



名著名篇双语对照丛书

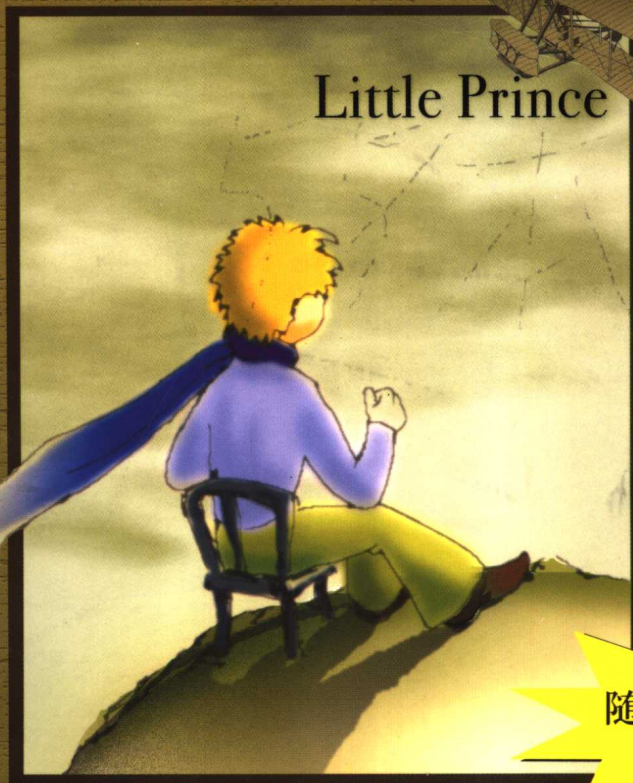
听书系列

法国经典儿童文学名著

# 小王子

中英对照

圣埃克苏佩里 著 刘文钟 译



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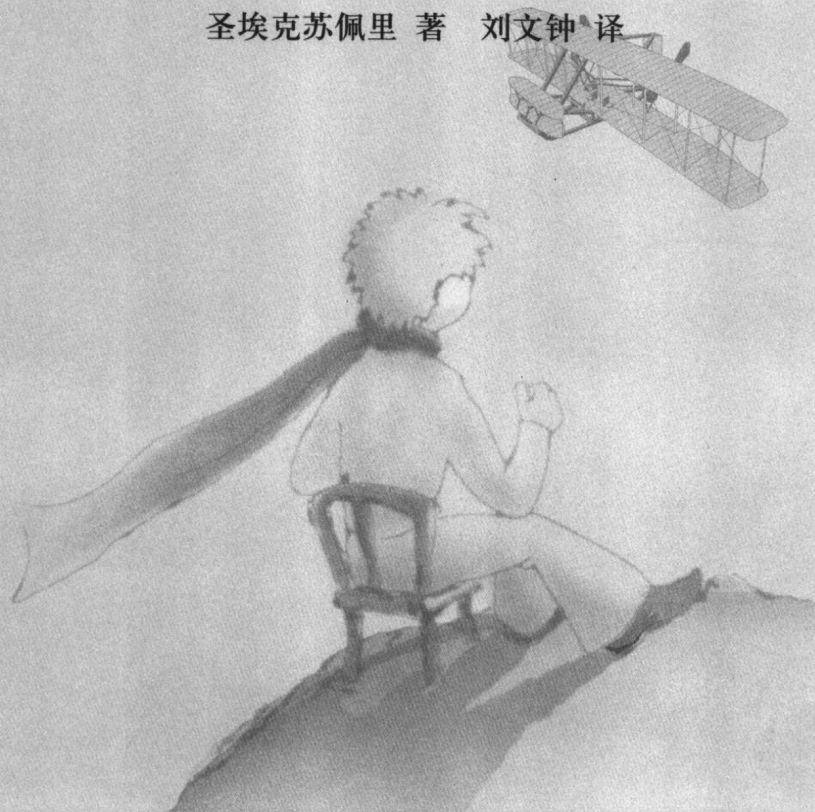
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## 图书在版编目(CIP)数据

小王子 / (法) 圣埃克苏佩里 (Antoine de Saint-Exupéry) 著;  
刘文钟编译. —北京: 中国书籍出版社, 2004. 6

(名著名篇双语对照丛书)

ISBN 7-5068-1182-0

I. 小... II. ①圣...②刘... III. 英语—对照读物,  
童话—汉、英 IV. H319. 4; I

中国版本图书馆 CIP 数据核字 (2004) 第 051198 号

责任编辑 / 游 翔

责任印制 / 刘颖丽 佳 林

封面设计 / 智道设计工作室 \ 黄俊杰

出版发行 / 中国书籍出版社

地 址 / 北京市丰台区太平桥西里 38 号 (邮编: 100073)

电 话 / (010)63455164 (总编室) (010)63454858 (发行部)

网 址 / chinabp@vip. sina. com

经 销 / 全国新华书店

印 刷 / 北京高岭印刷有限公司

开 本 / 787 毫米 × 960 毫米 1/16

印 张 / 8

字 数 / 94 千字

版 次 / 2004 年 6 月第 1 版 2004 年 6 月第 1 次印刷

印 数 / 0001 ~ 5000 册

定 价 / 15.00 元 (册)

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## 作者简介

圣埃克苏佩里 (Antoine de Saint-Exupéry), 法国著名的飞行员、作家。1900年出生于法国里昂, 他12岁那年进行了第一次飞行, 1921-1923年在法国空军服役, 后来又成为民用航空驾驶员, 参加了开辟法国—非洲—南美国际航线的工作。其间他一直坚持写作, 1925年发表了第一篇作品《舞蹈姑娘玛依》, 随后又发表了短篇小说《飞行家》。1931年出版的《夜间飞行》为他赢得了费密纳奖。1939年德国法西斯入侵法国, 鉴于他曾多次受伤, 医生认为他不能再入伍参战, 但他坚决要求参加了抗德战争, 被编入空军侦察大队。1940年复员后他只身流亡美国。

在美国期间, 他继续从事写作, 1940年发表了《战斗飞行员》, 1943年发表了《给一个人质的信》以及《小王子》。同年, 在他的强烈要求下, 他回到法国在北非的抗战基地阿尔及尔。他的上级考虑到他的身体和年龄状况, 只同意他执行五次飞行任务, 他却参加了八次, 1944年7月31日上午, 他出航执行第八次任务, 驾机从柯西嘉岛起飞, 飞过法国沿海, 结果后来遇到了纳粹空军, 从此再也没有回来。牺牲时, 年仅44岁。写作为圣埃克苏佩里赢得了很多奖项, 包括1939年度法兰西学院小说奖和同年的美国年度全国图书奖, 使他的名字饮誉全球。

# 1

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:



# 1

我六岁的那一年，曾经在一本描述原始森林的图书《源于自然界真实的故事》之中，看到一幅令人大开眼界的图画，上面绘着一条大蟒蛇正吞食动物的画面。以下就是这一张图画：

书中这样写着：“大蟒蛇将捕获的猎物囫囵吞枣般咽下去，没有经过咀嚼。之后，它们就动弹不得，于是利用六个月的睡眠来消化这些食物”。

那时候我沉缅于丛林冒险的幻想当中，并用一枝彩笔完成了我的第一幅画。



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 fright-ened 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:

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



以下就是我的第一件作品：

我把自己的作品拿给大人们欣赏，并问他们是否会被这幅画吓得心惊肉跳？

可是大人们却回答说：“心惊肉跳？我怎么会  
对一顶帽子感到害怕呢？”



然而，我画的不是一顶帽子，是一幅大象正在大蟒蛇肚子里消化的画。但是，大人们看不懂我的画，我只好重新画了另一幅画：我把大蟒蛇肚子里面清楚的描绘出来，如此一来，大人们就可以看懂了。他们总是要人解释才能了解。以下就是我的第二件作品：

这一次，大人们却劝我把大蟒蛇的画  
搁到一旁去，专心一致的学习地理、历史、  
文法和算术等学问。就这样我在六岁的时



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



候，毅然放弃了梦寐以求的绘画生涯。由于第一件和第二件作品带给我的挫败感，一度使我非常沮丧。大人们从来不自己去弄明白任何一件事，总是要求小孩子一一向他们解释，实在很烦人啊！

于是我选择了另一种职业，学习驾驶飞机。我几乎飞遍了世界各个角落，此时我才深深发觉地理对自己非常有帮助。我只要看一眼，就能很快认出中国或是亚历桑那州。倘若有人在夜间迷失了航向，此类知识更是弥足珍贵。

在我的生命当中，也曾经遇到不少实事求是的人。我在成人的世界里生活了很久，并用心去揣摩他们心底深处最细密的事，但是仍然未能改变我对他们的一些看法。

一旦我在他们之间寻到眼光独特的人，我便将自己的第一件作品拿出来试探他，如此作法，无非是想了解这个人是否具有真知灼见。可是，不

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-ups would be greatly pleased to have met such a sensible man.



管我遇到的是谁，男或女，他们的答案总是一致：

“那是一顶帽子。”

于是，我再也不愿跟这些人谈论大蟒蛇、原始森林、甚至是星星之类的事了。我降低自己的标准，开始和他们闲聊桥牌、高尔夫球、政治以及领带的事。这些话题正中大人们的下怀，心喜遇见一个懂事、善解人意的人。



## 2

**S**o 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 ship-wrecked 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!”



## 2

长久以来，我一直都是孤零零的一个人，始终没有一位能倾诉的知心朋友。直到六年前，我驾飞机失事坠落在撒哈拉沙漠。由于飞机引擎发生故障，但当时我的身旁没有技师，也没有任何一位乘客，只能独自着手修复的工作。此刻对我而言，真是生死攸关之际；因为我几乎没有足够的水能够安然度过一个星期。

第一个晚上，我就在杳无人烟的沙漠睡了一宿，这种情境，甚至比发生海难时，水手乘坐救生艇，孤立无援在汪洋大海中漂荡还要凄楚。翌日清晨，令人无法想象，我被一阵奇特细小的声音惊醒。

“请你替我画一只绵羊，好吗？”

“What!”

“Draw me a sheep!”

I jumped to my feet, completely thunder-struck. 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 portrait 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.



“什么?”

“画一只绵羊给我。”

我惊恐万分，猝然从沙地跳起来，眼睛使劲儿眨了几下，左顾右盼，环视周遭环境，看见一个奇怪且身材短小的人，伫立在那里，若有所思地注视着我。以下就是我为他画出的一张肖像，但他本人比画中人还要可爱多了。

可是，这事并不能完全怪我。在我六岁的时候，大人就规劝我放弃绘画生涯，所以除了那两张看不见和看得见大蟒蛇里面的画之外，我再也没有动手画过任何一张完整的画了。



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 remem-



此刻，我惊愕的张大眼睛紧盯着这个突然出现的精灵。别忘了，我当时正处于人烟罕见的沙漠之中，而这个小人，看起来不像是在沙漠中走丢了，也不像是因疲惫、饥渴及害怕而将昏厥的神情。在他的身上找不到一丝一毫是在沙漠中迷路的模样。等我心情恢复平静，便开口问他：

“你在这里做什么呢？”

他仍只是重述刚才说过的话，而且是郑重其事的说：

“请你替我画一只绵羊……”

由于事出突然，且神奇得让人无从思索，故只有唯诺应允了。这事对我来说，可真是荒谬。置身千里之内无人烟的荒漠，又饱受死亡的威胁，我还能从容不迫自口袋里拿出一张纸和一支钢笔。当时，我才想起自己曾在地理、历史、算术及文法上投入相当大的心血，于是我就告诉这个小家伙，我不会画画。他却回答我说：

bered 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.

He looked at it carefully, then he said:

“No. This sheep is already very sickly. Make me another.”



“没关系，只要替我画一只绵羊……”

我从来没有画过绵羊。不过，我还是画了自己从前两张画中的其中一幅给他，这一幅画就是看不见大蟒蛇肚子里的那张画。小孩看了这画，却做出如此的反应：

“不要！不要！不要！我不要肚子里装着大象的蟒蛇。蟒蛇是一种很危险的动物，而大象大且笨重。我住的地方，所有的东西都是小小的。我只要一只绵羊，请替我画一只绵羊吧！”

于是，我只好画一张绵羊给他。

小孩仔细瞧了这张画，又说：

“不，这一只绵羊已经病得奄奄一息。再画另外一只给我。”



So I made another drawing.

My friend smiled gently and indulgently.

“You see yourself,” he said, “that this is not a sheep. This is a ram. It has horns.”



So then I did my drawing over once more.

But it was rejected too, just like the others.

“This one is too old. I want a sheep that will live a long time.”

By this time my patience was exhausted, because I was in a hurry to start taking my engine apart. So I tossed off this drawing. And I threw out an explanation with it.



我又重新画了另一张。

这一回，我这位小朋友，展开温煦、宽容的笑容对我说：

“你自己瞧一瞧，这只不是绵羊，而是山羊。它还长着角呢？”

于是，我又得再画第三张。

但是，仍然像先前的两张一样不合格。

“这一只羊太老了。我要一只长命百岁的羊。”



此时，我实在厌烦不已。因为我急于想开始拆卸飞机的引擎，所以就草草地画了一张，并解释给他听：

“This is only his box. The sheep you asked for is inside.”

I was very surprised to see a light break over the face of my young judge:

“That is exactly the way I wanted it! Do you think that this sheep will have to have a great deal of grass?”

“Why?”

“Because where I live everything is very small...”

“There will surely be enough grass for him,” I said. “It is a very small sheep that I have given you.”

He bent his head over the drawing:

“Not so small that—Look! He has gone to sleep.”

And that is how I made the acquaintance of the little prince.



“这是装羊的箱子，你想要的羊就在里头。”

出乎意料之外，这小孩像鉴赏家般，脸上带有喜色地说：

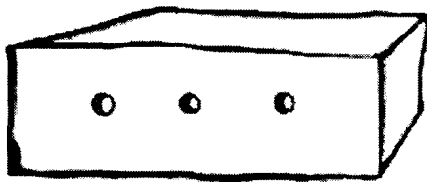
“这就是我心里所想要的啊！你想这只羊需要吃很多的草吗？”

“怎么了？”

“因为我住的地方，所有的东西都是小小的……”

“那也够它吃的了，”我说：“我画给你的羊是一只很小的绵羊。”

他低下头盯着画瞧：



“但是也没有那么小——瞧！它已经睡着了。”

这就是我认识小王子的情形。

### 3

It took me a long time to learn where he came from. The little prince, who asked me so many questions, never seemed to hear the ones I asked him. It was from words dropped by chance that, little by little, everything was revealed to me.

The first time he saw my airplane, for instance (I shall not draw my airplane; that would be much too complicated for me), he asked me:

“What is that object?”

“That is not an object. It flies. It is an airplane. It is my airplane.”

And I was proud to have him learn that I could fly. He cried out, then:

“What! You dropped down from the sky?”

“Yes,” I answered, modestly.



### 3

我可是费了好大的劲才完全明白他的来历。小王子问了我很多问题，却始终将我问的问题充耳不闻；然而我还是从他无意识的言谈中，一点一滴串联出整个事情的来龙去脉。

譬如说，当他第一次看到我的飞机，（我不想画飞机，因为它太复杂了，我实在力不从心。）就问我说：

“那是什么东西呢？”

“它不是东西，是一架会飞的飞机，我的飞机。”

我让他知道我会飞行，心中正洋洋得意，他却惊喊着：

“什么！你是从天上坠下来的？”

“是啊！”我谦虚地响应着。

“Oh! That is funny!”

And the little prince broke into a lovely peal of laughter, which irritated me very much. I like my misfortunes to be taken seriously.

Then he added:

“So you, too, come from the sky! Which is your planet?”

At that moment I caught a gleam of light in the impenetrable mystery of his presence; and I demanded, abruptly:

“Do you come from another planet?”

But he did not reply. He tossed his head gently, without taking his eyes from my plane:

“It is true that on that you can't have come from very far away...”

And he sank into a reverie, which lasted a long time. Then, taking my sheep out



“真好玩!”

小王子发出银铃般的笑声，而这可爱的笑容却使我非常恼火，我希望别人能正视我不幸的遭遇。

随后，他又追问一句：

“你也是从天上来的啰！那么你是住在哪个星球呢？”

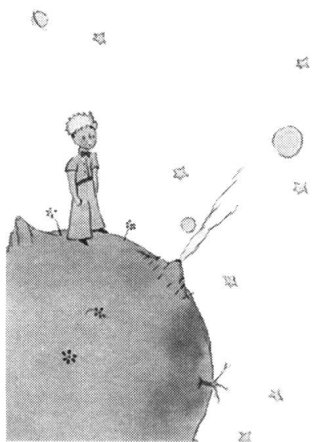
此时，我脑海浮现出他那神秘莫测的身世，也许趁这一回可以让我解开这身世之谜。

于是，我连忙追问：

“你是从其它的星球来的吗？”

但是他没有回答。他缓缓抬起头，目不转睛地直盯着飞机瞧：

“真是的，坐在这种东西上面，是不可能从太遥远的地方来的……”





of his pocket, he buried himself in the contemplation of his treasure.

You can imagine how my curiosity was aroused by this half confidence about the “other planets”. I made a great effort, therefore, to find out more on this subject.

“My little man, where do you come from? What is this where I live, of which you speak? Where do you want to take your sheep?”

After a reflective silence he answered:

“The thing that is so good about the box you have given me is that at night he can use it as his house.”

“That is so. And if you are good I will give you a string, too, so that you can tie him during the day, and a post to tie him to.”

But the little prince seemed shocked by this offer:

“Tie him!What a queer idea!”



他静默了好长的一段时间之后，接着又从口袋里掏出我画给他的绵羊，然后再度陷入沉思中。

可想而知，我被这个似幻似真的“外星球”牵引出强烈的好奇心。故此，我费尽心机，企图想从这个话题了解更多真象。

“我的小朋友，你到底是从哪里来的？你总是说‘我住的地方’是指什么地方？你想把你的绵羊带到哪里呢？”

他沉默片刻之后，回答道：

“你画给我的那口箱子真是太好了，晚上羊就可以把它当成家了。”

“当然，如果你乖一点，我还可以给你一条绳子，在白天你可以把它带在身旁，而且可以再加上一根拴羊的木桩。”

对于这项提议，小王子惊讶地说：

“把羊拴起来，多么奇怪的想法啊！”