果在他自己的实践中变成了最难以辨认的密文。 —

His true objective was the provision of a full, accurate, legible script for our noble but ill-dressed language; —

他真正的目标是为我们那高贵却着装不佳的语言提供一个全面、准确、易读的字体； —

but he was led past that by his contempt for the popular Pitman system of Shorthand, which he called the Pitfall system. —

但是，他对流行的皮特曼速记法的蔑视却让他超过了这个目标，他称之为陷阱系统。 —

The triumph of Pitman was a triumph of business organization: —

皮特曼的胜利是商业组织的胜利： —

there was a weekly paper to persuade you to learn Pitman: —

每周都有报纸说服你学皮特曼。 —

there were cheap textbooks and exercise books and transcripts of speeches for you to copy, and schools where experienced teachers coached you up to the necessary proficiency. —

有便宜的教材、练习册和演讲的抄录本，还有经验丰富的教师指导你达到必要的熟练程度。 —

Sweet could not organize his market in that fashion. —

Sweet不能以那种方式组织他的市场。 —

He might as well have been the Sybil who tore up the leaves of prophecy that nobody would attend to. The four and six-penny manual, mostly in his lithographed handwriting, that was never vulgarly advertized, may perhaps some day be taken up by a syndicate and pushed upon the public as The Times pushed the Encyclopaedia Britannica; —

他几乎可以被视为撕毁了没有人关注的预言的女神西布勒。这本四先令六便士的手册大部分是他

的印刷字迹，从来没有低俗地做广告，或许有一天会被一个辛迪加接手并作为《泰晤士报》推销《大英百科全书》那样推销给公众； —

but until then it will certainly not prevail against Pitman. —

但在此之前，它肯定无法击败皮特曼。 —

I have bought three copies of it during my lifetime; —

在我生命中我买了三本它的副本； —

and I am informed by the publishers that its cloistered existence is still a steady and healthy one. I actually learned the system two several times; —

我从出版商那里得知它仍然过着僻静而健康的生活。我实际上学过这个系统两次； —

and yet the shorthand in which I am writing these lines is Pitman's. —

然而我用来写这些字的速记是皮特曼的。 —

And the reason is, that my secretary cannot transcribe Sweet, having been perforce taught in the schools of Pitman. —

而原因是，我的秘书不能记录Sweet先生的演讲，因为她只学过Pitman速记学校教授的课程。 —

Therefore, Sweet railed at Pitman as vainly as Thersites railed at Ajax: —

因此，Sweet先生像Thersites对着Ajax诅咒一样毫无用处地痛骂Pitman速记法。 —

his raillery, however it may have eased his soul, gave no popular vogue to Current Shorthand.

—

尽管他的嘲讽可能缓解了他的心灵，但并没有在普通速记法中引起流行风潮。 —

Pygmalion Higgins is not a portrait of Sweet, to whom the adventure of Eliza Doolittle would have been impossible; —

Pygmalion中的Higgins教授并非Sweet先生的形象，因为对于Sweet先生来说，与艾丽莎·杜立德的冒险是不可能的； —

still, as will be seen, there are touches of Sweet in the play. —

不过，正如我们将看到的，该剧中确实有些Sweet先生的特点。 —

With Higgins's physique and temperament Sweet might have set the Thames on fire. —

如果Higgins拥有Sweet先生的体格和性情，他可能会引起轰动。 —

As it was, he impressed himself professionally on Europe to an extent that made his comparative personal obscurity, and the failure of Oxford to do justice to his eminence, a puzzle to foreign specialists in his subject. —

事实上，Sweet先生在欧洲的职业形象给专攻他研究领域的外国专家带来了困惑，因为他自己相对较低的知名度以及牛津大学对他的杰出贡献的认可之不足。 —

I do not blame Oxford, because I think Oxford is quite right in demanding a certain social amenity from its nurslings (heaven knows it is not exorbitant in its requirements! —

我并不责怪牛津大学，因为我认为牛津大学要求其学子具备一定的社交风度是正确的（天知道要求并不高！）。 —

); for although I well know how hard it is for a man of genius with a seriously underrated subject to maintain serene and kindly relations with the men who underrate it, and who keep all the best places for less important subjects which they profess without originality and sometimes without much capacity for them, still, if he overwhelms them with wrath and disdain, he cannot expect them to heap honors on him.

虽然我深知对于一个拥有被严重低估的学科的天才来说，与那些低估它的人保持宁静和友好的关系是多么困难，而且那些人把所有最好的位置留给那些对此毫无原创性和能力的较不重要的学科，但如果他用愤怒和蔑视淹没他们，他不能指望他们会给他带来荣誉。

Of the later generations of phoneticians I know little. —

关于后来的语音学家们我所知甚少。 —

Among them towers the Poet Laureate, to whom perhaps Higgins may owe his Miltonic sympathies, though here again I must disclaim all portraiture. —

其中伫立着桂冠诗人，也许是得益于他，希金斯才拥有《失乐园》式的情怀，虽然在这里我必须再次声明，这并非完全描绘真实。 —

But if the play makes the public aware that there are such people as phoneticians, and that they are among the most important people in England at present, it will serve its turn.

但是如果该剧使公众意识到确实存在这样一些语音学家，并且他们目前是英国最重要的人物之一，那么它就将达到其目的。

I wish to boast that Pygmalion has been an extremely successful play all over Europe and North America as well as at home. —

我想要吹嘘一下，《皮格马利翁》在欧洲和北美以及国内都是一部极为成功的剧作。 —

It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. —

它如此强烈、有意识地说教，而它的主题又被认为是枯燥的，因此我喜欢将它抛掷给那些重复鹦鹉学舌说艺术不应该说教的聪明人们。 —

It goes to prove my contention that art should never be anything else.

这正证明了我的观点，艺术不应该是其他任何东西。

Finally, and for the encouragement of people troubled with accents that cut them off from all high employment, I may add that the change wrought by Professor Higgins in the flower girl is neither impossible nor uncommon. —

最后，为了鼓励那些因口音而无法从事高级职业的人们，我可以补充说，希金斯教授对花女的改变既不是不可能的，也不是罕见的。 —

The modern concierge's daughter who fulfils her ambition by playing the Queen of Spain in Ruy Blas at the Theatre Francais is only one of many thousands of men and women who have sloughed off their native dialects and acquired a new tongue. —

在法国现代门房的女儿在法国剧院扮演西班牙女王，这只是成千上万的人中的一个，他们摆脱了本地方言，学会了一种新的语言。 —

But the thing has to be done scientifically, or the last state of the aspirant may be worse than the first. —

但是这件事必须科学地完成，否则求知者的状况可能会比最初更糟糕。 —

An honest and natural slum dialect is more tolerable than the attempt of a phonetically untaught person to imitate the vulgar dialect of the golf club; —

一个诚实自然的贫民窟方言比一个语音未教育的人模仿高尔夫俱乐部的粗俗方言更容忍。 —

and I am sorry to say that in spite of the efforts of our Academy of Dramatic Art, there is still too much sham golfing English on our stage, and too little of the noble English of Forbes Robertson.

很遗憾地说，尽管我们戏剧艺术学院的努力，舞台上仍然有太多虚伪的高尔夫英语，而福布斯·罗伯逊的高贵英语却很少。

Covent Garden at 11.15 p.m. Torrents of heavy summer rain. —

晚上11点15分的考文垂。夏季暴雨倾盆而下。 —

Cab whistles blowing frantically in all directions. —

出租车哨声在四面八方疯狂地吹响。 —

Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress.

—
行人纷纷奔向市场和圣保罗教堂的门廊避雨，那里已经有几个人，其中包括一位身穿晚礼服的女士和她的女儿。 —

They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily.

他们都愁眉苦脸地凝视着雨，除了一个背对着其他人的男子，他全神贯注地写着一个笔记本。

The church clock strikes the first quarter.

教堂的钟声敲响了第一个刻钟。

THE DAUGHTER [in the space between the central pillars, close to the one on her left] I'm getting chilled to the bone. —

女儿 [在中间的两根柱子之间的空间，靠近她左边的那根柱子] 我冻得要死了。 —

What can Freddy be doing all this time? He's been gone twenty minutes.

弗雷迪究竟在做什么？他已经走了二十分钟了。

THE MOTHER [on her daughter's right] Not so long. But he ought to have got us a cab by this.

母亲 [在女儿的右边] 没有那么长时间。但他应该为我们叫一辆出租车。

A BYSTANDER [on the lady's right] He won't get no cab not until half-past eleven, missus, when they come back after dropping their theatre fares.

一个旁观者 [站在女士的右边] 他要到十一点半才能打到车，小姐，那时候出租车会回来接等待剧院乘客的人。

THE MOTHER. But we must have a cab. We can't stand here until half-past eleven. It's too bad.

母亲：但是我们必须坐出租车。我们不能站在这里等到十一点半。太糟糕了。

THE BYSTANDER. Well, it ain't my fault, missus.

旁观者：哦，那不是我的错，太太。

THE DAUGHTER. If Freddy had a bit of gumption, he would have got one at the theatre door.

女儿：如果弗雷迪有点聪明，他就会在剧院门口找到一辆出租车。

THE MOTHER. What could he have done, poor boy?

母亲：可怜的孩子，他能做什么呢？

THE DAUGHTER. Other people got cabs. Why couldn't he?

女儿：别人都有出租车。他为什么不能有？

Freddy rushes in out of the rain from the Southampton Street side, and comes between them closing a dripping umbrella. —

弗雷迪从南安普顿街的一侧冲进来，插入两人之间，关上一把滴着水的雨伞。 —

He is a young man of twenty, in evening dress, very wet around the ankles.

他是一个二十岁的年轻人，身穿晚礼服，脚踝周围浸湿了。

THE DAUGHTER. Well, haven't you got a cab?

女儿：好了，你找到出租车了吗？

FREDDY. There's not one to be had for love or money.

弗雷迪：真的没有一辆车能找到，无论付什么钱。

THE MOTHER. Oh, Freddy, there must be one. You can't have tried.

母亲：哦，弗雷迪，一定会有一辆的。你肯定没有尝试过。

THE DAUGHTER. It's too tiresome. Do you expect us to go and get one ourselves?

女儿：太让人厌烦了。你难道希望我们自己去找吗？

FREDDY. I tell you they're all engaged. The rain was so sudden: nobody was prepared; —

弗雷迪：我告诉你，所有的车都被预订了。雨下得太突然：没人有准备； —

and everybody had to take a cab. I've been to Charing Cross one way and nearly to Ludgate Circus the other; —

每个人都得坐出租车。我已经去了查令十字路口一侧，几乎去了卢德盖特广场的另一侧； —

and they were all engaged.

所有的车都被预订了。

THE MOTHER. Did you try Trafalgar Square?

MOTHER. 你试试特拉法加广场了吗？

FREDDY. There wasn't one at Trafalgar Square.

FREDDY. 特拉法加广场没有出租车。

THE DAUGHTER. Did you try?

DAUGHTER. 你试了吗？

FREDDY. I tried as far as Charing Cross Station. Did you expect me to walk to Hammersmith?

FREDDY. 我一直试到查令十字车站了，你难道还希望我步行去汉默史密斯吗？

THE DAUGHTER. You haven't tried at all.

DAUGHTER. 你根本没试过。

THE MOTHER. You really are very helpless, Freddy. Go again; —

MOTHER. Freddy，你真的很没用。再去试试，不要回来，直到你找到一辆出租车。 —

and don't come back until you have found a cab.

FREDDY. 我只是白白地淋湿。

FREDDY. I shall simply get soaked for nothing.

DAUGHTER. 那我们呢？我们要在这个通风口待一整晚，几乎没有穿。你这个自私的猪——

THE DAUGHTER. And what about us? Are we to stay here all night in this draught, with next to nothing on. You selfish pig—

FREDDY. 哦，好吧，我去，我去。[他打开伞冲向泰晤士河一侧，但与一位花女发生碰撞，撞倒了她的篮子]

FREDDY. Oh, very well: I'll go, I'll go. [He opens his umbrella and dashes off Strandwards, but comes into collision with a flower girl, who is hurrying in for shelter, knocking her basket out of her hands. —

闪电划破天空，紧接着一阵雷声，为这一幕加上音效。 —

A blinding flash of lightning, followed instantly by a rattling peal of thunder, orchestrates the incident]

FLOWER GIRL. 喂，Freddy，看看你往哪里冲。

THE FLOWER GIRL. Nah then, Freddy: look wh' y' gowin, deah.

FREDDY. 对不起。[他匆匆离去]

FREDDY. Sorry [he rushes off].

闪电加雷声各自一次，给这个情节伴上音乐。

THE FLOWER GIRL [picking up her scattered flowers and replacing them in the basket]

There's manners f' yer! —

卖花女[捡起散落的花朵，放回篮子里]这是礼貌的表现！ —

Te-oo bunches o voylets trod into the mad. —

踩在泥水中的两束紫罗兰。 —

[She sits down on the plinth of the column, sorting her flowers, on the lady's right. —

[她坐在柱子的底座上，整理花朵，位于女士的右边。 —

She is not at all an attractive person. She is perhaps eighteen, perhaps twenty, hardly older. —

她并不是一个吸引人的人。也许她十八岁，也许二十岁，但不会再老了。 —

She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. —

她戴着一顶黑色草帽，长久以来被伦敦的尘土和煤烟侵蚀，几乎从未被刷过。 —

Her hair needs washing rather badly: its mousy color can hardly be natural. —

她的头发非常需要洗一洗：它那灰褐色的颜色几乎不可能是天然的。 —

She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. —

她穿着一件黑色破旧的外套，差不多能够到膝盖，符合她的腰身。 —

She has a brown skirt with a coarse apron. Her boots are much the worse for wear. —

她穿着一条棕色的裙子，上面还系着一块粗布围裙。她的靴子已经破旧不堪了。 —

She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty.

—

她毫无疑问尽了自己的能力保持清洁，但与那些淑女相比，她是相当脏的。 —

Her features are no worse than theirs; but their condition leaves something to be desired; —

她的相貌并不比她们差；但她们的状态令人不满意； —

and she needs the services of a dentist].

而且她需要看牙医。

THE MOTHER. How do you know that my son's name is Freddy, pray?

母亲：请问，你怎么知道我儿子叫Freddy呢？祈求你告知。

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? —

花女：哦，这是您的儿子吗？ —

Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. —

嗯，你的义务是帮助穷女孩而不是散布恶意，你应该知道委屈一个可怜的女孩比溜走要好。 —

Will ye-oo py me f'them? [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.]

你能为他们付钱吗？[在这里，由于无法用非音标字母表表示她的方言，这个拼写拗口的尝试只能放弃了，不在伦敦之外令人费解。]

THE DAUGHTER. Do nothing of the sort, mother. The idea!

女儿：妈妈，千万别这样做。真是个糟糕的主意！

THE MOTHER. Please allow me, Clara. Have you any pennies?

母亲：请让我来，克拉拉。你有几个便士吗？

THE DAUGHTER. No. I've nothing smaller than sixpence.

女儿：没有。我只有六便士零钱。

THE FLOWER GIRL [hopefully] I can give you change for a tanner, kind lady.

花女 [满怀希望地]：亲切的夫人，我可以找您五便士的零钱。

THE MOTHER [to Clara] Give it to me. [Clara parts reluctantly]. —

母亲 [对克拉拉说]：把钱给我。[克拉拉犹豫地分开手] —

Now [to the girl] This is for your flowers.

现在[对女孩说]：这是给你的花钱。

THE FLOWER GIRL. Thank you kindly, lady.

花女：夫人慷慨，谢谢您。

THE DAUGHTER. Make her give you the change. These things are only a penny a bunch.

女儿：让她找零钱给你。这些花只值一便士一束。

THE MOTHER. Do hold your tongue, Clara. [To the girl]. You can keep the change.

母亲：闭嘴，克拉拉。[对女孩说]：你可以留着找零钱。

THE FLOWER GIRL. Oh, thank you, lady.

花女：哦，谢谢夫人。

THE MOTHER. Now tell me how you know that young gentleman's name.

母亲：告诉我你是怎么知道那位年轻绅士的名字的。

THE FLOWER GIRL. I didn't.

花女孩：我不知道。

THE MOTHER. I heard you call him by it. Don't try to deceive me.

母亲：我听到你叫他的名字了，别想欺骗我。

THE FLOWER GIRL [protesting] Who's trying to deceive you? —

花女孩(抗议):谁想欺骗你? —

I called him Freddy or Charlie same as you might yourself if you was talking to a stranger and wished to be pleasant. —

我叫他Freddy或Charlie, 就像你与陌生人交谈时希望友好一样。 —

[She sits down beside her basket].

(她坐在篮子旁边)。

THE DAUGHTER. Sixpence thrown away! Really, mamma, you might have spared Freddy that.

—

女儿:白白浪费了六便士! 真的, 妈妈, 你本可以为Freddy省下那个钱。 —

[She retreats in disgust behind the pillar].

(她厌恶地退缩到柱子后面)。

An elderly gentleman of the amiable military type rushes into shelter, and closes a dripping umbrella. —

一个和Freddy情况一样, 脚踝处都湿透了的和善的老绅士冲进避雨处, 合上了滴水的伞。 —

He is in the same plight as Freddy, very wet about the ankles. —

他身穿晚礼服, 外面披着一件轻薄的大衣。 —

He is in evening dress, with a light overcoat. —

他坐在女儿离开的位置上。 —

He takes the place left vacant by the daughter's retirement.

绅士:嗯!

THE GENTLEMAN. Phew!

母亲(对绅士):哦, 先生, 雨有没有停的迹象?

THE MOTHER [to the gentleman] Oh, sir, is there any sign of its stopping?

绅士:恐怕没有。大约两分钟前, 雨变得更糟了。

THE GENTLEMAN. I'm afraid not. It started worse than ever about two minutes ago. —

—

[He goes to the plinth beside the flower girl; —

他走到花女旁边的基座旁; —

puts up his foot on it; and stoops to turn down his trouser ends].

抬起脚，弯下腰来拉下裤脚。

THE MOTHER. Oh, dear! [She retires sadly and joins her daughter].

母亲：哦，亲爱的！（她伤心地退后，加入她的女儿身边）。

THE FLOWER GIRL [taking advantage of the military gentleman's proximity to establish friendly relations with him]. —

花女（趁这位军官与她接近的机会，与他建立友好关系）。 —

If it's worse it's a sign it's nearly over. —

如果情况更糟，那就意味着快结束了。 —

So cheer up, Captain; and buy a flower off a poor girl.

所以，振作起来，上尉；给个可怜的女孩买朵花吧。

THE GENTLEMAN. I'm sorry, I haven't any change.

军官：对不起，我没有零钱。

THE FLOWER GIRL. I can give you change, Captain,

花女：上尉，我可以给你找零。

THE GENTLEMEN. For a sovereign? I've nothing less.

军官：换一张苏格兰镑？我没有更小面值的了。

THE FLOWER GIRL. Garn! Oh do buy a flower off me, Captain. —

花女：少来了！噢，买朵花吧，上尉。 —

I can change half-a-crown. Take this for tuppence.

我可以找你两便士零钱。拿这个花两便士。

THE GENTLEMAN. Now don't be troublesome: there's a good girl. —

军官：别烦人了，好女孩。 —

[Trying his pockets] I really haven't any change—Stop: —

（摸索着口袋）我真的没有零钱——等等： —

here's three hapence, if that's any use to you [he retreats to the other pillar].

这里有三个半便士，如果能派上用场的话（他退回到另一个柱子旁）。

THE FLOWER GIRL [disappointed, but thinking three halfpence better than nothing] Thank you, sir.

花女（失望，但认为三个半便士总比没有好）谢谢，先生。

THE BYSTANDER [to the girl] You be careful: give him a flower for it. —

旁观者【对着女孩说】小心点：给他一朵花吧。 —

There's a bloke here behind taking down every blessed word you're saying. —

这里有个家伙在后面抄录你说的每个词。 —

[All turn to the man who is taking notes].

【所有人都转向正在记录的男人】。

THE FLOWER GIRL [springing up terrified] I ain't done nothing wrong by speaking to the gentleman. —

卖花女孩【惊恐地跳起来】我没做错什么，跟这位先生说话。 —

I've a right to sell flowers if I keep off the kerb. [Hysterically] I'm a respectable girl: —

只要不站在路边，我有权利卖花。【歇斯底里地】我是个体面的女孩： —

so help me, I never spoke to him except to ask him to buy a flower off me. —

发誓，除了让他买朵花外，我从没跟他说过话。 —

[General hubbub, mostly sympathetic to the flower girl, but deprecating her excessive sensibility. —

【普遍的吵闹声，大部分是对卖花女孩表示同情，但却责备她过度敏感。 —

Cries of Don't start hollerin. Who's hurting you? Nobody's going to touch you. —

别哭，有谁在伤害你？没人会碰你的。 —

What's the good of fussing? Steady on. Easy, easy, etc. —

烦躁有何好处？冷静点，放松点。 —

, come from the elderly staid spectators, who pat her comfortingly. —

这些安静老观众们安慰地轻拍着她。 —

Less patient ones bid her shut her head, or ask her roughly what is wrong with her. —

不那么耐心的人让她闭嘴，或者粗鲁地问她怎么了。 —

A remoter group, not knowing what the matter is, crowd in and increase the noise with question and answer: —

更远处的一群人不知道发生了什么事，围上来，问问题，互相回答： —

What's the row? What she do? Where is he? A tec taking her down. What! him? Yes: him over there: —

怎么了？她做了什么？他在哪里？有个执法人员抓她。什么！他？是的，就是他在那边： —

Took money off the gentleman, etc. The flower girl, distraught and mobbed, breaks through them to the gentleman, crying mildly] Oh, sir, don't let him charge me. —

他那个绅士那里骗钱，等等。那个花女被困扰不安，拼命挤过人群朝那位绅士走去，温声哭道：先生，请别让他控告我。 —

You dunno what it means to me. They'll take away my character and drive me on the streets for speaking to gentlemen. They—

你不知道这对我意味着什么。他们会剥夺我的人格，把我赶上街头，只因为我和绅士交谈。他们 —

THE NOTE TAKER [coming forward on her right, the rest crowding after him] There, there, there, there! —

随后，那个记笔者从右侧走上前来，其他人跟在他后面，一边走一边说：“嗯，嗯，嗯，别哭了。” —

Who's hurting you, you silly girl? What do you take me for?

谁在伤害你，你这傻姑娘？你把我当成什么人了？

THE BYSTANDER. It's all right: he's a gentleman: look at his boots. —

旁观者：没关系，他是个绅士，看看他的靴子吧。 —

[Explaining to the note taker] She thought you was a copper's nark, sir.

[向记录者解释] 她以为你是警察的线人，先生。

THE NOTE TAKER [with quick interest] What's a copper's nark?

记录者 [急切地] 什么是警察的线人？

THE BYSTANDER [inept at definition] It's a—well, it's a copper's nark, as you might say. —

旁观者 [定义不清楚] 就是，嗯，就是警察的线人，你可以这么说。 —

What else would you call it? A sort of informer.

你还能怎么称呼呢？一种类似告密者的人。

THE FLOWER GIRL [still hysterical] I take my Bible oath I never said a word—

花女 [仍然情绪激动] 我发誓我一句话都没说过——

THE NOTE TAKER [overbearing but good-humored] Oh, shut up, shut up. Do I look like a policeman?

记录者 [傲慢但好心] 哦，闭嘴，闭嘴。我看起来像警察吗？

THE FLOWER GIRL [far from reassured] Then what did you take down my words for? —

花女 [远没有得到安心] 那你为什么记下我的话？ —

How do I know whether you took me down right? You just show me what you've wrote about me. —

我怎么知道你有没有记对？你给我看看你写的关于我的东西。 —

[The note taker opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man]. —

[记录者打开书本，稳稳地放在她的鼻子下方，尽管人群试图从他的肩膀上读到它会让一个脆弱的人失去重心]。 —

What's that? That ain't proper writing. I can't read that.

那是什么？那不是正式的文字。我看不懂那个。

THE NOTE TAKER. I can. [Reads, reproducing her pronunciation exactly] "Cheer ap, Keptin;

—

自动记录者。我可以。【读出，完全复制她的发音】“喝了，舰长； —

n' haw ya flahr orf a pore gel.”

你怎么赶走了一个可怜的女孩。”

THE FLOWER GIRL [much distressed] It's because I called him Captain. I meant no harm. —

花女孩【非常困扰】这是因为我叫他舰长。我没有恶意。 —

[To the gentleman] Oh, sir, don't let him lay a charge agen me for a word like that. You—

【对那位绅士说】哦，先生，请不要因为这样一个字来对我提出指控。你—

THE GENTLEMAN. Charge! I make no charge. [To the note taker] Really, sir, if you are a detective, you need not begin protecting me against molestation by young women until I ask you. —

绅士。指控！我没有提控。【对自动记录者说】真的，先生，如果你是一名侦探，你不需要在我请求之前就开始保护我免受年轻女性的骚扰。 —

Anybody could see that the girl meant no harm.

谁都能看出来那个女孩没有恶意。

THE BYSTANDERS GENERALLY [demonstrating against police espionage] Course they could. —

旁观者们普遍【抗议警方的监视行为】当然是这样。 —

What business is it of yours? You mind your own affairs. He wants promotion, he does. —

你管得着吗？你关心你自己的事情吧。他想升职，是吧。 —

Taking down people's words! Girl never said a word to him. What harm if she did? —
记录别人的话！女孩没有对他说一句话。就算她说了，又有什么伤害呢？ —

Nice thing a girl can't shelter from the rain without being insulted, etc., etc., etc. —
女孩撑伞被侮辱，那真是个奇怪的事情，等等，等等。 —

[She is conducted by the more sympathetic demonstrators back to her plinth, where she resumes her seat and struggles with her emotion].

她被更有同情心的示威者引领回她的基座上，重新坐下来，努力控制自己的情绪。

THE BYSTANDER. He ain't a tec. He's a blooming busybody: —

旁观者：他不是什么侦探，他只是个多管闲事的人。 —

that's what he is. I tell you, look at his boots.

他就是这样的，你看看他的靴子。

THE NOTE TAKER [turning on him genially] And how are all your people down at Selsey?

笔记员（友好地转向他）：你在Selsey的人都好吗？

THE BYSTANDER [suspiciously] Who told you my people come from Selsey?

旁观者（疑神疑鬼地）：谁告诉你我家人来自Selsey？

THE NOTE TAKER. Never you mind. They did. —

笔记员：不用管它。他们就是来自那里。 —

[To the girl] How do you come to be up so far east? —

（对女孩）你怎么会来到这么远的东边？ —

You were born in Lisson Grove.

你是在Lisson Grove出生的。

THE FLOWER GIRL [appalled] Oh, what harm is there in my leaving Lisson Grove? —

花女（惊恐地）：离开Lisson Grove有什么错？ —

It wasn't fit for a pig to live in; and I had to pay four-and-six a week. —

那地方不适合人住，我得每周付四先令六便士。 —

[In tears] Oh, boo—hoo—oo—

（哭泣中）哦，呜呜呜……

THE NOTE TAKER. Live where you like; but stop that noise.

笔记员：你爱住哪就住哪，别那么吵。