



EC

英汉有声连环画库

L 茶花女

LA DAME AUX CAMÉLIAS

Alexandre Dumas fils



西教育出版社

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说 明

为了给广大英语学习者提供一种随意、放松、趣味、地道、直接的个性化学习模式，我们编辑了这套《英汉有声连环画库》。

内 容 本书是《英汉有声连环画库》第一辑(10本)中的一本，以小仲马所著《茶花女》的主要情节为脚本、配有美国米高梅电影公司出品的《茶花女》电影剧照、英国英语教师Robert Chatlin朗读的英文脚本语音编辑而成。编辑时，保留原著句子的原貌及作者的写作风格，使读者欣赏到原汁原味的英文作品。

特 点 这套图书除了在英汉两种文本、文本与图片同步之外，克服了目前有声读物语音与文本图片不能完全同步的缺陷，可根据任何一页的内容找出同步语音。使文本、图片、语音达到完全同步。

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建议学习步骤 读者可根据自己的英文水平选择相应步骤。

1. 读中文连环画——欣赏名著、感悟情景
2. 两种文本对照阅读——比较两种文字对情景的描述，可提高英语阅读理解能力
3. 读英文连环画——欣赏英文对情景的描述
4. 听英语对照英文——提高英语听力
5. 听英语看连环画——直接用英语欣赏、感悟情景
6. 听英语——默想情景，用英语思维

书中有个别语言现象不合语法规范，为保持原著风貌我们予以保留。

注 由于我们学识所限，书中难免有错误和不恰当的地方，敬请读者指正。

Yes, it was on an evening like this! I had spent the day in the country with one of my friends, Gaston R. We had returned to Paris in the evening and, for want of anything better to do, had gone to the Theatre des Varietes. During one of the intervals, we left our seats and, in the corridor, we saw a tall woman whom my friend greeted with a bow.



是的，就是在这样的一个傍晚！我和朋友加斯东·R在乡下玩了一天，傍晚我们回到巴黎，因为闲得无聊，我们就去杂耍剧院看戏。在一次幕间休息时，我们出来，在走廊里看见一位高个儿女子走过，我朋友向她打了个招呼。

“Who was that you just bowed to?” I asked him. “Marguerite Gautier,” he replied. “It strikes me she is very much changed, for I didn’t recognize her,” I said with a tremor which you will understand in a moment. “She’s been ill. The poor girl’s not long for this world.”



“您跟谁打招呼？”我问他。“玛格丽特·戈蒂埃。”他对我说。“她变化之大让人吃惊，我几乎都认不出她来了。”我激动地说。我激动的原因，等会儿您就明白了。“她生病了，这个可怜的姑娘活不长了。”

Now, my friend, I must tell you that for two years past, whenever I met her, the sight of that girl had always made a strange impression on me. Without knowing why, I paled and my heart beat violently. I have a friend who dabbles in the occult, and he would call what I felt an affinity of fluids; I myself believe quite simply that I was destined to fall in love with Marguerite, and that this was a presentiment. The fact remains that she made a strong impression on me. Several of my friends had seen how I reacted, and they had hooted with laughter when they realized from what quarter that impression came.



要知道，我的朋友，两年以来，每当我遇见她，就会产生一种异样的感觉。我会莫名地脸色发白，心儿狂跳。我有一个朋友涉猎秘术，他把我这种感觉称为流体的亲和力；而我却很简单地相信自己注定要爱上玛格丽特，我预感到了这点。她给我留下了深刻的印象，几个朋友亲眼目睹了我的反应，但当他们了解到我这种感受是从何而来的时候，便哄笑起来。

The first time I had seen her was in the Place de la Bourse, outside Susse's. An open barouche was standing there, and a woman in white had stepped out of it. A murmur of admiration had greeted her as she entered the shop. For my part, I stood rooted to the spot from the time she went in until the moment she came out. Through the windows, I watched her in the shop as she chose what she had come to buy. I could have gone in, but I did not dare. I had no idea what sort of woman she was and was afraid that she would guess my reason for entering the shop and be offended. However I did not believe that I was destined ever to see her again.



我第一次遇到她是在交易所广场絮斯商店门口。一辆敞篷四轮马车停在那儿，一位白衣女子从车上下来。她走进商店的时候引起了一阵低声赞叹。而我呢，从她进去又到她出来，脚下却似生根一般动弹不得。透过橱窗我望着她在店里选购货物。我原本也可以进去，但我不敢。我不了解她是什么人，又恐她猜出我进店铺的用意而冒犯了她。然而我怎么也没有想到自己以后会迫不及待地想要再见到她。

She was elegantly dressed; she wore a muslin dress with full panels, a square Indian shawl embroidered at the corners with gold thread and silk flowers, a Leghorn straw hat and a single bracelet, one of those thick gold chains which were then just beginning to be fashionable. She got into her barouche and drove off.



她衣着高雅，身穿一条镶满花边的薄纱连衣裙，肩披一块印度方巾，方巾四角绣着金线和丝线花儿，头戴一顶意大利草帽，还戴着一只手镯，是那种当时刚刚时行的粗金链儿。她登上敞篷马车走了。

One of the shop-assistants remained in the doorway with his eyes following the carriage of his elegant customer. I went up to him and asked him to tell me the woman's name. "That's Mademoiselle Marguerite Gautier," he replied. I did not dare ask him for her address and I walked away. The memory of this vision -- for, truly, vision it was -- did not fade from my mind like many other visions I had already seen, and I searched everywhere for this woman in white so regal in her beauty.



店里的一名店员逗留在门口，目送这位漂亮女客的马车远去。我走上前，请他告诉我这位女子的名字。“她是玛格丽特·戈蒂埃小姐，”他回答道。我没敢问她的地址，转身离开了。我以前有过许多幻觉，后来也就忘了；但这一次却是真实的，因此这个印象就留在脑海中挥之不去。于是我四处寻找这位白衣佳人。

A few days after this, there was a big production at the Opera-Comique. I went along. The first person I saw, in a stage-box in the balcony, was Marguerite Gautier. The young man I was with recognized her too, for he said, mentioning her by name: "Take a look at that pretty creature." Just then, Marguerite turned her opera-glasses in our direction, saw my friend, smiled at him and gestured that he was to come and pay his respects.



几天以后, 喜剧歌剧院有一次盛大的演出, 我去了。我在舞台旁侧的包厢里看到的第一个人就是玛格丽特·戈蒂埃。和我在一起的年轻同伴也认出了她, 因为他念着她的名字对我说: “您看那个漂亮的姑娘!” 恰在这时, 玛格丽特拿着观剧望远镜朝着我们这边张望, 看到我朋友, 便对他微微一笑, 做手势要他过去看她。

“I'll go along and wish her a pleasant evening,” he told me, “I'll be back in a moment.” I could not help myself saying, “You're a lucky man!” “In what way?” “Going to see that woman.” “Are you in love with her?” “No,” I said, reddening, for I really did not know how I stood in the matter, “but I would like to get to know her.” “Come with me, I'll introduce you.” “Ask her permission first.” “Oh, nonsense! There's no need to be formal with her. Come on.”



“我去给她道个晚安，”他对我说，“一会儿就回来。”我情不自禁地说：“您真是幸运！”“幸运什么？”“去拜访那位女子啊。”“您爱上她了？”“不。”我满脸通红地说，因为我真有些不知所措，“但是我很想认识她。”“那就跟我来吧，我给您介绍。”“先征得她同意吧。”“嗨，用不着费事儿！跟她不必拘礼，来吧。”

These words of his were hurtful to me. I trembled at the thought that I should learn for certain that Marguerite was not worthy of my feelings for her. I would gladly have suffered for her, was afraid that this woman might accept me too quickly and give me too promptly a love which I should have desired to earn through some long delay or great sacrifice. Of such stuff are we men made; and it is fortunate indeed that the imagination indulges the senses with fancies of this kind, and that the desires of the body make such concessions to the dreams of the soul.



他这句话让我很难过，我怕由此证实玛格丽特根本不值得我对她如此动情。本来我情愿为之受苦，我担心这个女人过快地接受我，过于匆忙地爱上我；我宁愿经过长期等待，做出巨大牺牲以后再得到爱情。我们这些男人就这样儿，如果能使我们的想象赋有诗意，能使我们的肉欲向心灵的梦想让步，那的确会幸运无比。

However, I wanted to meet her; it was one way, indeed the only way, of knowing how I stood with her. So I told my friend that I insisted that she should give her permission for him to introduce me, and I loitered in the corridors, reflecting that any moment now she would see me and that I should not know what sort of expression to assume when she looked at me. I tried to string together in advance the words I would speak to her.



可是，我想认识她；这是能知道怎样与她相处的一种方法，惟一的方法。于是我告诉朋友，我坚持让他在征得玛格丽特的同意后，再把我介绍给她。我在走廊里来回踱步，想着她随时会看到我，而我还不知道在她的注视下怎样掩饰自己的表情。我尽量把我要对她说的话事先酝酿好。

A moment later, my friend came down again. "She's expecting us," he said. "Is she alone?" I asked. "She's with another woman." "There aren't any men?" "No." "Let's go." My friend made for the theater exit. "Hold on, it's not that way," I said to him. "We're going to buy some sweets. She asked for some." We went into a confectioner's in the galleries of the Passage de l'Opera.



过了不久，我朋友下来了。“她在等我们，”他说。“她一个人吗？”我问道。“还有一个女伴。”“没有男人吗？”“没有。”“那我们去吧。”我朋友向剧院出口走去。“等等，走错了，”我冲他说。他说：“咱们买糖去。她要吃。”我们来到通往歌剧路上的那家糖果店。