

朗文英汉对照阶梯阅读丛书

第三级



# The Young King and other stories

奥斯卡·王尔德原著 D.K.斯旺 迈克尔·韦斯特改写 王敏华译

## 年轻的国王——王尔德故事集

简 写 本



上海译文出版社



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*The young king sees the beautiful clothes and jewels*

年轻的国王看到华丽的服饰和珠宝 (参见 2-3 页)

此为试读, 需要完整PDF请访问: [www.ertong](http://www.ertong)



*The dwarf goes on one knee to the Infanta*  
小矮人单腿跪下向公主行礼 (参见 22-23 页)





*The swallow sees that the Happy Prince is weeping*

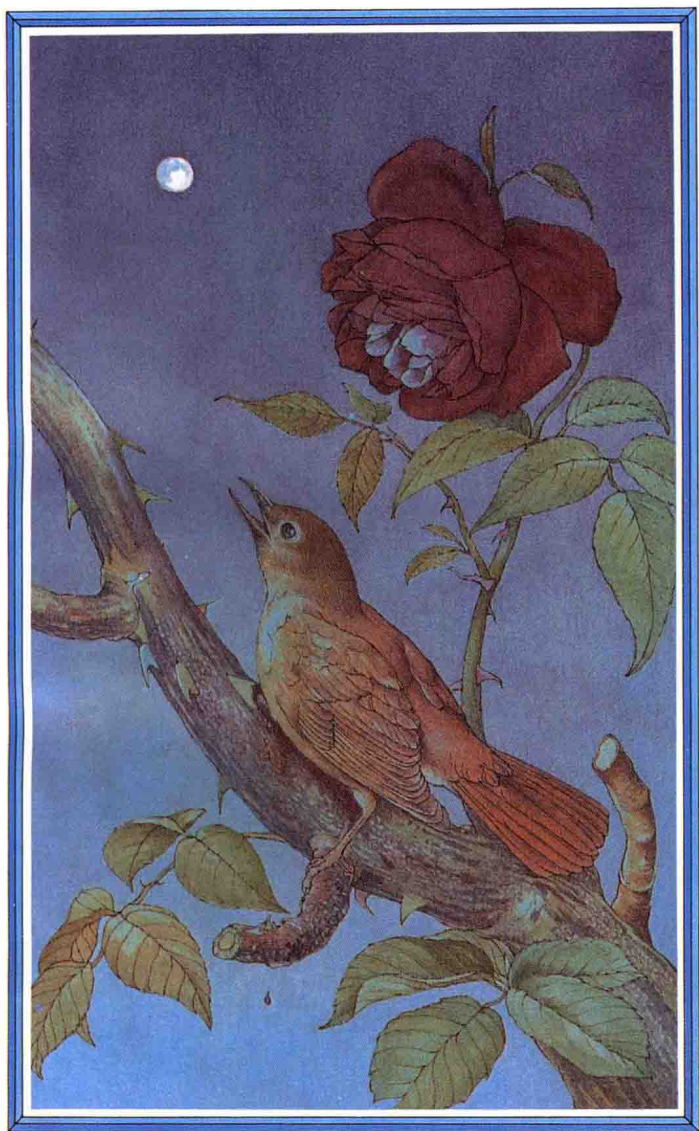
燕子看到快乐的王子在哭泣 （参见 34-35 页）



*The fisherman catches the mermaid in his net*

渔夫用渔网抓到了美人鱼 （参见 50-51 页）





*Only the heart of the rose remained white*  
只有玫瑰的花心还是白色的 (参见 88-89 页)



*The woodcutters find the child*

两个樵夫发现了星孩 （参见 94-95 页）



*The child standing under the wonderful tree*

那小男孩站在那棵奇妙的树下 (参见 124-125 页)



## 给读者的话

学好英语的关键之一是多读。读什么？英语大师们的回答是：读名著。倘若名著又长又难，怎么办？那么就从简写本开始。《朗文英汉对照阶梯阅读丛书》就是为满足这种需要编写的。这套丛书以循序渐进的方法、最浅显的英语词汇和最精美的全页彩图，给你讲世界上脍炙人口的经典故事。本套丛书有四大特色：

一、所选内容均为世界文学名著；

二、英语地道、纯正、流畅、清新，均出自英美名家手笔；

三、语言浅显易懂，可读性强。本丛书共分四级，所用英语单词分别为：第一级 500 个，第二级 900 个，第三级 1300 个，第四级 1800 个，非常适合不同程度的中学生、大学生及广大英语爱好者阅读；

四、英汉对照，帮助理解。汉语译文准确、优美。在符合汉语表达习惯的基础上，力图传达英语原文的意美和形美。

我们的宗旨就是向你打开通向英语名著世界的一扇扇小窗，让你轻轻松松地寓语言学习、文学欣赏和翻译练习于一体，一举而有三得。

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# Introduction

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## *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 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.

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## 前言

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### 奥斯卡·王尔德

奥斯卡·王尔德于 1854 年出生在爱尔兰的都柏林。他先后在都柏林的三一学院和牛津大学攻读古典文学（希腊及拉丁语言和文学）。在这两所大学求学期间，他是个出类拔萃的好学生，并且在牛津大学获得过诗歌艺术特别奖。

他倡导了唯美主义运动，当时这个运动的宗旨还不十分明确，但是各类作家和艺术家却投入了这个运动。他们一致感到，这个工业世界——一个工厂林立、商业发达、追求财富的世界——对美的价值已经麻木不仁。他们渴望看到对为艺术而艺术的热爱会卷土重来，而不是追求艺术作品的金钱价值，或其社会名望。他们当中有的人指望诗歌艺术，另有人仰赖宗教形式，也有人企盼其他种类的艺术，期望这些艺术会使欧洲文化的精神得以复生。

像王尔德这样的作家力求使语言的运用达到给人深刻印象的效果——不仅仅在于他们要说的话，还在于他们说的方式。在这本故事集里，读者会注意到，即使在讲述神话故事，王尔德尽力在某些方面将艺术揉合进去。读者应该特别注意他如何通过遣词造句，在我们的脑海里勾画出一幅幅使我们百感丛生的清晰画面的。

在读王尔德的许多故事时，我们会油然而生出一种同情——对他人凄苦遭遇的伤感。如在一篇故事里，我们同情那位不快乐的《快乐的王子》和那只小燕子，同情那些**他们**所怜悯的人们。



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*)

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.

也许在那篇故事里，我们甚至会同情那个无情的市长，不过那完全是另一回事了：王尔德并不恨充斥在他的世界的那些冷酷的人，但是他对他们看得很清楚。我们对他们也看清楚了：他们是“年轻的国王”王宫里的达官贵人；“公主”故事里的堂·佩德罗；嘲笑“渔夫”的商人，等等。

我们和王尔德同样厌恶他那个时代的富豪们，他们把种种外表看得如此重要。外表中比如得体的服饰穿戴：

“假如我不穿戴国王的服饰，臣民就不知道我是国王了吗？”（《年轻的国王》）

又如得体的言行举止：

贵妇侍女就在一旁叮咛，作为公主，是不允许这样大笑的。（《公主的生日》）

又如实用主义：

“爱情……毫无用处。在如今这种艰难时世，我们该学点有用的东西才是。”（《夜莺和玫瑰》）

再如，要注意整洁：

“我们必须下一道命令，鸟儿不准死在此地。”（《快乐的王子》）

奥斯卡·王尔德为戏剧舞台编写了很好的剧本而闻名。他剧中的人物言行举止犹如生活里的真人，剧本显得轻松而风趣。但是用心的人不难在他的剧中人物身上洞察到许多严肃的情感；也不难发现他对这个冷酷无情的社会的抨击，即处处是虚假的社会标准，处处是对外表的虚情假意的敬重，对此王尔德称之为虚伪。

人们引用奥斯卡·王尔德剧本中的台词，铭记他在对白中议论社会名流的那些尖刻而又乖巧的言语。

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.

### *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.