关于爱与生命的经典寓言 大人和孩子都在阅读的一本书

圣艾修伯里/著 Antoine de Saint-Exupéry





小多洲。

经典读库・英汉彩绘本

小王子

The Little Prince



[法] 安东尼·德·圣艾修伯里 著 水清 译







图书在版编目 (CIP) 数据

小王子: 英汉对照/(法) 圣艾修伯里 (Antoine de Saint-Exupéry) 著; 水清译. 一北京: 外文出版社, 2009

(经典读库・英汉彩绘本)

ISBN 978-7-119-06150-4

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

中国版本图书馆 CIP 数据核字 (2009) 第 214821 号

选题策划 王 蕊

责任编辑 王 蕊

封面设计 柏拉图设计

印刷监制 冯 浩

经典读库・英汉彩绘本

小王子

作 者 (法)圣艾修伯里

译 者 水 清

C 2009 外文出版社

出版发行 外文出版社

地 址 中国北京西城区百万庄大街 24号 邮政编码 100037

M 址 http://www.flp.com.cn

电 话 (010) 68995875/68990283 (编辑部)

(010) 68320579/68996067 (总编室)

(010) 68995844/68995852 (发行部)

(010) 68327750/68996164 (版权部)

印 制 北京佳信达欣艺术印刷有限公司

经 销 新华书店 / 外文书店

版 次 2010年9月第1版第2次印刷

书 号 ISBN 978-7-119-06150-4

定 价 17.80 元 建议上架: 英语经典读物

版权所有 侵权必究 如有印装问题本社负责调换 (电话: 68995852)

你看到了什么?



一顶帽子 或 一条吞了大象的大蟒蛇……



此为试读,需要完整PDF请访问: www.ertongbook.com

经典读库・英汉彩绘本

小王子

The Little Prince

W

[法] 安东尼·德·圣艾修伯里 著 水清 译







你愿意被人驯养吗?

★ 不愿意

那么你就可以来去自如,不用为你驯养的东西负责,但你得学会把孤寂的眼泪当开水喝。

★ 愿意

你必须承担哭泣的风险,不过假如你在下午四点回来,那么, 三点时我就会开始高兴了。"有了惦记",是你最甜蜜的报酬。



读《小王子》的两种方式

如果你选择"不愿意被驯养",

而且铁定不改,那你可以 微笑着看,

把我当成童话故事书,

想像自己是国王。

这样就请你不要寄望从我身上,

找到丝毫快乐的答案。



如果你选择"愿意被驯养",

那么你可以躺在沙漠里看,

和"被你驯养"或"驯养你的人"一起看,

和我作真正的朋友,看穿箱子后面的秘密。

鼓动真情的翅膀 飞向微笑的星光……



←圣艾修伯里

一个人只有用心灵才能看得真切; 重要的东西用肉眼是看不见的。



- ↑作者逝世50周年纪念邮票
- ↓法国政府发行的50法郎纸钞





要是一个人看着一 朵花,在千千万万的星 群里,唯有她盛开着, 只要看着星星,也会让 他觉得快乐。

人们一向没有太多的时间去了解任何事情。 他们到商店买所有现成的东西,但是却没有任何地方有一间可以买到 友谊的商店…… 一个人一旦让自己被人驯养后, 就必须承担一点哭泣的风险……

→作者由右数 第二位

↓作者逝世50周 年纪念明信片





此为试读,需要完整PDF请访问: www.ertongbook.com



To Leon Werth

I ask the indulgence of the children who may read this book for dedicating it to a grown-up. I have a serious reason: he is the best friend I have in the world. I have another reason: this grown-up understands everything, even books about children. I have a third reason: he lives in France where he is hungry and cold. He needs cheering up. If all these reasons are not enough, I will dedicate the book to the child from whom this grown-up grew. All grown-ups were once children — although few of them remember it. And so I correct my dedication:

3

To Leon Werth when he was a little boy

Port, eve Werth

It is a single and in a dispense of the second state book of a second state book of a second state book of a second state and a second state and a second state and a second state of a second s

Tal ron Berties

Once when I was six years old I saw a magnificent picture in a book, called *True Stories from Nature*, about the primeval¹ forest. It was a picture of a boa constrictor² 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 digestion³."

I pondered⁴ 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.

Ⅲ primeval /praɪ'mivl/ adj. 原始的

² boa constrictor / boə kən strıktə/ n. 蟒蛇

³ digestion /dəˈdʒɛstʃən/ n. 消化; 吸收 4 ponder / pandə/ ν. 考虑; 沉思

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:



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, arithmetic1 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 disheartened² 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.

III arithmetic /əˈrɪθmətɪk/ n. 算术; 计算
2 dishearten /dɪsˈhartn/ ν. 使沮丧; 使气馁

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 intimately¹, 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.

Mild and are draw instrument 2 whole and in borned areast

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 habitation². I was more isolated

Ⅲ intimately /'ɪntəmɪtlɪ/ adv. 亲密地; 亲近地

² habitation / hæbə teifən/ n. 居住; 住所

than a shipwrecked¹ sailor on a raft² 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!" of a made to have the later and the

I jumped to my feet, completely thunderstruck³. I blinked my eyes hard. I looked carefully all around me. And I saw a most extraordinary⁴ 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.

Now I stared at this sudden apparition⁵ 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 fatigue⁶ 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

[■] shipwreck /'ʃɪpˌrɛk/ n. 船难;船舶之损失或失事

² raft /ræft/ n. 救生筏; 木排

圆 thunderstruck /'θʌndəˌstrʌk/ adj. 惊呆的; 惊愕的

⁴ extraordinary /ik'strordnieri/ adj. 特别的; 非常的

⑤ apparition / papəˈrɪʃən/ n. 出现

⁶ fatigue /fəˈtig/ n. 疲劳; 疲乏