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# THE PHANTOM OF THE OPERA

by  
*Gaston Leroux*

歌剧魅影

[法] 卡斯頓·勒魯 著



Liaoning People's Publishing House, China

辽宁人民出版社



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## Gaston Leroux

Gaston Louis Alfred Leroux (6 May 1868 - 15 April 1927) was a French journalist and author of detective fiction. In the English-speaking world, he is best known for writing the novel *The Phantom of the Opera* (*Le Fantôme de l'Opéra*, 1910), which has been made into several film and stage productions of the same name, notably the 1925 film starring Lon Chaney, and Andrew Lloyd Webber's 1986 musical. His novel *The Mystery of the Yellow Room* is also one of the most famous locked-room mysteries ever.

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## General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, Mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is *Iliad*, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.



Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics ( Bedside Classics) available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in China. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing



## 总序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：

“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院  
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欧美文学研究中心主任  
全国英国文学学会名誉会长

张中载 教授  
2013年7月于北京



## Is This Book for You?

### 激荡在国人心中的一段优美旋律的由来

——“最经典英语文库”第八辑之  
《歌剧魅影》导读

胥 英

歌剧魅影——一个在中国观众心中响当当的名字，其实原本是一本法国作家撰写的小说的名字。这个小说家就是卡斯頓·勒魯。他出生于1856年。早年间，父母双双去世。但这并没有阻止他的求学之路。他于1886年到巴黎上大学攻读法律专业。不过，这时他就对文学抱有极大的兴趣。他取得律师资格后，马上就开始了给《巴黎回声报》的司法专栏撰稿以谋生，一边给一些他心仪已久的文学刊物投稿写文章。经过一段时间后，他感到自己必须要写本小说出来。他有一种预感，或者说是某种感召在体内呼唤着他。快40岁时，他写出了自己的第一部小说《泰奥夫拉斯特·隆盖的双重生活》。这是一部心理分析小说。不过很遗憾的是，小说发表后，评论界反映平平。他感到了某种无形的压力在提升。于是，他开始构思另一部小说情节，他还要再试试自己写作的能力，还要再挖掘一下自己的更内心深处的写作才能。三年后，即1907年，他发表了小说《黄色房间的秘密》，紧接着他



一鼓作气，两年后，再发表一部小说《黑衣女郎的香水》。两部小说给他带来巨大成功。由于作者成功地推出一个记者业余时间喜欢当侦探，并以此为背景而创作出系列侦探小说《黑衣女郎的香水》，勒鲁一发而不可收拾。他在接下来的几年里，全神贯注于小说创作上面，写出了一系列类似的小说。1927年，年过七旬的作者辞世。

《歌剧魅影》的故事是这样的：在美丽的巴黎城市里，有一家歌剧院，里面总有怪事发生。首席女主角有一次差点被莫名其妙的东西给砸死。然后，剧院里总有一个听上去令人毛骨悚然的男人的歌声在空气里回荡。这个声音来自于剧院地下迷宫的一个“幽灵”。这个幽灵深深地爱着女演员克利斯汀，并偷偷教她唱歌技巧，最终帮她获得了女主角的位置，然而，这个女人却一直爱着一个叫拉乌尔的经纪人。于是，嫉妒、追逐、谋杀等一系列情节随之而来。直到最后，“幽灵”有了自我发现，知道对克利斯汀的这份爱已上升为某种精神层面的爱恋，而不仅仅是占有。于是，他放弃了克利斯汀，留下披风和面具，独自消失在暗黑的地宫里。

勒鲁的小说写得很精彩，其中的神秘浪漫气氛给人以巨大的创作灵感。英国当代最了不起的音乐家韦伯先生就依据小说，创作出了同名音乐剧。其中，韦伯先生运用古典音乐的歌剧旋律，结合当代精美的舞台灯光、布景及服饰，邀请英国最著名的大牌歌星出场担任男主角，女主角则请自己心爱的女人莎拉·布莱特曼与其合作，这一切不仅使该音乐剧深受欢迎，更令勒鲁的小说一再脱销，出版商不得不一再追加印数。韦伯携带这一杰作在全球巡回演出获得极大

成功。现在在伦敦，只要上演此剧，就座无虚席。其中的最有名的唱段《歌剧魅影》（The Phantom of Opera）以及《音乐夜晚》（The Music of the Night）已成音乐剧里的经典名曲。而在我国，深受人们喜爱的歌唱演员费翔先生，就一再演唱此唱段，这使得该名曲变得更加深入人心，成为了国人心中一段浪漫无比的优美旋律。

《歌剧魅影》可以说是一部折射着后现代魅力的小说，而其内在的风格又使之更适合舞台演出，这极大地提升了原小说的阅读价值。其次，由于音乐剧的成功推出，观众又可以在音乐剧与小说之间进行某种形式的对比与对接。

2015年春暖花开时节，《剧院魅影》英文原版音乐剧在北大百年讲堂拉开帷幕，这是该剧首次在国内亮相，中国观众欣赏到了原汁原味的《歌剧魅影》绝唱。不过，要从最深处欣赏到《歌剧魅影》的绝唱，还得手捧原版小说，才能一页一页体会所谓的“原汁原味”的《歌剧魅影》的绝唱。



## PROLOGUE

**I**N WHICH THE AUTHOR OF THIS SINGULAR WORK INFORMS THE READER HOW HE ACQUIRED THE CERTAINTY THAT THE OPERA GHOST REALLY EXISTED

The Opera ghost really existed. He was not, as was long believed, a creature of the imagination of the artists, the superstition of the managers, or a product of the absurd and impressionable brains of the young ladies of the ballet, their mothers, the box-keepers, the cloak-room attendants or the concierge. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say, of a spectral shade.

When I began to ransack the archives of the National Academy of Music I was at once struck by the surprising coincidences between the phenomena ascribed to the "ghost" and the most extraordinary and fantastic tragedy that ever excited the Paris upper classes; and I soon conceived the idea that this tragedy might reasonably be explained by the phenomena in question. The events do not date more than thirty years back; and it would not be difficult to find at the present day, in the foyer of the ballet, old men of the highest respectability, men upon whose word one could absolutely rely, who would remember as though they happened yesterday the mysterious and dramatic conditions that attended the kidnapping of Christine



Daae, the disappearance of the Vicomte de Chagny and the death of his elder brother, Count Philippe, whose body was found on the bank of the lake that exists in the lower cellars of the Opera on the Rue-Scribe side. But none of those witnesses had until that day thought that there was any reason for connecting the more or less legendary figure of the Opera ghost with that terrible story.

The truth was slow to enter my mind, puzzled by an inquiry that at every moment was complicated by events which, at first sight, might be looked upon as superhuman; and more than once I was within an ace of abandoning a task in which I was exhausting myself in the hopeless pursuit of a vain image. At last, I received the proof that my presentiments had not deceived me, and I was rewarded for all my efforts on the day when I acquired the certainty that the Opera ghost was more than a mere shade.

On that day, I had spent long hours over THE MEMOIRS OF A MANAGER, the light and frivolous work of the too-skeptical Moncharmin, who, during his term at the Opera, understood nothing of the mysterious behavior of the ghost and who was making all the fun of it that he could at the very moment when he became the first victim of the curious financial operation that went on inside the "magic envelope."

I had just left the library in despair, when I met the delightful acting-manager of our National Academy, who stood chatting on a landing with a lively and well-groomed little old man, to whom he introduced me gaily. The acting-manager knew all about my investigations and how eagerly and unsuccessfully I had been trying to discover the whereabouts of the examining magistrate in the famous Chagny case, M. Faure. Nobody knew what had become of him, alive or dead; and here he was back from Canada, where he had spent fifteen years, and the first thing he had done, on his return to Paris, was to come to the secretarial



offices at the Opera and ask for a free seat. The little old man was M. Faure himself.

We spent a good part of the evening together and he told me the whole Chagny case as he had understood it at the time. He was bound to conclude in favor of the madness of the viscount and the accidental death of the elder brother, for lack of evidence to the contrary; but he was nevertheless persuaded that a terrible tragedy had taken place between the two brothers in connection with Christine Daae. He could not tell me what became of Christine or the viscount. When I mentioned the ghost, he only laughed. He, too, had been told of the curious manifestations that seemed to point to the existence of an abnormal being, residing in one of the most mysterious corners of the Opera, and he knew the story of the envelope; but he had never seen anything in it worthy of his attention as magistrate in charge of the Chagny case, and it was as much as he had done to listen to the evidence of a witness who appeared of his own accord and declared that he had often met the ghost. This witness was none other than the man whom all Paris called the "Persian" and who was well-known to every subscriber to the Opera. The magistrate took him for a visionary.

I was immensely interested by this story of the Persian. I wanted, if there were still time, to find this valuable and eccentric witness. My luck began to improve and I discovered him in his little flat in the Rue de Rivoli, where he had lived ever since and where he died five months after my visit. I was at first inclined to be suspicious; but when the Persian had told me, with child-like candor, all that he knew about the ghost and had handed me the proofs of the ghost's existence—including the strange correspondence of Christine Daae—to do as I pleased with, I was no longer able to doubt. No, the ghost was not a myth!

I have, I know, been told that this correspondence may have been forged from first to last by a man