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# 少年国王

*THE YOUNG KING AND OTHER STORIES*

每周读一部英文名著

原著: [英] O. 王尔德 (O. Wilde)  
改写: [英] D. K. 斯旺 (D. K. Swan)  
M. 韦斯特 (M. West)  
翻译: 张艳敏

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# The Young King and Other Stories

## Introduction

### *Oscar Wilde*

Oscar Wilde was born in Dublin, Ireland, in 1854. He studied the **classics** (Greek and Latin languages and literature) at **Trinity College**, Dublin, and then at Oxford University. At both universities he was an unusually good student, and at Oxford he won a special prize for poetry.

He became a leader of the **aesthetic movement**. The aims of this movement were not entirely clear. Writers and artists of several kinds joined it. They shared a feeling that the industrial world—the world of factories, business, and the **pursuit** of riches—had lost a sense of the value of beauty. They wanted to see a return to a love of art for the sake of art, not for its value in money or social importance. Some of them looked to poetry, some to religious form, others to different kinds of art, hoping that these would bring back the **spiritual** side of European culture.

Writers like Oscar Wilde **aimed to** make their use of language—not just what they said, but how they said it—effective. You will see, in this book, some of the ways Wilde tried to put art into the telling even of his fairy stories. Notice particularly

## 简介

## 奥斯卡·王尔德

1854年，奥斯卡·王尔德出生于爱尔兰都柏林。他先后就读于都柏林三一学院和英国牛津大学，主攻古典学（古希腊、拉丁语和文学）。在这两所大学学习期间他都成绩优异，在牛津他还获得过诗歌特别奖。

他成为美学运动的领军人物。这场运动的宗旨并不明确。众多流派的作家和艺术家都参与其中，他们一致认为，工业社会充斥着工厂、商业和对财富的追求，已经不再重视美学。他们不希望人们因为艺术的金钱价值或社会重要性而热爱艺术，而是希望看到“为了艺术而热爱艺术”思潮回归。于是他们期望借助于诗歌、宗教以及其他不同的艺术形式，重建欧洲文化的精神层面。

奥斯卡·王尔德等作家力图将其语言的运用发挥作用，注重表达内容的同时，也要注重表达方式。在这本书中，你将看到王尔德采用的一些手法，试图将艺术渗透到讲述故事之中，即使是讲述童话故事。

classic

n. 古典著作；  
经典著作  
Trinity College  
三一学院

aesthetic  
movement  
美学运动

pursuit  
n. 追求；追逐

spiritual  
adj. 精神（上）  
的，心灵的  
aim to  
旨在

the way he uses words to put into our imaginations clear pictures which give us feelings of different kinds.

We feel pity—a sense of sorrow for other people's suffering—in a number of the stories. In one story, we feel pity for the unhappy *Happy Prince* and the little **swallow**, and pity for the people they pity.

Perhaps in that story we even pity the unfeeling head man of the city. But that is really another matter: Wilde doesn't hate the unfeeling people who filled his world, but he sees them clearly, and we see them: the lords and officers in the palace of the *young king*; Don Pedro in the story of the *Infanta*; the merchants who laughed at the *fisherman*, and others.

We share Wilde's dislike of the way the richer people of his time made appearances so important. Appearances like the right clothes:

"Won't they know me as a king if I don't have the clothing of a king?" (*The Young King*)

or the **proper** behaviour:

The Camarera, who was at her side, told her that a princess must not laugh so loud. (*The Birthday of the Infanta*)

or usefulness:

"Love... is quite useless. In these difficult times we must learn useful things." (*The Nightingale and the Rose*)

swallow

n. 燕子

尤其值得注意的是，他用文字勾勒出一幅幅清晰画面，注入我们的想象之中，给我们带来各种各样的感受。

这些故事中不少使我们感到怜悯，也为他人的苦痛感到悲哀。其中，我们怜悯那个不快乐的“快乐王子”和那只小燕子，而且怜悯他们所怜悯的那些人。

或许，我们甚至也应该同情故事中那个麻木不仁的市长。但是应另当别论的是，王尔德虽然不痛恨他作品中俯拾皆是的麻木灵魂，但是他看透了他们，正如我们所看到的《少年国王》王宫中的大臣老爷们、《公主的生日》中的唐·佩德罗以及《渔夫和他的灵魂》中嘲笑渔夫的商人们等等。

我们和王尔德一样厌恶当时富人们对于外表的过度重视，比如一板一眼的着装：

“难道不穿国王的衣服，他们就不知道我是国王吗？”（《少年国王》）

proper

adj. 适合的，正当的，恰当的

如循规蹈矩的举止：

坐在地身边的卡莫若瑞告诉她，公主不应该如此放声大笑。（《公主的生日》）

如实用性：

“爱情……太没用了！处在这样的艰难世中，我们得学些实用的东西。”（《夜莺与玫瑰》）

or tidiness:

"We must make an order that birds must not be allowed to die here." (*The Happy Prince*)

Oscar Wilde became known as the writer of very clever plays for the theatre. The people in his plays spoke and behaved like real people. The plays seemed amusing and light, but thinking people found in them a great deal of serious feeling and an attack on an unfeeling society with false values and an insincere respect for appearances, which he called **hypocrisy**.

People quoted lines from Oscar Wilde's plays, and they remembered the sharp and clever things he said about famous people in **conversation**.

Wilde had enemies, of course. No man who says **cutting** things can expect to be liked by everyone. People quoted him, but many of them disliked him. One man in particular hated him: the **Marquis** of Queensbury. And one result of that was that Wilde spent two years of great suffering in prison. There he wrote *The Ballad of Reading Gaol*. Here are a few lines from it.

I know not whether Laws be right,

Or whether Laws be wrong;

All that we know who lie in gaol

Is that the wall is strong;

And that each day is like a year,

A year whose days are long.

如刻板的秩序：

“我们必须制订一项规定，禁止鸟类死在这个地方。”（《快乐王子》）

奥斯卡·王尔德是凭借创作诙谐剧而闻名于世的。他笔下的人物栩栩如生。他的戏剧看似轻松有趣，但是有头脑的人们会发现，其中蕴涵着丰富的严肃情感和对那个麻木、充斥着错误价值观、推崇表面文章，即他所谓的虚伪社会的抨击。

hypocrisy

n. 虚伪，矫饰

conversation

n. 对话

cutting

adj. 锐利的，锋利的，伤人感情的；挖苦的

marquis

n. 侯爵

gaol

n. 看守所，监狱

人们引用奥斯卡·王尔德剧作中的佳句，而且记住了他在言谈中对名人犀利诙谐的评价。

王尔德当然也有反对者。言语尖刻的人不能指望得到所有人的喜爱。人们虽然引用他的话，但其中有很多人并不喜欢他。有一个人就对他尤为痛恨，他就是昆斯伯里侯爵。正因为这个原因。王尔德在监狱中度过了苦难深重的两年。在狱中，他创作了诗歌《里丁监禁之歌》，以下是诗中的几句：

我不知道法律是理智，  
还是疯狂；  
我们躺在这里的人只知道，  
牢狱有牢固的墙；  
这里的一天犹如一年，  
一年中的每一天都如此漫长。

### *Fairy Tales*

Wilde's book of fairy tales, *The Happy Prince*, came out in 1881. A fairy tale was once "a story about fairies and other small magical people". Today we often mean a story for children with some magic in it when we call something a fairy tale.

There is certainly magic, or something like magic, in the stories of this book. In *The Young King* there is the effect of the sunlight in the church. *The Fisherman and his Soul* is very magical, with a **mermaid**, witches, and a palace at the bottom of the sea. *The Star Child* and *The Selfish Giant* are full of magic too. But *The Happy Prince* is almost possible, and so is *The Nightingale and the Rose*. The only story without magic is *The Birthday of the Infanta*, but that seems to work magic in us—the magic that produces pity and understanding. Like all the rest, that story works at two levels: it is a simple story for children, and, for grown-ups, a far from simple examination of the state of the world and the nature of the men and women in it.

## 童话故事

王尔德的童话集《快乐王子》出版于1881年。童话曾经是“关于仙女和魔法小精灵的故事”。现在我们常常把写给孩子的、包含魔法的故事称为童话。

本书收录的故事当然有魔法或类似魔法的现象。在《少年国王》中教堂里出现了阳光效应。

《渔夫和他的灵魂》因为有了小美人鱼、女巫以及海底宫殿而充满魔力。《星孩儿》和《自私的巨人》也充满了魔力。同样的情形也可以在《快乐王子》和《夜莺与玫瑰》中找到。唯一没有魔法出现的一则故事是《公主的生日》，可是这个故事似乎在我们身上施展了魔法。让我们心生怜悯和胸存理解的魔法。与其他的故事一样，这则故事也从两个层面讲述，对孩子们来说是简单故事，而对于成年人来说，它作为一种对人事和众生百态的审视，又绝非简单。

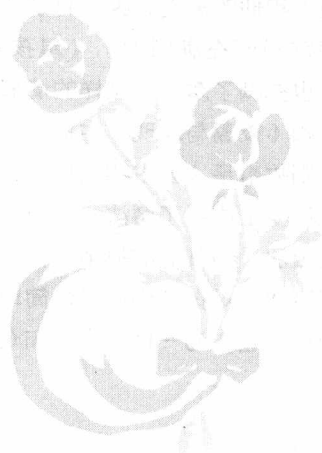
mermaid

n. (传说中的)  
美人鱼

# 東坡詩集

東坡先生集卷之五  
詩集卷之五

東坡先生集卷之五  
詩集卷之五



# The Young King

少年国王

## · QUESTIONS BEFORE READING ·

- ▶ Who brought the young king up?
- ▶ What was the weaver making?
- ▶ What did the slave bring up from the bottom of the sea?
- ▶ What happened to the slave in the end?
- ▶ What were the men doing in the dried-up river?
- ▶ What did the young king put on his head for a crown?
- ▶ What was the High Priest waiting for?
- ▶ How was the young king crowned?

The young king was sitting alone in his beautiful room in the palace. He was only sixteen years old; he was wild-eyed like some animal of the forest. The servants of the old king had found him in the forest. He was sitting there playing his **pipe** and watching the **forester's** goats. This poor forester had **brought** him **up** ever since he was a baby, and the boy believed that he was his son; but he was the child of the old king's daughter.

The king's daughter had married a common man, a man far below her. He was a painter, painting pictures on the walls of the great church in which kings were **crowned**. But one day he went away from the princess, leaving his pictures unfinished. When the baby was only a week old he was taken away from his mother's side while she slept. The forester and his wife had no children, and lived more than a mile away in the forest. The baby was put in their hands.

The princess died.

When the old king was dying he said, "My heart is heavy because of the great wrong that I have done. Do not let the

pipe

n. 管乐器；笛，  
烟斗

forester

n. 林务员

brought up

(bring 的过去  
分词) 养育，  
抚养

crown

v. 为……加冕；  
立……为王

少年国王独自一人坐在王宫里自己的华美房间里。他年仅16岁，一双充满野性的眼睛，酷似森林中的某种动物。老国王的仆人在森林中发现了，当时他正坐在那里，一边吹奏长笛，一边守护着看林人的羊群。他从小就由这位贫苦的看林人抚养，他坚信自己是看林人的儿子，其实，他是老国王的女儿所生。

国王的女儿嫁给了一个地位远低于自己的平民。他是一名画师，在为国王举行加冕礼的大教堂内画壁画。突然有一天他丢下公主，抛下未完成的画走了。孩子降生仅一周就被从熟睡的母亲身边抱走了。看林人和他的妻子没有孩子，居住在一英里之外的森林中。这个婴儿被交到了他们手上。

公主随即去世了。

老国王在临终前说：“由于铸下了大错，我的心情非常沉重。不要让王位旁落。派人到看林人那里寻