

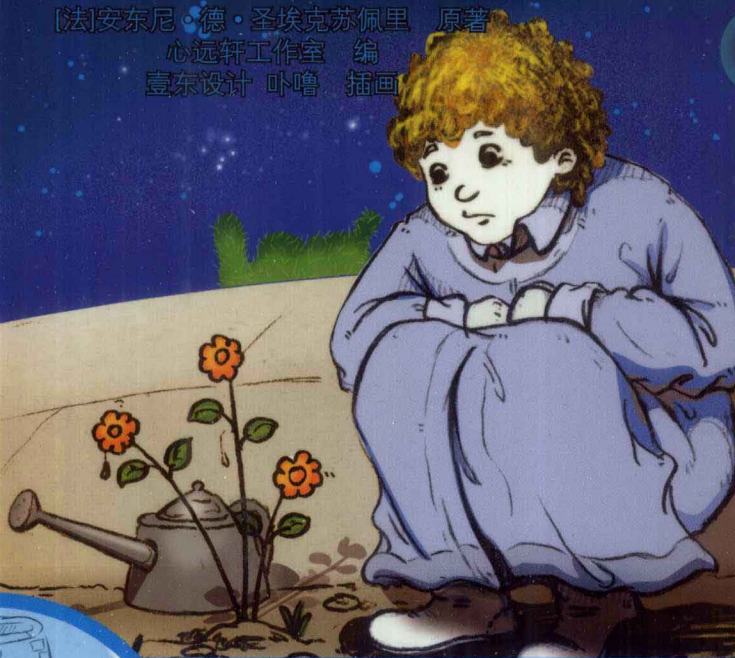
The Little
Prince

小王子

[法] 安东尼·德·圣埃克苏佩里 原著

心远轩工作室 编

壹东设计 叶噜 插画



经典名著中英对照
典藏插画版

放松心情、远离尘嚣

暖暖地翻阅流传已久的英文故事



中国水利水电出版社
www.waterpub.com.cn

小王子

经典名著中英对照典藏插画版

[法] 安东尼·德·圣埃克苏佩里 原著
心远轩工作室 编
壹东设计 叶噜 插画



中国水利水电出版社
www.waterpub.com.cn

内 容 提 要

《小王子》不是一部简单的童话，而是一部融入了作者生命哲学体验的哲理童话，具有深广的哲学内涵和美学意义。只有自己用心体会才能知道这是一本怎样的书，小王子又是一个怎样的人。这本书和这个人已经成为一个符号。所有的大人都曾经是孩子，所有的大人也都再也变不回孩子，但阅读《小王子》这样的童话可以帮助寻找曾经的纯真。

本书适合所有学习英文，并想提高英文阅读能力的读者，让曾经都是孩子的我们用心体会那份宁静与纯真。

图书在版编目（CIP）数据

小王子：经典名著中英对照典藏插画版 / (法) 圣埃克苏佩里著；心远轩工作室编. — 北京：中国水利水电出版社，2010.1

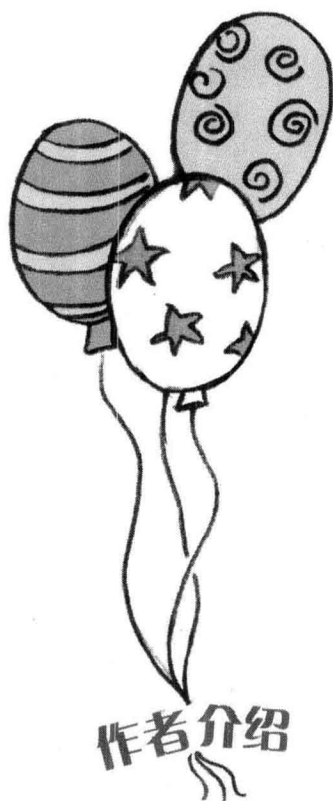
ISBN 978-7-5084-7103-7

I. ①小… II. ①圣… ②心… III. ①英语—汉语—对照读物②童话—法国—现代 IV. ①H319.4: I

中国版本图书馆CIP数据核字(2009)第239523号

书 名	小王子 经典名著中英对照典藏插画版
作 者	[法] 安东尼·德·圣埃克苏佩里 原著 心远轩工作室 编 壹东设计 卜噜 插画
出版发行	中国水利水电出版社 (北京市海淀区玉渊潭南路1号D座 100038) 网址: www.waterpub.com.cn E-mail: sales@waterpub.com.cn 电话: (010) 68367658 (营销中心)
经 售	北京科水图书销售中心 (零售) 电话: (010) 88383994、63202643 全国各地新华书店和相关出版物销售网点
排 版	壹东设计
印 刷	北京市地矿印刷厂
规 格	145mm×210mm 32开本 4.375印张 163千字
版 次	2010年1月第1版 2010年1月第1次印刷
印 数	0001—5000册
定 价	18.00元

凡购买我社图书，如有缺页、倒页、脱页的，本社营销中心负责调换
版权所有·侵权必究



安东尼·德·圣埃克苏佩里(1900—1944),1900年出生于法国里昂,是著名的小说家。1939年他应征入伍,成为空军飞行员,1944年7月31日晚,他在地中海上空驾驶侦察机执行任务时失踪。他一生热爱飞行、喜欢冒险,他的作品绝大部分以航空生活为题材,他所著的《小王子》自问世以来,被译成102种文字,在世界各地被人们广泛传阅。

他的作品主要有:《南方信使》、《夜飞行》、《人类的大地》、《空战飞行员》、《给一个人质的信》等。

前言

《小王子》的主人公是个飞行员，他在故事的开头告诉读者，他在大人的世界里找不到一个可以和他说话的人，因为大人没有办法理解孩子。

后来，飞行员讲了六年前他因飞机故障迫降在撒哈拉沙漠遇见小王子的故事，那神秘的小王子来自另一个星球。

人们说《小王子》是一部忧伤的童话，是献给所有的孩子和“曾经是个孩子”的大人的童话，是一部充满哲理和智慧的童话。它通过朴素而真诚的言语道出了一个深刻的人生哲理，通过永远充满童心的小王子的故事对爱、责任和生命逐一阐述。故事的纯洁和纯净会使我们的心灵净化，得以回归。当我们走进小王子的世界时，会一点一点地与他的心灵相会，会变成一个纯粹的孩子，会在夜晚仰望星空时，同小王子一起聆听星星的笑声。

你想知道在神奇的外星“小王子”身上发生了什么样的传奇故事吗？赶快来阅读此书吧！

本书采用英文译本和中文译本来实现中英对照，可供喜欢《小王子》的朋友学习、赏读故事。为了使读者能够深入了解故事的内涵，进而提高阅读兴趣和阅读水平，本书最后添加了编者的心灵感悟，只希望所有读过的朋友都有收获并享受其中的快乐。

感谢中国水利水电出版社的徐丽娟编辑，是她的支持使这本书能以更好的形式和大家见面。

感谢壹东设计的解神恩老师，是他为本书作了漂亮的封面和版式。

感谢壹东设计的卞噜（王雪），是她精心创作的插画才使本书如此美丽。

本书的主要整理工作由心远轩工作室的林晓珊、崔爽、王小青、林丽、李鑫、梁锋、庄东填、林晓婷、王克杰、赵应丁、黄卓、宋歌等完成。我们希望呈现最美的童话故事给大家，读者如有任何意见和建议，欢迎来信到：xinyuanxuan@263.net。

心远轩

2009.9

前言

Chapter 1

**We are introduced to the narrator, a pilot,
and his ideas about grown-ups**

第 1 章 我们把身为飞行员的叙述者
以及他对大人们的看法介绍给你们 1

Chapter 2

**The narrator crashes in the desert
and makes the acquaintance of the little prince**

第 2 章 叙述者坠落在沙漠中结识了小王子 6

Chapter 3

**The narrator learns more about from
where the little prince came**

第 3 章 叙述者知道了更多关于小王子的来历 12

Chapter 4

**The narrator speculates as to which asteroid from
which the little prince came**

第 4 章 叙述者对小王子来的星球做了推测 16

Chapter 5

We are warned as to the dangers of the baobabs

第 5 章 我们被提醒要注意猴面包树的危险 22

Chapter 6
The little prince and the narrator talk about sunsets
第 6 章 小王子和叙述者谈论日落28

Chapter 7
The narrator learns about the secret of the little prince's life
第 7 章 叙述者发现了小王子生活中的一个小秘密31

Chapter 8
The rose arrives at the little prince's planet
第 8 章 玫瑰花来到了小王子的星球37

Chapter 9
The little prince leaves his planet
第 9 章 小王子离开了他的星球42

Chapter 10
The little prince visits the king
第 10 章 小王子拜访国王46

Chapter 11
The little prince visits the conceited man
第 11 章 小王子拜访自负的人54

Chapter 12
The little prince visits the tippler
第 12 章 小王子拜访酒鬼58

Chapter 13
The little prince visits the businessman
第 13 章 小王子拜访商人60

Chapter 14
The little prince visits the lamplighter
第 14 章 小王子拜访点灯人67

Chapter 15	
The little prince visits the geographer	
第 15 章 小王子拜访地理学家	73
Chapter 16	
The narrator discusses the Earth's lamplighters	
第 16 章 叙述者讨论地球的点灯人	79
Chapter 17	
The little prince makes the acquaintance of the snake	
第 17 章 小王子结识了蛇	82
Chapter 18	
The little prince goes looking for men and meets a flower	
第 18 章 小王子寻找地球上的人时遇到了一朵小花	86
Chapter 19	
The little prince climbs a mountain range	
第 19 章 小王子爬上了一座山	88
Chapter 20	
The little prince discovers a garden of roses	
第 20 章 小王子发现了一座玫瑰花园	90
Chapter 21	
The little prince befriends the fox	
第 21 章 小王子与狐狸成为了朋友	92
Chapter 22	
The little prince encounters a railway switchman	
第 22 章 小王子遇到了一个扳道工	101
Chapter 23	
The little prince encounters a merchant	
第 23 章 小王子遇到了一个商人	104

Chapter 24

**The narrator and the little prince thirsty,
hunt for a well in the desert**

第 24 章 叙述者和小王子口渴了，
他们在沙漠里找水井106

Chapter 25

**Finding a well the narrator and the little prince
discuss his return to his planet**

第 25 章 找到水井后，叙述者和小王子
讨论了他要回他的星球的事112

Chapter 26

**The little prince converses with the snake
the little prince consoles the narrator
the little prince returns to his planet**

第 26 章 小王子与蛇谈话，小王子安慰叙述者，
回到了自己的星球118

Chapter 27

The narrator's afterthoughts

第 27 章 叙述者的后记128

心灵感悟132

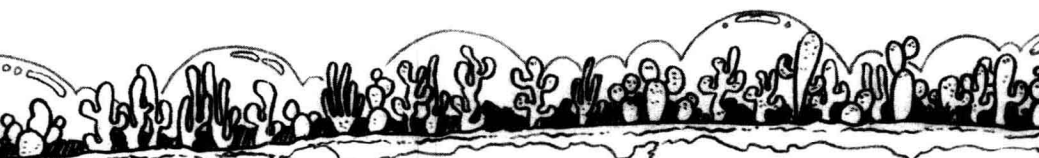




Chapter 1
We are introduced to the narrator,
a pilot, and his ideas about grown-ups

第1章

我们把身为飞行员的叙述者
以及他对大人们的看法介绍给你们



Once when I was six years old I saw a magnificent picture in a book, called True Stories from Nature, about the primeval forest. It was a picture of a boa constrictor in the act of swallowing an animal. (Here is a copy of the drawing.)

In the book it said: "Boa constrictors swallow their prey whole, without chewing it. After that they are not able to move, and they sleep through the six months that they need for digestion."

I pondered deeply, then, over the adventures of the jungle. And after some work with a colored pencil I succeeded in making my first drawing. My Drawing Number One. It looked like this:

I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them.

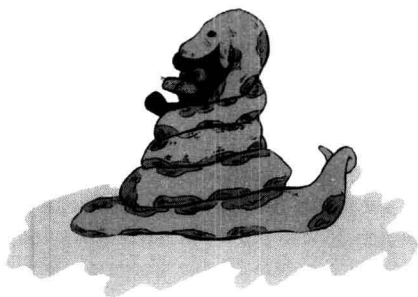
But they answered: "Frighten? Why should any one be frightened by a hat?"

My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant. But since the grown-ups were not able to understand it, I made another drawing: I drew the inside of the boa constrictor, so that the grown-ups could see it clearly. They always need to have things explained.

My Drawing Number Two looked like this:

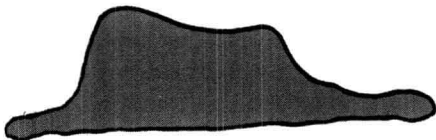


我六岁的时候，曾经在一本书里看到了一幅精彩的插画，那书的名字叫做《大自然中的真实故事》，是关于原始森林的。画的是一条蟒蛇正在吞食一只大野兽。以下是我对这幅画的临摹。



书中写道：“蟒蛇一点儿都没咀嚼，就把猎物整个吞了下去，然后一动不动地睡上六个月，消化吃进去的食物。”

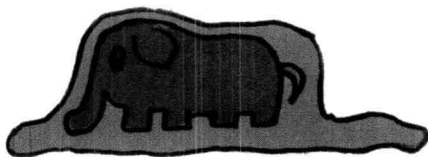
那时，对于这件丛林中的奇事我沉思了很久，之后我也用彩色铅笔画出了我的第一幅图画，这也是我的第一号作品，它是下面这样的：



我把我的这幅“杰作”拿给大人看，还问他们这幅画是不是很可怕。他们回答我说：“害怕？为什么会有人因为一顶帽子而害怕？”

我画的根本不是帽子，是一条巨蟒在消化一头大象。但是既然大人们不能看明白它，我就又画了另一幅画：我把巨蟒肚子里的情况画了出来，这样，大人们就能看懂了。哎，他们总是需要我们解释。

我的第二号作品是这样的：



The grown-ups' response, this time, was to advise me to lay aside my drawings of boa constrictors, whether from the inside or the outside, and devote myself instead to geography, history, arithmetic and grammar. That is why, at the age of six, I gave up what might have been a magnificent career as a painter. I had been disheartened by the failure of my Drawing Number One and my Drawing Number Two. Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.

So then I chose another profession, and learned to pilot airplanes. I have flown a little over all parts of the world; and it is true that geography has been very useful to me. At a glance I can distinguish China from Arizona. If one gets lost in the night, such knowledge is valuable.

In the course of this life I have had a great many encounters with a great many people who have been concerned with matters of consequence. I have lived a great deal among grown-ups. I have seen them intimately, close at hand. And that hasn't much improved my opinion of them.

Whenever I met one of them who seemed to me at all clear-sighted, I tried the experiment of showing him my Drawing Number One, which I have always kept. I would try to find out, so, if this was a person of true understanding. But, whoever it was, he or she, would always say, "That is a hat."

Then I would never talk to that person about boa constrictors, or primeval forests, or stars. I would bring myself down to his level. I would talk to him about bridge, and golf, and politics, and neckties. And the grown-up would be greatly pleased to have met such a sensible man.

这时，大人们反映就是：建议我把这些画着开着肚皮的，或闭上肚皮的蟒蛇的图画放在一边，还是把兴趣放在地理、历史、算术、语法上。这就是我在六岁那年放弃了当画家这一美好职业的原因吧。我的第一号、第二号作品的不成功，使我泄了气。这些大人们，靠他们自己什么也弄不懂。孩子们要不断地给他们作解释。这真是件很让人感到厌倦的事情。

就这样，后来我选择了另外一个职业，我学会了开飞机，到目前为止，我几乎飞遍了全世界。地理知识的确帮了我很大的忙，我只要瞟一眼就能分辨出中国和亚利桑那。要是一个人在夜里迷失了航向，这样的本领是很有用的。

这样，在我的生活中，我结识了许多大人物，花了很长的时间和大人们接触，我也仔细地观察过他们，但这并没有使我对他们的看法有多大的改变。

当我遇到一个头脑看来稍微清楚的大人时，我就拿出我那第一号作品来测试测试他，我一直留着的，我想知道他是否真的是个有理解能力的人。可是，不论是谁，他的回答总是：“这是顶帽子。”

我就不和他谈巨蟒呀，原始森林呀或者星星之类的事。我只得迁就他们的水平，和他们谈些桥呀，高尔夫球呀，政治呀，领带呀这些。于是大人们就十分高兴能认识我这样一个通晓事理的人。



Chapter 2

The narrator crashes in the desert and makes the acquaintance of the little prince

第 2 章

叙述者坠落在沙漠中结识了小王子

So I lived my life alone, without anyone that I could really talk to, until I had an accident with my plane in the Desert of Sahara, six years ago. Something was broken in my engine. And as I had with me neither a mechanic nor any passengers, I set myself to attempt the difficult repairs all alone. It was a question of life or death for me: I had scarcely enough drinking water to last a week.

The first night, then, I went to sleep on the sand, a thousand miles from any human habitation. I was more isolated than a shipwrecked sailor on a raft in the middle of the ocean. Thus you can imagine my amazement, at sunrise, when I was awakened by an odd little voice. It said,

“If you please, draw me a sheep!”

“What!”

“Draw me a sheep!”



就这样，我独自一个人，从没有遇到过一个可以真诚交谈的人。一直到我在撒哈拉沙漠上发生了那次故障才有了转变，那是六年前。我的飞机引擎出了问题。当时由于我身边既没有机械师也没有旅客，我设法克服困难，自己修理。这对我来说是个关乎生死的问题。我随身带的水不很充足，只够维持一个星期。

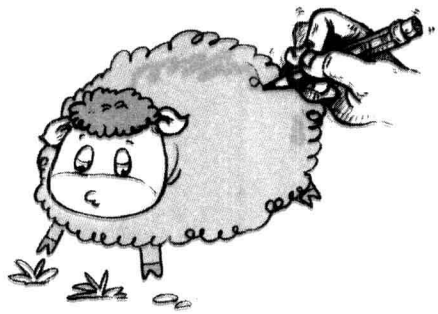
第一天夜里我就睡在这片与世隔绝的荒漠上，比在大海中小木筏上的遇难者还要孤单。所以你能想象出，当我在黎明时分被一个奇怪而微弱的声音弄醒时，是多么的惊讶。这小小的声音说道：

“如果你愿意的话，给我画只羊，好吗？”

“什么！”

“给我画一只羊！”





I jumped to my feet, completely thunderstruck. I blinked my eyes hard. I looked carefully all around me. And I saw a most extraordinary small person, who stood there examining me with great seriousness.

Here you may see the best potrait that, later, I was able to make of him. But my drawing is certainly very much less charming than its model. That, however, is not my fault. The grown-ups discouraged me in my painter's career when I was six years old, and I never learned to draw anything, except boas from the outside and boas from the inside.

Now I stared at this sudden apparition with my eyes fairly starting out of my head in astonishment. Remember, I had crashed in the desert a thousand miles from any inhabited region. And yet my little man seemed neither to be straying uncertainly among the sands, nor to be fainting from fatigue or hunger or thirst or fear. Nothing about him gave any suggestion of a child lost in the middle of the desert, a thousand miles from any human habitation. When at last I was able to speak, I said to him, "But—what are you doing here?"

And in answer he repeated, very slowly, as if he were speaking of a matter of great consequence, "If you please, draw me a sheep..."

When a mystery is too overpowering, one dare not disobey. Absurd as it might seem to me, a thousand miles from any human habitation and in danger of death, I took out of my pocket a sheet of paper and my fountain-pen. But then I remembered how my studies had been concentrated on geography, history, arithmetic, and grammar, and I told the little chap (a little crossly, too) that I did not know how to draw.

He answered me, "That doesn't matter. Draw me a sheep..."

But I had never drawn a sheep. So I drew for him one of the two pictures I had drawn so often. It was that of the boa constrictor from the outside. And I was astounded to hear the little fellow greet it with, "No, no, no! I do not want an elephant inside a boa constrictor. A boa constrictor is a very dangerous creature, and an elephant is very cumbersome. Where I live, everything is very small. What I need is a sheep. Draw me a sheep."

So then I made a drawing.