

哈佛  蓝星双语名著导读


Today's Most Popular Study Guides

Casablanca

卡萨布兰卡

导读 Sparknotes

翻译 王晓华

 天津科技翻译出版公司



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Sparknotes 导读

王晓华 翻译

张滨江 主审

**SMARTER BETTER FASTER**



天津科技翻译出版公司

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## 哈佛蓝星双语名著导读:卡萨布兰卡

TODAY'S MOST POPULAR STUDY GUIDES

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# 致读者

亲爱的读者,在这个多元文化的世界里,渴望知识、钟情文学、热爱英语的你是否希望站在巨人的肩膀上摘星呢?“哈佛蓝星双语名著导读”系列是全美最风行的经典名著导读笔记,由哈佛学生们融会名著阅读和文学学习精华,亲笔撰写而成。蓝星系列精选了来自世界各国的杰出经典著作,以经典性和流行性并重的名著为素材,以明晰的风格和地道的语言,解读名著精华和具有时代性的主题和思想。每一分册都包括名著的创作背景、人物分析、主题解析、篇章讲解、重要引文释义、作品档案,并且附有相关的思考题、推荐论题、小测验以及延伸阅读篇目。

如今“蓝星”漂洋过海,轻轻落在了国内英语学习读者的掌中,读者不需走出国门,即可轻松掌握哈佛课堂上的知识。蓝星系列丰富的内容编排,使我们不仅仅停留于对名著内容的了解,而且对著作的精华和内涵有更全面、深入的掌握,进而对英语语言和文化做更进一步的了解和研究。蓝星精辟、明晰的编写风格让“半天阅读一本名著”成为现实,使我们在有限的闲暇时间内阅读更多的书,同时迅速增强英语水平,提高文学修养,增加谈资。

天津科技翻译出版公司之前推出的“蓝星”系列98册,在图书市场上收到了很好的反响。本次推出的新品种10册均以现代及当代畅销书为首选,还收录了经典电影作品,流行性和可读性更强,进一步丰富了该系列的内容。本次出版仍由天津外国语学院张滨江教授和青年教师负责翻译和审校,并严格按照原作的风格,提供原汁原味的英语环境,让读者自由地阅读、想象和发挥。

蓝星闪耀,伴你前行!

CONTEXT .....	2
来龙·去脉	
PLOT OVERVIEW.....	10
情节·览	
CHARACTER LIST .....	22
角色·亮相	
ANALYSIS OF MAJOR CHARACTERS .....	36
主角·赏	
THEMES, MOTIFS & SYMBOLS .....	46
主题·主题成分·象征	
FILM ANALYSIS .....	64
影片·分析	
IMPORTANT QUOTATIONS EXPLAINED ...	82
语出·有因	
KEY FACTS .....	100
作品档案	
REVIEW & RESOURCES .....	108
回味·深入	

## CONTEXT

**T**he director of *Casablanca*, Michael Curtiz, was born in Budapest, Hungary, in the late 1800s. He began making films there in 1912, but left Hungary in 1919 because of political unrest.

After leaving Hungary, he became a prolific filmmaker in Europe, primarily in Austria, and in 1926 the head of Warner Brothers' Burbank, California studio, Jack Warner, asked him to come to Hollywood. Over the course of his career, Curtiz made almost one hundred films for Warner Brothers, including musicals, detective stories, and horror films. Curtiz never mastered the English language, though, and his cast and crew, disgruntled by Curtiz's stubbornness and mean streak, often made fun of his linguistic mistakes, calling them "Curtizisms."

*Casablanca* was released in 1942, and it was an immediate success, despite Warner Brothers' fears that it would fail. The film was nominated for eight Oscars and won three, including Best Director for Curtiz. Despite the award, Curtiz never really received credit for the film's remarkable achievements. Critics viewed Curtiz as a skilled technician, but they had little praise for his artistic sensibilities. Curtiz's other films never garnered much recognition, and even the success of *Casablanca* was not enough to elevate his reputation. Most of *Casablanca*'s numerous fans wouldn't be able to identify its director by name.

*Casablanca* has become a legend in large part because of

## 来龙·去脉

电影《卡萨布兰卡》的导演迈克尔·柯蒂斯,19世纪末出生于匈牙利首都布达佩斯。1912年他开始拍摄电影,但于1919年因政局动荡离开了匈牙利。此后,他成为欧洲(主要是在奥地利)一位多产的电影制片人。1926年华纳兄弟公司加州制片厂的老板杰克·华纳邀请他去了好莱坞。终其电影生涯,柯蒂斯为华纳公司拍摄了将近100部影片,包括音乐剧、侦探片及恐怖片。柯蒂斯对英语并不精通,而他的顽固和吝啬也让演员们和工作人员们对他颇有微词,因此他们常常拿他的语言错误开玩笑,称之为“柯氏语”。

影片《卡萨布兰卡》于1942年公映,一炮走红。此前,华纳兄弟还担心影片会失败。这部影片获得了8项奥斯卡提名并荣膺3项大奖,其中包括柯蒂斯所获得的最佳导演奖。尽管得了奖,柯蒂斯却从来没有因为电影的卓越成绩而获得赞誉。评论界认同柯蒂斯是个娴熟的技师,但对他的艺术敏感性却连一句称赞的话都没有。柯蒂斯的其他影片从未获得如此盛誉,然而即使《卡萨布兰卡》的成功也没能让他声名鹊起。在《卡萨布兰卡》众多的影迷当中,大部分人甚至不知道导演是何许人也。

《卡萨布兰卡》成为一个传奇,这在很大程度上取决于

its two leading actors, Humphrey Bogart and Ingrid Bergman, who play Rick Blaine and Ilsa Lund, respectively. Bogart's and Bergman's portrayals of Rick and Ilsa's tortured reunion and separations are as stunning now as they were in 1942. Yet both Bogart and Bergman proved to be difficult participants in *Casablanca*. Bogart acted in four other movies in 1942, and *Casablanca* was far from his favorite. Bergman took the part of Ilsa only because she was initially denied a role she really wanted, the female lead in Hemingway's *For Whom the Bell Tolls*. When she was eventually chosen for that film, she stopped thinking about *Casablanca*, prompting the envious Paul Heinreid, who plays Victor Laszlo, to denigrate her as a careerist "tiger."

Other parts of the making of *Casablanca* are also sobering and pedestrian. The movie was filmed in a period of less than three rushed months, the actors didn't like each other or the director, and the screen writers reworked the script on the fly. The film was one of many that Warner Brothers made during the summer of 1942, and it was hardly the most expensive or the one they anticipated to become a major hit. In short, the film was just another Hollywood studio production, a chaotic collaboration whose various parts might or might not come together successfully.

Of course, its parts did come together successfully magnificently—but a few happy accidents are also responsible for the film's tremendous popularity and classic status. For example, composer Max Steiner created an original song to replace "As Time Goes By," a song he hated that is hugely popular,



它的两位领衔主演，亨弗莱·鲍嘉和英格丽·褒曼，他们分别饰演里克·布雷恩和伊尔莎·兰德。鲍嘉与褒曼所诠释的里克和伊尔莎历经痛苦的重逢和离别，不管是在今天还是在1942年，都让人铭刻在心。然而不管是鲍嘉还是褒曼，能参与《卡萨布兰卡》的拍摄确实是人们想象不到的。1942年那年，鲍嘉还参与了另外4部电影的拍摄，而且《卡萨布兰卡》也远非是他热中的影片。褒曼出演伊尔莎，也仅仅是因为起初她想扮演改编自海明威小说的电影《丧钟为谁而鸣》里的女主角，却被拒绝。当最终被那部电影选中时，她就不再在《卡萨布兰卡》上费心思了，这使得保尔·亨莱德（维克多·拉斯罗的扮演者）不无嫉妒地诋毁她，说她是个一心只追求名利的“有野心的女人”。

《卡萨布兰卡》制作过程的其他方面也不过平淡无奇、按部就班。这部影片用了不到三个月的时间就匆匆杀青，演员彼此之间、演员和导演之间都有嫌隙，编剧重改剧本时也是应付了事。这部影片是1942年夏天华纳兄弟制作的众多影片中的一部，它几乎不是什么大制作，片方也没指望它一鸣惊人。简而言之，它仅仅是一部好莱坞摄影棚里的产品，一次乱哄哄的协作，各部门之间可能合作成功，也可能失败。


当然，各部门之间确实合作成功了，而且是大获成功。一些愉快的小插曲也促成了这部影片极大的卖座率和经典地位。举例来说，作曲家马克斯·斯坦纳原创了一首歌代替了那首他不喜欢的“时光流转”，却大受欢迎。但是有几


but the scenes were not re-filmed because Bergman had already had her hair cut for her role in *For Whom the Bell Tolls*. Likewise, the screenplay for *Casablanca* evolved out of a play entitled *Everybody Comes to Rick's*, which was written in 1941, before the United States entered World War II. The play has a clear anti-Nazi slant, just as *Casablanca* does, but prior to Pearl Harbor, a movie studio in the neutral United States would probably not have made such a political movie. In this respect, the timing was perfect. *Casablanca* is an unusual World War II movie in that it isn't overly propagandistic—in other words, it doesn't go overboard in preaching about the justness of the cause and the certainty of victory. In 1942, the U.S. was suffering in the Pacific, and Allied victory seemed far from certain. *Casablanca* captures this unique moment in America's part in the conflict, when the nation was fully at war but not yet fully indoctrinated in a war ideology. Throughout the film, the war's outcome is uncertain, and *Casablanca* is a place of anxiety and uncertainty. This uncertainty lends the movie a genuine tension and renders the political activities of Laszlo and Rick all the more heroic.

Just the title of the film is enough to conjure up visions of a distant, longed-for past. Though perhaps not the greatest of the old Hollywood black-and-white films—that honor would probably fall to *Citizen Kane*—*Casablanca* may be the most loved. When someone says, "They don't make movies like they used to," it is a good bet that *Casablanca* is the film they're measuring against the disappointing present. Unlike many other great successes, *Casablanca*'s popularity is well deserved. The

幕戏没能重拍,因为褒曼那时已经为她在《丧钟为谁而鸣》里的角色剪短了头发。此外,《卡萨布兰卡》的电影剧本是由一部名为《人人都去里克酒店》的舞台剧改编而来,该剧本写于1941年美国参加二战之前。这部剧目带有明显的反纳粹倾向,就像《卡萨布兰卡》反映的那样;但在珍珠港事件之前,在中立国美国,一个电影厂是不可能拍摄这样一部政治影片的。在这方面,《卡萨布兰卡》正出现在时机成熟之时。《卡萨布兰卡》是一部与众不同的二战影片,因为它没有大肆宣传——换句话说,它没有极端地去宣扬参战的正义性和胜利的必然性。1942年,美军正在太平洋战场浴血奋战,盟军似乎还远远不能锁定胜利。《卡萨布兰卡》把握住了冲突中美国一方的这个独特的时刻,即国家已经全力以赴投入战争但战争思维还没有被完全灌输给人民之时。这部影片从始至终都战局未明,而卡萨布兰卡则是一个充满了焦虑与变数的地方。这种不确定性为影片营造了一种真实的紧张氛围,赋予拉斯罗和里克的政治行为以更多的英雄主义色彩。

仅凭电影的名字就能唤起人们对一种遥远的、令人神往的异域风情的想象。《卡萨布兰卡》可能不是旧时好莱坞黑白片时代最伟大的电影——这个荣誉或许可以给予《大公民凯恩》——但它会是人们最喜爱的一部。当有人说“他们不像过去那样拍片子”的时候,我敢打赌,《卡萨布兰卡》就是他们用以衡量现在那些让人失望的影片的标准。不像其他那些伟大的成功影片,《卡萨布兰卡》众望所归且不负

film is deeply intelligent and functions both as apolitical allegory about World War II and a timeless romance. While many critics respect the film for the former achievement, the film's overwhelming popularity rests squarely on the latter, and *Casablanca* remains one of the greatest love stories in movie history. 

虚名。这部影片深藏大智慧，它既是一个关于二战的政治寓言，又是一个永恒的浪漫爱情故事。尽管许多评论家将它的成功归功于前者，但影片能够经久不衰、历时弥新却取决于后者，在电影史上众多伟大的爱情故事片中，《卡萨布兰卡》仍然占有重要一席。

## PLOT OVERVIEW

**T**he film opens with an image of a spinning globe and the sounds of “La Marseillaise,” the French national anthem. A voiceover explains the significance of the city of Casablanca, in French-ruled Morocco. During World War II, many people wanted to escape Europe for America, and Lisbon, Portugal, became the most popular port of exit. Getting to Lisbon was not easy. A tortuous refugee path brought people to Casablanca, where they would search for an exit visa for Portugal. As the narrator finishes the description, the camera shows Casablanca’s bustling market. Over the radio, the French police announce that two German officers were murdered on a train and that the murderer is headed for Casablanca. Shortly thereafter, an important German officer, Major Strasser, arrives at the Casablanca airport and is greeted by the local French commander, Captain Louis Renault. Strasser asks about the couriers, and Louis says that the murderer, like everyone else, will be at Rick’s that evening.

The scene shifts to Rick’s café Americain, a stylish nightclub and casino. Ugarte approaches Rick, the bar’s owner, and asks if he will hold some letters of transit for him. Rick observes dryly that the murdered German couriers were carrying letters of transit, but accepts the letters and hides them in the piano played by his house musician, Sam. Signor Ferrari, owner of the rival bar, the Blue Parrot, offers to buy

## 情节·览

影片在一个旋转的地球仪和法国国歌“马赛曲”的音乐声中拉开帷幕。画外音说明了位于法属摩洛哥的卡萨布兰卡城的重要意义。二战期间,许多人想要逃离欧洲大陆去美国,于是葡萄牙的里斯本就成为一个大多数人通常选择的出境港口。去里斯本并非易事。曲折的难民之路把人们带到了卡萨布兰卡城,他们在那里寻求去葡萄牙的出境签证。画外音刚落,摄像机就展现出卡萨布兰卡熙熙攘攘的街市。广播中,法国警察通告有两位德国信使在火车上被杀,罪犯正在赶往卡萨布兰卡。旋即,一位德国要员斯特拉斯少校抵达卡萨布兰卡机场,并受到了当地法国警察局长官路易·雷诺上尉的欢迎。斯特拉斯问及信使案,路易告诉他凶手会像其他人一样在当天晚上去里克酒店。



场景切入里克美式咖啡厅,这是一个时尚的夜总会兼赌场。犹加特来到酒店老板里克跟前,请求里克为他保管通行证。里克冷静且淡漠地说被谋杀的德国信使正是带着这样的通行证,但他还是收下了信函并把它们藏在了他的乐师山姆正在弹着的钢琴里。费拉里先生是里克的竞争对手、蓝鸚鵡酒店的老板,他出价想要收购里克酒店,但里克

Rick's, but Rick says his bar isn't for sale. Yvonne, Rick's neglected lover, tries to arrange a date for that evening, but Rick dismisses her attempts to pin him down and calls a cab to send her home. Louis tells Rick he's going to make an arrest and warns Rick against protecting the couriers' killer. "I stick my neck out for nobody," Rick responds. Louis also mentions Victor Laszlo, a famous Czech nationalist, will be arriving in Casablanca and warns Rick against trying to assist Laszlo, whose political activities are a threat to Nazi Germany. In the conversation that ensues, we learn that Rick was involved in anti-fascist wars in the 1930s, supporting the republicans in the Spanish Civil War and the Ethiopians against Italy. Strasser's arrival cuts the conversation short. With the German officer present, Louis decides the time has come to arrest the murderer of the German couriers. Cornered, Ugarte appeals to Rick for help, but Rick does nothing.

After things calm down, Laszlo enters the bar with Ilsa. They have come in search of exit visas. Strasser approaches Laszlo with hostility, and Louis politely requests that Laszlo report to his office the next day. Mean while, Ilsa and Sam, who recognize each other, begin to talk. At first, Sam refuses Ilsa's request that he play "As Time Goes By," but eventually he relents. The music brings Rick to the piano. "I thought I told you never to play—" he begins, breaking off when he sees Ilsa. Laszlo and Louis join the group and Rick sits down for a drink, violating his rule of never drinking with customers. When the couple leaves, Rick picks up the check, breaking another personal rule.



声明他的酒店不出售。伊冯，一个被里克冷落的情人，想要晚上和里克约会，里克摆脱了她的纠缠，让出租车送她回家。路易告诉里克将要进行一次拘捕行动，他警告里克不要保护那个杀了德国信使的凶手。里克的回答是：“我不为任何人舍命。”路易又提起维克多·拉斯罗，他是一个著名的捷克民族主义者，将要来到卡萨布兰卡。路易警告里克别想帮助拉斯罗，因为他的政治活动威胁到了纳粹德国。在随后的对话中，观众得知里克曾在20世纪30年代涉足反法西斯战争，西班牙内战时他支持过共和党，还支持过埃塞俄比亚人反抗意大利。斯特拉斯的到来打断了他们的谈话。看到德国长官莅临现场，路易决定是逮捕那个谋杀德国信使凶手的时候了。犹加特负敌一隅、无路可逃，他向里克求助，里克却袖手旁观。

拘捕引起的骚动刚刚平息，拉斯罗就和伊尔莎走进了酒店。他们来这里寻找出境签证。斯特拉斯不怀好意地走向拉斯罗，路易则礼貌地要求拉斯罗第二天去他的警察局。与此同时，伊尔莎和山姆认出了彼此，开始交谈。起初，山姆拒绝了伊尔莎的请求，但后来他还是为她弹奏了那首“时光流转”。音乐把里克带到了钢琴边。“我想我告诉过你不要再弹……”他刚说了一半的话因为看到伊尔莎而停住了。拉斯罗和路易走了过来，里克一反他从不和顾客喝酒的惯例，坐下来陪他们喝了一杯酒。当拉斯罗夫妇离开时，里克又一次破例，为他们买单结账。