

【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。这部小说通过描述主人公高老头与他的两个女儿的故事，深刻...示了金钱、社会地位与人性之间的复杂关系，以及在金钱至上的社会中，人性的贪婪、自私和牺牲。巴尔扎克（1799-1850）是法国文学史上极为重要的小说家，被视为现实主义文学的先驱。他的作品以对细节的精确描写和对

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唐库学习 译

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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 fiction 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，并使其处于这些铅灰色圆顶的阴影之下。

In that district the pavements are clean and dry, there is neither mud nor water in the gutters, grass grows in the chinks of the walls. —

在那个区域，人行道干净而干燥，雨水和泥浆都没有在排水沟中，草在墙缝中生长。 —

The most heedless passer-by feels the depressing influences of a place where the sound of wheels creates a sensation; —

最不经意的过路人也感受到一个街区的压抑氛围，那里车轮的声响引起一种感觉； —

there is a grim look about the houses, a suggestion of a jail about those high garden walls. —
这些建筑看起来令人阴森，这些高围墙让人想到监狱的气息。 —

A Parisian straying into a suburb apparently composed of lodging-houses and public institutions would see poverty and dullness, old age lying down to die, and joyous youth condemned to drudgery. —

一个巴黎人走进一个由公寓和公共机构组成的郊区，会看到贫穷和沉闷，年迈的人在废寝忘食，年轻的人却被困于劳作之中。 —

It is the ugliest quarter of Paris, and, it may be added, the least known. —

这是巴黎最丑陋的街区，可以补充说，也是最不为人所知的。 —

But, before all things, the Rue Nueve-Sainte-Genevieve is like a bronze frame for a picture for which the mind cannot be too well prepared by the contemplation of sad hues and sober

images. —

但是，首先，努维圣日纳维夫街就像铜制画框，为一幅画准备起始颜色和素描。 —

Even so, step by step the daylight decreases, and the cicerone's droning voice grows hollower as the traveler descends into the Catacombs. —

时光逐步减少，导游枯燥的声音在旅行者下降到地下墓穴时变得更加凄凉。 —

The comparison holds good! Who shall say which is more ghastly, the sight of the bleached skulls or of dried-up human hearts?

这种比较是正确的！谁能说哪个更加令人毛骨悚然，白骨的视觉还是干瘪的人心？

The front of the lodging-house is at right angles to the road, and looks out upon a little garden, so that you see the side of the house in section, as it were, from the Rue Nueve-SainteGenevieve. —

住宿房屋的正面与道路成直角，可俯瞰一个小花园，因此你可以从努维圣日纳维夫街看到房子的侧面剖面。 —

Beneath the wall of the house front there lies a channel, a fathom wide, paved with cobblestones, and beside it runs a graveled walk bordered by geraniums and oleanders and pomegranates set in great blue and white glazed earthenware pots. —

在房屋前墙下面有一个水渠，宽一英寻，铺着鹅卵石，旁边是用大蓝白色的陶罐种植的天竺葵、夹竹桃和石榴树，这里还有一条铺着碎石的小道。 —

Access into the graveled walk is afforded by a door, above which the words MAISON VAUQUER may be read, and beneath, in rather smaller letters, "Lodgings for both sexes, etc." 一个门通向这条小径，门上可以看到MAISON VAUQUER这几个字，下面是比较小的字体写着“男女同住，等等”。

During the day a glimpse into the garden is easily obtained through a wicket to which a bell is attached. —

白天可以通过一个门闩看到花园里面。 —

On the opposite wall, at the further end of the graveled walk, a green marble arch was painted once upon a time by a local artist, and in this semblance of a shrine a statue representing Cupid is installed; —

在另一侧的墙上，小径的尽头，曾经有一位当地艺术家绘制了一个绿色大理石拱门，拱门里安放着一个代表爱神的雕像； —

a Parisian Cupid, so blistered and disfigured that he looks like a candidate for one of the adjacent hospitals, and might suggest an allegory to lovers of symbolism. —

这雕像是巴黎风格的爱神，已经搓破和破损，看起来像是一个候补医院的候选人，可能会给象征主义爱好者一个寓意。 —

The half-obliterated inscription on the pedestal beneath determines the date of this work of art, for it bears witness to the widespread enthusiasm felt for Voltaire on his return to Paris in 1777: 基座上半塌的铭文显示了这件艺术品的日期，见证了1777年伏尔泰重返巴黎时的普遍热情：

“Whoe'er thou art, thy master see; He is, or was, or ought to be.”

“不论你是谁，看看你的主人；他曾经或者应该成为。”

At night the wicket gate is replaced by a solid door. —

晚上，门闩被一扇实心门取代。 —

The little garden is no wider than the front of the house; —

这个小花园的宽度不过房子的前面那么宽； —

it is shut in between the wall of the street and the partition wall of the neighboring house. —

它被夹在街道的墙和邻居房屋的隔离墙之间。 —

A mantle of ivy conceals the bricks and attracts the eyes of passers-by to an effect which is picturesque in Paris, for each of the walls is covered with trellised vines that yield a scanty dusty crop of fruit, and furnish besides a subject of conversation for Mme. Vauquer and her lodgers; —

一层爬山虎掩盖了砖墙，并吸引过路客们的注意，形成了巴黎别具风情的景象，因为每面墙都爬满了用藤蔓搭建的葡萄架，结出一点灰尘飞扬的果实，除此之外，还为维克和她的住客提供了交谈的话题； —

every year the widow trembles for her vintage.

每年寡妇都为她的果园捏一把汗。

A straight path beneath the walls on either side of the garden leads to a clump of lime-trees at the further end of it; —

两边的直通小径通向花园尽头的一片椴树丛； —

LIME-trees, as Mme. Vauquer persists in calling them, in spite of the fact that she was a de Conflans, and regardless of repeated corrections from her lodgers.

就是椴树，维克夫人坚持如此称呼它们，尽管她是康弗朗家族的人，也无视她的住客们一再纠正。

The central space between the walls is filled with artichokes and rows of pyramid fruit-trees, and surrounded by a border of lettuce, pot-herbs, and parsley. —

两堵墙之间的中央空间种满了朝鲜蓟和一排排锥形的果树，周围是一圈生菜、香草和欧芹。 —

Under the lime-trees there are a few green-painted garden seats and a wooden table, and hither, during the dog-days, such of the lodgers as are rich enough to indulge in a cup of coffee come to take their pleasure, though it is hot enough to roast eggs even in the shade.

在柳树下有几把绿漆的花园座椅和一张木桌，盛暑期间，只有那些富足到买得起一杯咖啡的住户才会来这里享乐，尽管即使在阴凉处也热得可以烤蛋。

The house itself is three stories high, without counting the attics under the roof. —

这栋房子三层楼高，不算屋顶下的阁楼。 —

It is built of rough stone, and covered with the yellowish stucco that gives a mean appearance to almost every house in Paris. There are five windows in each story in the front of the house; —

它是用粗石头建造的，覆盖着使巴黎几乎每所房子都显得平庸的黄白文的灰泥。正面有每层楼有五扇窗户； —

all the blinds visible through the small square panes are drawn up awry, so that the lines are all at cross purposes. —

所有可透过小方玻璃看到的百叶窗都歪歪斜斜地拉起来，使线条错落混乱。 —

At the side of the house there are but two windows on each floor, and the lowest of all are adorned with a heavy iron grating.

房子的侧面每层楼只有两扇窗户，最下面的那两扇窗户挂着沉重的铁栅栏。

Behind the house a yard extends for some twenty feet, a space inhabited by a happy family of pigs, poultry, and rabbits; —

房子后面延伸着一个约二十英尺的院子，这片空地上则栖居着一家快乐的猪、家禽和兔子； —

the wood-shed is situated on the further side, and on the wall between the wood-shed and the kitchen window hangs the meat-safe, just above the place where the sink discharges its greasy streams. —

木屋位于另一侧，厨房窗户和木屋之间的墙上挂着肉篮，正好在水槽排出浓油赤水的位置之上。 —

The cook sweeps all the refuse out through a little door into the Rue Nueve-Sainte-Genevieve, and frequently cleanses the yard with copious supplies of water, under pain of pestilence.

厨师将所有垃圾从一扇小门带到Rue Nueve-Sainte-Genevieve街上，时常用大量的水清洗院子，以免疫疫病。

The house might have been built on purpose for its present uses. —

这栋房子可能本来就是为当前用途而建的。 —

Access is given by a French window to the first room on the ground floor, a sitting-room which looks out upon the street through the two barred windows already mentioned. —

通过一扇法式窗户，可以进入地面上第一间房间，这是一间面向街道的客厅，通过前述的两扇铁栏窗户可以看到外面。 —

Another door opens out of it into the dining-room, which is separated from the kitchen by the well of the staircase, the steps being constructed partly of wood, partly of tiles, which are colored and beeswaxed. —

另一扇门通向餐厅，餐厅与厨房之间有楼梯井，楼梯由部分木质、部分瓷砖构成，被涂抹了颜色和蜡。 —

Nothing can be more depressing than the sight of that sittingroom. —

没有什么比看见那个客厅更让人沮丧的了。 —

The furniture is covered with horse hair woven in alternate dull and glossy stripes. —

家具上覆盖着交替间纹理的马毛织物。 —

There is a round table in the middle, with a purplish-red marble top, on which there stands, by way of ornament, the inevitable white china tea-service, covered with a half-effaced gilt network. —

中间有一张圆桌，上面铺着紫红色大理石台面，作为装饰放着永远也少不了的白瓷茶具，上面覆盖着半模糊掉的金色网格。 —

The floor is sufficiently uneven, the wainscot rises to elbow height, and the rest of the wall space is decorated with a varnished paper, on which the principal scenes from Telemaque are depicted, the various classical personages being colored. —

地板不够平整，镶条高到肘部高度，其他墙面用有光泽的墙纸装饰，上面描绘着《特勒玛克》中的主要场景，各种古典人物都被上色。 —

The subject between the two windows is the banquet given by Calypso to the son of Ulysses, displayed thereon for the admiration of the boarders, and has furnished jokes these forty years to the young men who show themselves superior to their position by making fun of the dinners to which poverty condemns them. —

两扇窗之间的主题是卡吕普索为奥迪修斯之子举办的宴会，被展示在那里供寄宿者们赏玩，这个场景已经给那些通过取笑贫穷将他们囚禁在这里的晚餐脱颖而出的年轻人提供了四十年的笑料。 —

The hearth is always so clean and neat that it is evident that a fire is only kindled there on great occasions; —

壁炉总是那么干净整洁，很明显只有在重大场合才会在那里点燃火。 —

the stone chimney-piece is adorned by a couple of vases filled with faded artificial flowers imprisoned under glass shades, on either side of a bluish marble clock in the very worst taste. 石质壁炉上装饰着一对玻璃罩下的填满了枯萎假花的花瓶，每一侧还有一个最差品味的蓝色大理石挂钟。

The first room exhales an odor for which there is no name in the language, and which should be called the odeur de pension. —

第一个房间散发出一种语言无法描述的味道，应该称之为寄宿之臭。 —

The damp atmosphere sends a chill through you as you breathe it; —

潮湿的空气让你呼吸时感到一种寒意； —

it has a stuffy, musty, and rancid quality; it permeates your clothing; —

有一种令人窒息、发霉且变质的质量；它浸透了你的衣服； —

after-dinner scents seem to be mingled in it with smells from the kitchen and scullery and the reek of a hospital. —

餐后的气味似乎与厨房、碗碟、以及医院的霉臭混在一起。 —

It might be possible to describe it if some one should discover a process by which to distil from the atmosphere all the nauseating elements with which it is charged by the catarrhal exhalations of every individual lodger, young or old. —

如果某人能够发现一种方法，将每个寄宿者的鼻炎排出的令人作呕的元素从空气中蒸馏出来，也许可以描述一下这种味道。 —

Yet, in spite of these stale horrors, the sitting-room is as charming and as delicately perfumed as a boudoir, when compared with the adjoining diningroom.

尽管有着这些陈旧的恐怖，客厅比旁边的餐厅更迷人、更细致，就像一个闺房一样芬芳。

The paneled walls of that apartment were once painted some color, now a matter of conjecture, for the surface is incrustated with accumulated layers of grimy deposit, which cover it with fantastic outlines. —

这个房间的镶板墙曾经涂过某种颜色，现在却是一种猜测，因为表面已经覆盖着堆积的沾满污垢的层，其上长满了奇异的轮廓。 —

A collection of dim-ribbed glass decanters, metal discs with a satin sheen on them, and piles of blue-edged earthenware plates of Touraine ware cover the sticky surfaces of the sideboards that line the room. —

一系列模糊玻璃酒器、具有绸缎光泽的金属盘和堆叠的带有朗德陶瓷蓝边的盘子覆盖了摆放在房间里的边柜上黏黏糊糊的表面。 —

In a corner stands a box containing a set of numbered pigeon-holes, in which the lodgers' table napkins, more or less soiled and stained with wine, are kept. —

角落里放着一个装有带有餐桌餐巾纸的编号格子孔的盒子，餐巾纸可能更或少被葡萄酒染污。

Here you see that indestructible furniture never met with elsewhere, which finds its way into lodging-houses much as the wrecks of our civilization drift into hospitals for incurables. —

你会看到其他地方从未见过的那种坚不可摧的家具，它倒像是我们的文明残骸漂入绝症医院。

You expect in such places as these to find the weather-house whence a Capuchin issues on wet days; —

你会期望在这样的地方找到天气屋，雨天由一位卡普欣（修士）推出； —

you look to find the execrable engravings which spoil your appetite, framed every one in a black varnished frame, with a gilt beading round it; —

你会期盼找到那些毁掉你食欲的可恶雕刻品，每一幅都被镶在黑亮的画框里，周围用镀金饰条包围着； —

you know the sort of tortoise-shell clock-case, inlaid with brass; —

你知道那种龟甲壳样式的时钟外壳，镶嵌着黄铜； —

the green stove, the Argand lamps, covered with oil and dust, have met your eyes before. —

那些绿色的火炉，阿岗灯，沾满了油和灰尘，你之前也见过。 —

The oilcloth which covers the long table is so greasy that a waggish externe will write his name on the surface, using his thumb-nail as a style. —

长桌上覆盖着的油布油腻得让一个顽皮的实习生会用指甲当笔，写下自己的名字。 —

The chairs are broken-down invalids; the wretched little hempen mats slip away from under your feet without slipping away for good; —

椅子都破烂不堪；破旧的麻垫脚下一步步移开，但又不会完全离开； —

and finally, the foot-warmers are miserable wrecks, hingeless, charred, broken away about the holes. It would be impossible to give an idea of the old, rotten, shaky, cranky, worm-eaten, halt, maimed, oneeyed, rickety, and ramshackle condition of the furniture without an exhaustive description, which would delay the progress of the story to an extent that impatient people would not pardon. —

最后，暖脚器没有一个完好的，就像残骸一样，失去了铰链，燃烧后，围绕着孔洞碎裂。要描述这里的家具的老旧、腐烂、摇摇欲坠、蛀虫、跛、单眼、破败、斑驳的状态，将需要详细描述，这会耽误故事的进展，跟不耐烦的人恐怕无法宽容。 —

The red tiles of the floor are full of depressions brought about by scouring and periodical renewings of color. —

地面的红砖因为多次擦洗和定期更换颜色而产生了凹陷。 —

In short, there is no illusory grace left to the poverty that reigns here; —

总之，这里的贫困已经没有了虚假的优雅； —

it is dire, parsimonious, concentr

它是残酷、吝啬、集中、破烂的贫困；尚未陷入泥潭，只是被泥潭溅了一身，尽管还没破破烂烂，但它的衣服快散架了。

ated, threadbare poverty; as yet it has not sunk into the mire, it is only splashed by it, and though not in rags as yet, its clothing is ready to drop to pieces.

在早上七点的时候，这个房间才显得最为繁荣，Mme. Vauquer的猫出现，宣告着主人的到来，跳上边柜去闻着碗里的牛奶，每碗都有一个盘子保护着，它在向世界发出早晨的问候声。

This apartment is in all its glory at seven o'clock in the morning, when Mme. Vauquer's cat appears, announcing the near approach of his mistress, and jumps upon the sideboards to sniff at the milk in the bowls, each protected by a plate, while he purrs his morning greeting to the world. —

紧接着，寡妇露面； —

A moment later the widow shows her face; —

她戴着歪歪斜斜的假发，盖着一顶网帽，懒洋洋地拖着拖鞋进入房间。 —

she is tricked out in a net cap attached to a false front set on awry, and shuffles into the room in her slipshod fashion. —

她是一个略显老态的妇女，面容浮肿，鼻子像鹦鹉嘴一样突出在面中间； —

She is an oldish woman, with a bloated countenance, and a nose like a parrot's beak set in the middle of it; —

她那胖胖的小手（看上去和教堂里的老鼠一样光滑）和那无固定形状、佝偻的身体与这个充斥着不幸气息、希望只能为微不足道的赌注而奔波的房间相称。 —

her fat little hands (she is as sleek as a church rat) and her shapeless, slouching figure are in keeping with the room that reeks of misfortune, where hope is reduced to speculate for the meanest stakes. —

只有Mme. Vauquer才能在这种有毒的空气中呼吸而不受影响。 —

Mme. Vauquer alone can breathe that tainted air without being disheartened by it. —

贫穷在这里没有一丝华丽可言； —

Her face is as fresh as a frosty morning in autumn; —

她的脸就像秋天清晨的霜一样清新； —

there are wrinkles about the eyes that vary in their expression from the set smile of a ballet-dancer to the dark, suspicious scowl of a discounter of bills; —

眼角处有皱纹，表情各异，有芭蕾舞者的微笑，也有票据承兑人的黑暗、可疑的皱眉； —

in short, she is at once the embodiment and interpretation of her lodginghouse, as surely as her lodging-house implies the existence of its mistress. —

简言之，她既是她出租的房子的具象，也是其诠释，如同她的出租房涵盖了她的存在一般； —

You can no more imagine the one without the other, than you can think of a jail without a turnkey. —

你无法想象没有她的出租房子，就像你无法想象一间监狱没有狱卒一样； —

The unwholesome corpulence of the little woman is produced by the life she leads, just as typhus fever is bred in the tainted air of a hospital. —

这位小女人不健康的肥胖是她过着的生活造成的，就像斑疹伤寒在医院里污浊的空气中滋生一样； —

The very knitted woolen petticoat that she wears beneath a skirt made of an old gown, with the wadding protruding through the rents in the material, is a sort of epitome of the sitting-room, the dining-room, and the little garden; —

她穿着裙子下面是一层针织毛裙，这类毛裙通常见于厨房、餐厅和小花园，它昭示着厨师、预告着房客——房子的画像由女主人的肖像构成； —

it discovers the cook, it foreshadows the lodgers—the picture of the house is completed by the portrait of its mistress.

Mme.瓦克尔已经五十岁了，她像所有“经历过许多磨难的”女人一样；

Mme. Vauquer at the age of fifty is like all women who “have seen a deal of trouble.” —

她有着贩卖血肉货物的镜面眼睛和无辜的神情，她会为了卖出更高的价格而伪装正直，但若有什么方法能减轻她的痛苦，她会毫不犹豫地出卖乔治或皮舍格鲁，又或者出卖正在躲藏的乔治或皮舍格鲁； —

She has the glassy eyes and innocent air of a trafficker in flesh and blood, who will wax virtuously indignant to obtain a higher price for her services, but who is quite ready to betray a Georges or a Pichegru, if a Georges or a Pichegru were in hiding and still to be betrayed, or for any other expedient that may alleviate her lot. —

然而，“她本质上是个好女人”，房客们相信寡妇完全依赖他们付给她的钱，当他们听到她像他们中的一个喘息咳嗽时，就表示同情； —

Still, "she is a good woman at bottom," said the lodgers who believed that the widow was wholly dependent upon the money that they paid her, and sympathized when they heard her cough and groan like one of themselves.

M.瓦克尔是个什么样的人？这位女士对此从不十分明确。她如何失去了自己的钱？

What had M. Vauquer been? The lady was never very explicit on this head. How had she lost her money? —

“因为磨难，”这是她的回答。他对他不好，除了她用眼泪哭泣他的残忍，她什么也没剩下，只有她居住的房子和没有人可怜的特权，因为，她常说，自己已经遭遇了所有可能的不幸； —

"Through trouble," was her answer. He had treated her badly, had left her nothing but her eyes to cry over his cruelty, the house she lived in, and the privilege of pitying nobody, because, so she was wont to say, she herself had been through every possible misfortune.

肥婆席尔维听到女主人拖着脚步走路的声音，急忙去端上房客们的早餐；

Sylvie, the stout cook, hearing her mistress' shuffling footsteps, hastened to serve the lodgers' breakfasts. —

除了住在这座房子里的人外，Mme.瓦克尔还接待那些只来吃饭的寄宿生； —

Beside those who lived in the house, Mme. Vauquer took boarders who came for their meals; —

但这些外来客通常只来吃晚餐，一个月30法郎； —

but these externes usually only came to dinner, for which they paid thirty francs a month.

请注意！

At the time when this story begins, the lodging-house contained seven inmates. —

当这个故事开始的时候，旅馆里住着七个人。 —

The best rooms in the house were on the first story, Mme. Vauquer herself occupying the least important, while the rest were let to a Mme. Couture, the widow of a commissary general in the service of the Republic. —

房子里最好的房间在一楼，Mme. Vauquer自己住在最不重要的房间，其他房间租给了一个名叫Mme. Couture的寡妇，她丈夫是共和国务员。 —

With her lived Victorine Taillefer, a schoolgirl, to whom she filled the place of mother. —

与她住在一起的是一位学生Victorine Taillefer，对她而言，Mme. Couture就是她的母亲。 —

These two ladies paid eighteen hundred francs a year.

这两位女士一年支付一千八百法郎。

The two sets of rooms on the second floor were respectively occupied by an old man named Poiret and a man of forty or thereabouts, the wearer of a black wig and dyed whiskers, who gave out that he was a retired merchant, and was addressed as M. Vautrin. —

二楼的两套房间分别由一个名叫Poiret的老人和一个四十岁左右、戴着黑假发和染过鬓角的男子占据，他宣称自己是一位退休商人，被称作Vautrin先生。 —

Two of the four rooms on the third floor were also let-one to an elderly spinster, a Mlle. Michonneau, and the other to a retired manufacturer of vermicelli, Italian paste and starch, who allowed the others to address him as “Father Goriot.” —

三楼的四间房间中，有两间也被租出去了——一间给了一位老处女Michonneau小姐，另一间给了一位退休意粉和淀粉制造商，别人叫他“Goriot父亲”。 —

The remaining rooms were allotted to various birds of passage, to impecunious students, who like “Father Goriot” and Mlle. Michonneau, could only muster forty-five francs a month to pay for their board and lodging. —

剩下的房间则分配给了一些临时住客，一些身无分文的学生，像“Goriot父亲”和Michonneau小姐一样，他们每个月只能拿出四十五法郎来支付食宿费。 —

Mme. Vauquer had little desire for lodgers of this sort; —

Mme. Vauquer对这种住客并不感兴趣； —

they ate too much bread, and she only took them in default of better.

他们吃的面包太多，她只是在没有更好的情况下才收留他们。

At that time one of the rooms was tenanted by a law student, a young man from the neighborhood of Angouleme, one of a large family who pinched and starved themselves to spare twelve hundred francs a year for him. —

当时，法律系学生住在其中一间房间，一个来自昂热附近的年轻人，是一个大家庭中的一员，他们节衣缩食，为他节省一年一千二百法郎。 —

Misfortune had accustomed Eugene de Rastignac, for that was his name, to work. —

不幸已经让 Eugene de Rastignac，这就是他的名字，习惯了辛勤工作。 —

He belonged to the number of young men who know as children that their parents' hopes are centered on them, and deliberately prepare themselves for a great career, subordinating their studies from the first to this end, carefully watching the indications of the course of events, calculating the probable turn that affairs will take, that they may be the first to profit by them. —

他属于那些从小知道父母的希望寄托在他们身上的年轻人，故意为自己铺就了一条通往伟大事业的道路，从一开始就把学习服从于这个目标，小心翼翼地观察事态发展的迹象，计算事情可能的转折，以便第一个从中获益。 —

But for his observant curiosity, and the skill with which he managed to introduce himself into the salons of Paris, this story would not have been colored by the tones of truth which it certainly owes to him, for they are entirely due to his penetrating sagacity and desire to fathom the mysteries of an appalling condition of things, which was concealed as carefully by the victim as by those who had brought it to pass.

如果不是他敏锐的好奇心，以及他巧妙地成功地进入巴黎的沙龙，这个故事就不会如此真实，因为这些真实完全归功于他敏锐的洞察力和探究一个令人震惊的情况的渴望，这种情况不仅被受害者自己小心地掩盖，也被那些制造这种情况的人小心地掩盖。

Above the third story there was a garret where the linen was hung to dry, and a couple of attics.

—
三楼上方有一个阁楼，用来晾晒衣物，还有两个顶楼。 —

Christophe, the man-of-all-work, slept in one, and Sylvie, the stout cook, in the other. —

工人Christophe睡在其中一个，厨师Sylvie睡在另一个。 —

Beside the seven inmates thus enumerated, taking one year with another, some eight law or medical students dined in the house, as well as two or three regular comers who lived in the neighborhood. —

除了列出的七个囚犯之外，每年都会有大约八名法律或医学学生在这所房子里用餐，还有两三个常客住在附近。 —

There were usually eighteen people at dinner, and there was room, if need be, for twenty at Mme. Vauquer's table; —

晚餐时通常有十八个人，如果需要的话，沃克太太的桌子上还能容纳二十个人； —

at breakfast, however, only the seven lodgers appeared. It was almost like a family party. —

但在早餐时，只有七个房客出现。这几乎就像一个家庭聚会。 —

Every one came down in dressing-gown and slippers, and the conversation usually turned on anything that had happened the evening before; —

每个人都穿着睡袍和拖鞋下来，谈话通常围绕着前一天晚上发生的事情展开； —

comments on the dress or appearance of the dinner contingent were exchanged in friendly confidence.

大家在友好的氛围中交换着对晚餐中人的服装或外表的评论。

These seven lodgers were Mme. Vauquer's spoiled children. —

这七个房客是沃克太太宠坏的孩子。 —

Among them she distributed, with astronomical precision, the exact proportion of respect and attention due to the varying amounts they paid for their board. —

她按照天文学般精确的方式，为这些房客分配着应有的尊重和关注，取决于他们缴纳的餐费的多少。 —

One single consideration influenced all these human beings thrown together by chance. —
所有这些因机缘凑在一起的人都受到一种想法的支配。 —

The two secondfloor lodgers only paid seventy-two francs a month. —
二楼的两名房客每月只交72法郎。 —

Such prices as these are confined to the Faubourg Saint-Marcel and the district between La Bourbe and the Salpetriere; —

这样的价格只限于圣马塞尔区和勒布尔比与萨尔佩特里埃之间的地区； —

and, as might be expected, poverty, more or less apparent, weighed upon them all, Mme. Couture being the sole exception to the rule.

几乎所有人都觉得贫穷，无论明显与否，只有库图尔太太是个例外。

The dreary surroundings were reflected in the costumes of the inmates of the house; —
房子里的居住环境沉闷，这种沮丧反映在房客的服装上； —

all were alike threadbare. The color of the men's coats were problematical; —
所有服装都已经破旧。男士们的夹克颜色难以确定； —

such shoes, in more fashionable quarters, are only to be seen lying in the gutter; —
在更时尚的地方，这样的鞋只能在街上看到； —

the cuffs and collars were worn and frayed at the edges; —
袖口和衣领磨损破旧。 —

every limp article of clothing looked like the ghost of its former self. —
每一件衣物都像是其昔日自我的幽灵。 —

The women's dresses were faded, old-fashioned, dyed and re-dyed; —
女士们的连衣裙已经褪色，过时，染过又重新染过； —

they wore gloves that were glazed with hard wear, much-mended lace, dingy ruffles, crumpled muslin fichus. —

他们戴着被磨损得发亮的手套，经常缝补的蕾丝，黯淡的褶边，皱巴巴的纱头巾。 —

So much for their clothing; but, for the most part, their frames were solid enough; —
说到他们的服装；但大多数时候，他们的身体还算结实； —

their constitutions had weathered the storms of life; —
他们的体质经受了生活的风雨考验； —

their cold, hard faces were worn like coins that have been withdrawn from circulation, but there were greedy teeth behind the withered lips. —
他们冷漠坚硬的脸庞就像是流通中退出的硬币，但背后有贪婪的牙齿。 —

Dramas brought to a close or still in progress are foreshadowed by the sight of such actors as these, not the dramas that are played before the footlights and against a background of painted canvas, but dumb dramas of life, frost-bound dramas that sere hearts like fire, dramas that do not end with the actors' lives.

这样的表演者们预示着结局已定或仍在进行中的戏剧，不是那些在舞台上演出，背景是彩绘帆布的戏剧，而是生活中的哑剧，被霜冻冻结的戏剧，像火那样灼烧心灵的戏剧，终局不随着演员的生命结束。

Mlle. Michonneau, that elderly young lady, screened her weak eyes from the daylight by a soiled green silk shade with a rim of brass, an object fit to scare away the Angel of Pity himself.

米歇诺小姐，那位年老却年轻的女士，用一个沾有黄铜边的破旧绿色丝制眼罩遮住了她无力的眼睛，一个足以吓跑怜悯天使的物件。 —

Her shawl, with its scanty, draggled fringe, might have covered a skeleton, so meagre and angular was the form beneath it. —

她的披肩，那微薄、拖沓的流苏，可以掩盖一个骨瘦如柴的骨架，如此瘦削而岁月留下的棱角之形。 —

Yet she must have been pretty and shapely once. What corrosive had destroyed the feminine outlines? —

然而她曾经肯定是漂亮和体态匀称的。是什么腐蚀了她女性的轮廓？ —

Was it trouble, or vice, or greed? Had she loved too well? —
难道是烦恼，还是恶习，还是贪婪？她是否曾爱得太多？ —

Had she been a second-hand clothes dealer, a frequenter of the backstairs of great houses, or had she been merely a courtesan? —

她是否曾经是一名二手衣服交易商，大宅门后台的常客，或者仅仅是一名妓女？ —

Was she expiating the flaunting triumphs of a youth overcrowded with pleasures by an old age in which she was shunned by every passer-by? —

她是在为过去青春时充斥着快乐而在老年时受人躲避而偿罪吗？ —

Her vacant gaze sent a chill through you; her shriveled face seemed like a menace. —

她空洞的目光让人感到寒意；她干瘪的面孔像是一种威胁。 —

Her voice was like the shrill, thin note of the grasshopper sounding from the thicket when winter is at hand. —

她的声音就像知了在冬天来临时从丛林中传来的尖锐而细小的音符。 —

She said that she had nursed an old gentleman, ill of catarrh of the bladder, and left to die by his children, who thought that he had nothing left. —

她说她曾经照顾一位老绅士，患有膀胱粘膜炎，被他的孩子们抛弃而等死，因为他们认为他已经一无所有。 —

His bequest to her, a life annuity of a thousand francs, was periodically disputed by his heirs, who mingled slander with their persecutions. —

他留给她的遗产是一笔每年一千法郎的终身年金，经常被他的继承人争议，他们在迫害中掺杂诽谤。 —

In spite of the ravages of conflicting passions, her face retained some traces of its former fairness and fineness of tissue, some vestiges of the physical charms of her youth still survived. 尽管处于相互冲突激情之中，她的脸仍保留着一些过去美丽的痕迹和细致的组织，仍存有一些年轻时的身体魅力的痕迹。

M. Poiret was a sort of automaton. He might be seen any day sailing like a gray shadow along the walks of the Jardin des Plantes, on his head a shabby cap, a cane with an old yellow ivory handle in the tips of his thin fingers; —

帕瓦雷先生是一种自动机。他可能每天都可以看到像一个灰色的影子一样在植物园的小径上行走，头上戴着一顶破旧的帽子，手指间拿着一个旧的黄色象牙把手的手杖； —

the outspread skirts of his threadbare overcoat failed to conceal his meagre figure; —

他陈旧长大衣的摊开的裙摆未能掩盖他干瘦的身形； —

his breeches hung loosely on his shrunken limbs; —

他的马裤在他萎缩的肢体上松松垮垮地挂着； —

the thin, blue-stockinged legs trembled like those of a drunken man; —

那双蓝色的薄袜腿像醉汉一样地颤抖着； —

there was a notable breach of continuity between the dingy white waistcoat and crumpled shirt frills and the cravat twisted about a throat like a turkey gobbler's; —

脏白色背心和起皱的衬衣衣襟之间及在像火鸡一样颈上扭曲的领带之间有明显的断裂； —

altogether, his appearance set people wondering whether this outlandish ghost belonged to the audacious race of the sons of Japhet who flutter about on the Boulevard Italien. —

总的来说，他的外表让人们好奇这个奇怪的幽灵是否属于巴勒罗意大利大道上那些大胆的雅弗的后代。 —

What devouring kind of toil could have so shriveled him? —

什么样的毁灭性劳动会让他这么干瘪？ —

What devouring passions had darkened that bulbous countenance, which would have seemed outrageous as a caricature? —

什么样的毁灭性的激情让那张如同讽刺画一般的脸庞变黑？ —

What had he been? Well, perhaps he had been part of the machinery of justice, a clerk in the office to which the executioner sends in his accounts,—so much for providing black veils for parricides, so much for sawdust, so much for pulleys and cord for the knife. —

他曾是什么？也许他曾是司法机构的一部分，在那里刽子手提供账单，—提供给弑父者黑色面纱所需的费用，提供给锯末所需的费用，提供给绞刑索和绞索所需的费用。 —

Or he might have been a receiver at the door of a public slaughter-house, or a sub-inspector of nuisances. —

或许他曾是一个公共屠宰场门口的收款员，或者是卫生检查员。 —

Indeed, the man appeared to have been one of the beasts of burden in our great social mill; — actually, this man looked like one of the beasts of burden in our great social mill; —

one of those Parisian Ratoms whom their Bertrands do not even know by sight; —

我们伞下的那些巴黎拉托惠们的其中之一，他们的伯特兰甚至不认识他们。 —

a pivot in the obscure machinery that disposes of misery and things unclean; —

暗器械中的一个支点，用于处理痛苦和不洁之物； —

one of those men, in short, at sight of whom we are prompted to remark that, "After all, we cannot do without them."

总之，对于我们来说，这种人一看就能促使我们评论说：“毕竟，我们离不开他们。”

Stately Paris ignores the existence of these faces bleached by moral or physical suffering; —

庄严的巴黎对那些由于道德或身体遭受痛苦而变得苍白的面孔置之不理； —