

朗文英汉对照阶梯阅读丛书



第三级

Emil and the Detectives

艾利希·凯斯特纳原著 E.M.阿特伍德 D.K.斯旺改写 毕茗译

简 写 本 **埃米尔擒贼记**



上海译文出版社



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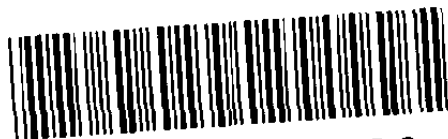
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给读者的话

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。

Introduction

Erich Kästner

Erich Kästner was born in Dresden in Germany in 1899. He worked first as a teacher, and then as a writer for a newspaper, before he became a full-time writer in 1927.

Emil and the Detectives came out in 1928 in German. It was translated into English in 1930. It soon became known all over the world, especially when it was very well made into a film. But the main reasons for its great success were Erich Kästner's sense of fun, on the one hand, and his real respect for children's seriousness over questions of right and wrong on the other hand.

Kästner's other writing was of many kinds. His poetry was very important to him. On the surface, it seemed light and amusing. People found it easy to remember his lines and to repeat them. But the harmless-seeming words had a very sharp bite. He saw clearly the way Germany was going in the late 1920s and early 1930s – towards the Hitler dictatorship – and he attacked the danger in his funny but biting lines.

His attacks made the Nazis angry, and in 1933 they burnt his books. From 1933 to 1945 Kästner's writing could not be printed in Germany. But he continued to write, and his work was printed in Switzerland. After the war of 1939–1945, he was very busy as a writer and editor and as president of PEN, an international society of writers, from 1952 to 1962. He died in Munich in 1974.

前言

艾利希·凯斯特纳

艾利希·凯斯特纳于 1899 年出生在德国德累斯顿。早年他曾做过教师，后来给报社当撰稿人，1927 年起成为一名专业作家。

《埃米尔擒贼记》于 1928 年在德国出版。该书 1930 年被译成英文之后，尤其在成功地改编成电影之后，很快成了举世闻名的作品。此书获得巨大成功的主要原因，一方面在于艾利希·凯斯特纳的幽默感，另一方面也在于他对孩子们的尊重——真心尊重他们在是非问题上的严肃与认真。

凯斯特纳的其他作品种类很多。对他本人来说，他的诗歌作品举足轻重。表面上看他的作品是轻松、风趣的，人们发现他的诗行容易记忆且朗朗上口。但这些看似无关痛痒的词句实际上十分地尖刻。他清楚地看到了德国在二十年代末、三十年代初的政局走向——正一步一步滑向希特勒的独裁统治——并用他谐谑、尖锐的诗句对这种危险趋势加以抨击。

他的抨击惹恼了纳粹分子。1933 年，他们焚烧了凯斯特纳的著作。1933 年至 1934 年期间，凯斯特纳的作品无法在德国出版。但他并没有停止写作，他的作品得以在瑞士面世。1939 年至 1945 年的二战结束后，他更是变得忙碌起来，边写作，边当编辑，还于 1952—1962 年间担任了国际作家协会——“笔会”的主席。凯斯特纳于 1974 年在慕尼黑逝世。

Emil and the Detectives

Why is *Emil and the Detectives* popular with so many people? Children certainly love it. There is plenty of action and excitement in it, and the heroes – and one heroine – are children. If that was all, it would be only a children's book. It isn't all.

There is one special reason for the book's great success when it first came out, and for why it continues to delight adults as well as younger readers. The writer observes sharply the way people speak and behave, and he makes us – the readers – see and hear them clearly. "Yes," we say to ourselves, "I've met somebody exactly like that."

Erich Kästner gives us the unusual ways of saying and doing things that make people individuals:

Grandmother saying things twice: *"I don't like it, I don't like it!"*

The Captain's loud voice: *his father, who was in the army, spoke like that when he was giving orders.*

Paul's motor horn: *"I always carry a motor horn with me. Everybody in this street knows me and my motor horn."*

But he also gives us people who are individuals although – or perhaps because – they behave or speak just like people we know. "Yes," we think. "That's just how so-and-so (a friend, an aunt, or even a stranger we have noticed) does it." Listen to Emil's mother, getting him away for his first visit to the city. If it isn't your own mother, it is somebody you know: "She's just like that," you say. Or watch Emil himself. He's a brave boy, but the way he thinks and behaves when there are problems is just like the way you yourself thought and acted when you were

埃米尔擒贼记

《埃米尔擒贼记》何以如此脍炙人口？孩子们当然喜欢这本书，书中故事情节丰富，描写生动，而且故事里的主人公——包括一名女主人公——也都是儿童。假如仅止于此，那该作只能算是一本儿童读物，但这并非是作品的全部。

此书首版即获巨大成功并且经年累月，老少皆宜的一个特殊原因，是作者敏锐地观察了人们的言行举止，他让我们——读者们——清楚地看到并听到了他们。我们会说：“对呀，我遇到过的某人，就和书中人物一模一样。”

艾利希·凯斯特纳呈现在我们面前的人物言行举止与众不同，独具个性：

外婆老是把同一句话说上两遍：“我可不喜欢这样，我可不喜欢这样。”

上尉的大嗓门：他那位在军队服役的父亲，发号施令时就是这么讲的。

保罗的摩托喇叭：“我总是随身带着个车喇叭。这条街上人人都认识我，熟悉我的喇叭声。”

凯斯特纳也给我们塑造了另外一些人物；尽管，或恰恰是因为他们的言谈举止和我们熟悉的人相同，他们同样富于个性。我们会想：“对呀，某某人（一个朋友，一位婶子大娘，甚至是某个我们曾注意过的陌生人）就是这么做的呀。”听听埃米尔母亲送埃米尔第一次进城时说的话，你会觉得她即便不像你自己的母亲，也一定像你认识的人。你会说：“那就是她。”再看看埃米尔本人。他是个勇敢的

his age: "That's just what I would have done. He's real."

Sometimes the observation is that of an adult who has watched – and understood – children. Look at Polly, waiting at the station with her (and Emil's) grandmother – and her new bicycle:

"Perhaps he has grown so much that he has passed us and we didn't know him," said Polly, moving her shining new bicycle backwards and forwards. At first her grandmother had said that she must not bring her bicycle. But she had asked again and again, and at last she was allowed to do so. Now she was very happy, thinking how Emil would look when he saw it, and how he would wish to have one like it.

That is how Polly would think, and what she would do, but the observer isn't Polly herself or any child of her age. It is an adult writer presenting her to adults or older children for their loving amusement. Little Tuesday is presented in rather the same way:

"Yes. You'll need some good detectives," cried little Tuesday. "That's why I thought you would need me. I could be a wonderful police dog, too. I can make a noise just like a dog."

What adults enjoy most is the eagerness of the boys and Polly and their thorough enjoyment of the whole adventure. What young people enjoy is the adventure itself. Boys and girls are *in* the adventure; adults watch it in their imagination and enjoy doing that.

男孩，但他在遇事时的想法和做法，和儿时的你，又是多么地相似：“我也会这么做的嘛，这个人物很真实。”

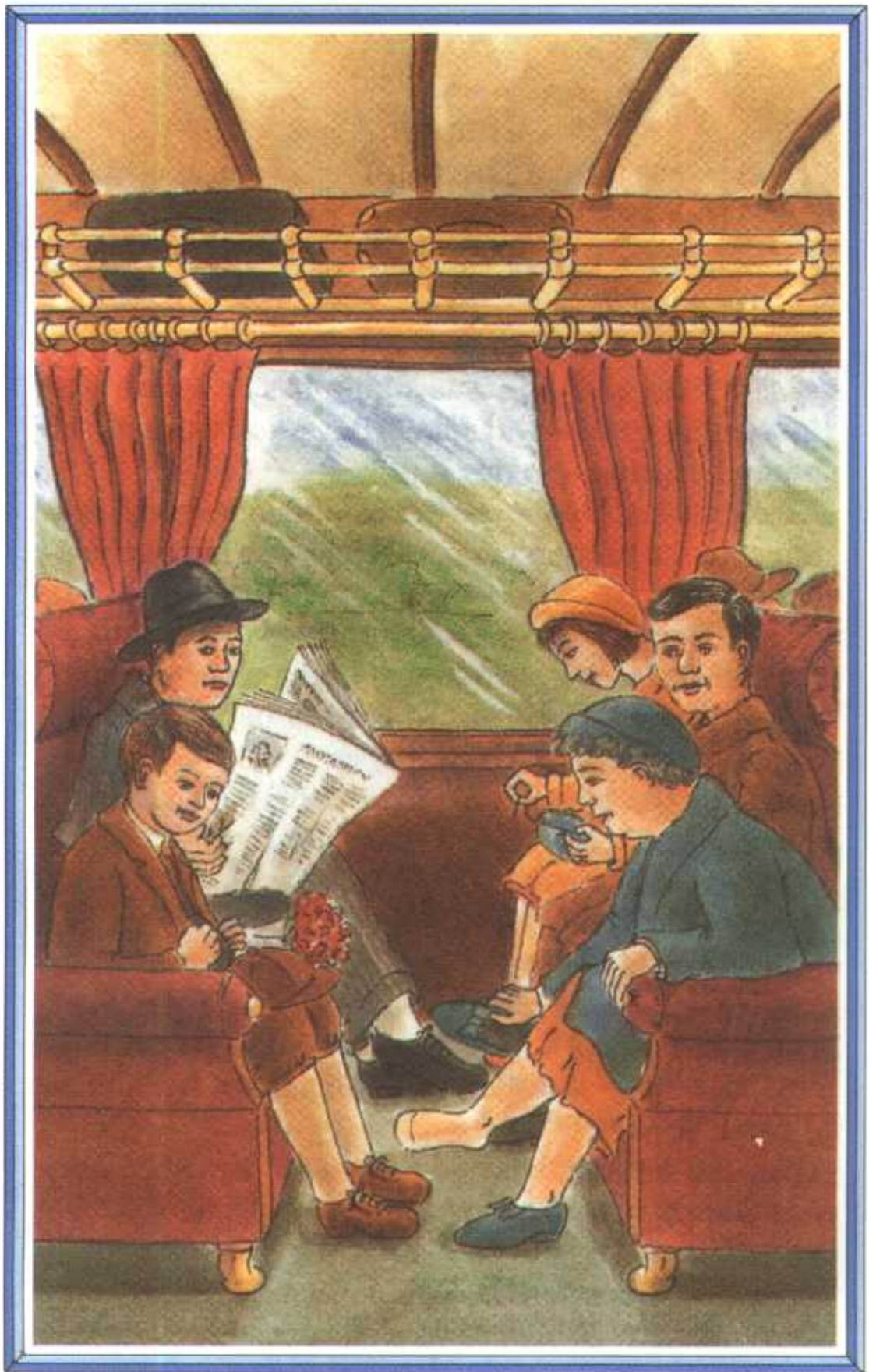
有时候，对书中的人与事，是从一个观察并理解儿童的成年人的角度去描述的。我们看看描写波莉的一段，她正推着新自行车，和外婆一起在站台上等候埃米尔：

“也许他长大变样了，所以他从我们身边走过时，我们没认出他来。”波莉一边说，一边不住地来回推着她那辆簇新闪亮的自行车。刚开始外婆不许她推着车来，波莉再三央求，最后她总算同意了。现在波莉很快活，想像着埃米尔看到她新车时的样子——他巴不得自己也有了一辆这样的自行车呢。

这里记录下的，是波莉的思想和举动，但观察者并非波莉本人，也不是跟她一般大的孩子，而是一个成年作家，他将这样一个人物，呈现在成年人和青少年读者们的眼前，任其去领略书中人那份可爱的情趣。这方面书中对小星期二的描白亦有异曲同工之妙：

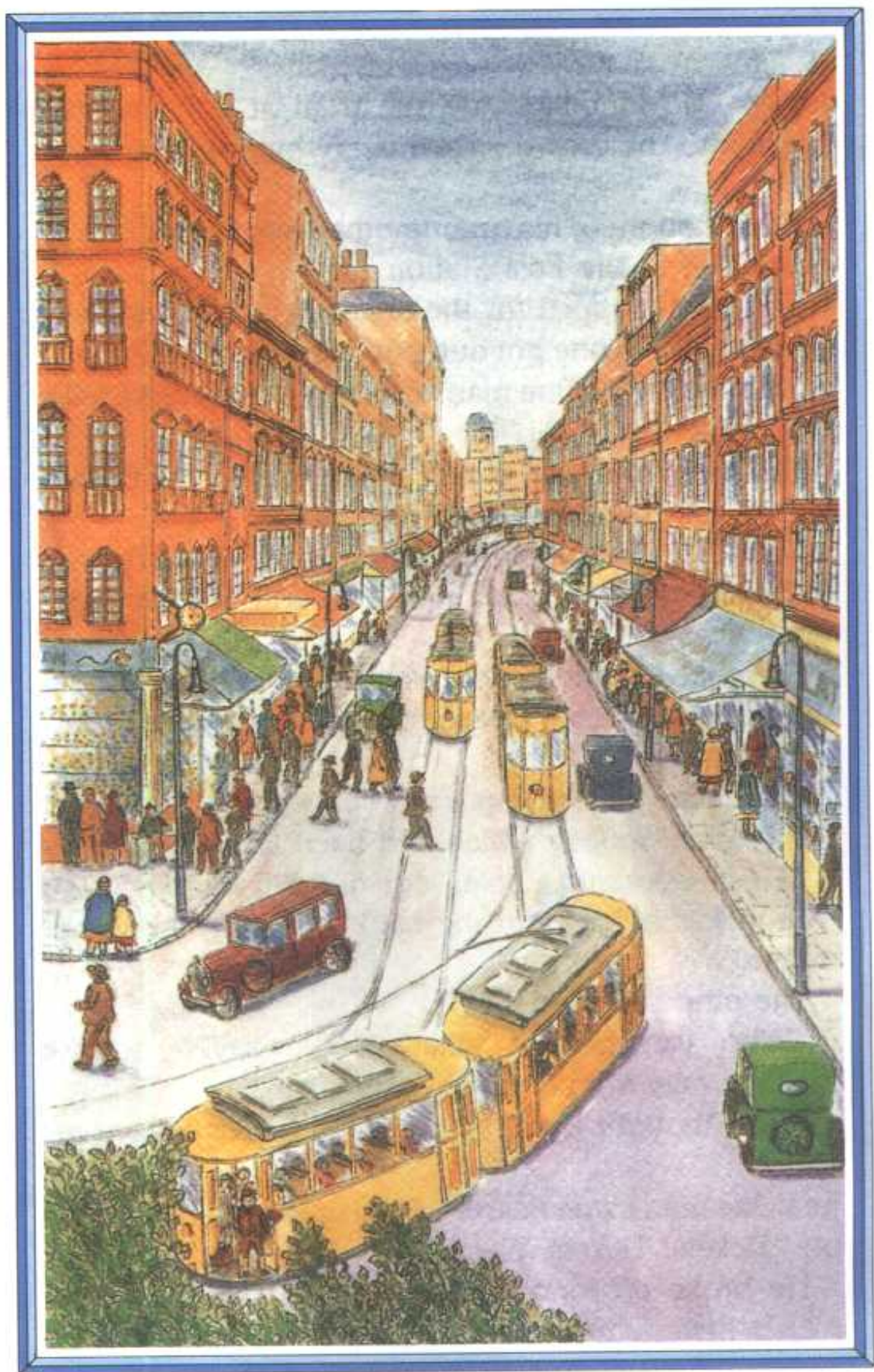
“对呀，你们需要一些高明的侦探，”小星期二嚷嚷道，“所以我想你们会需要我。我还能充当一条出色的警犬呢，叫起来可跟那真的一模一样哦。”

成年读者最爱看的，是波莉与男孩子们的那种热切心情，那股子全身心投入冒险活动的快活劲儿。而孩子们喜欢的，则是冒险本身。少男少女们亲临其境，大人们靠的是遐想，去津津有味地把玩这一切。



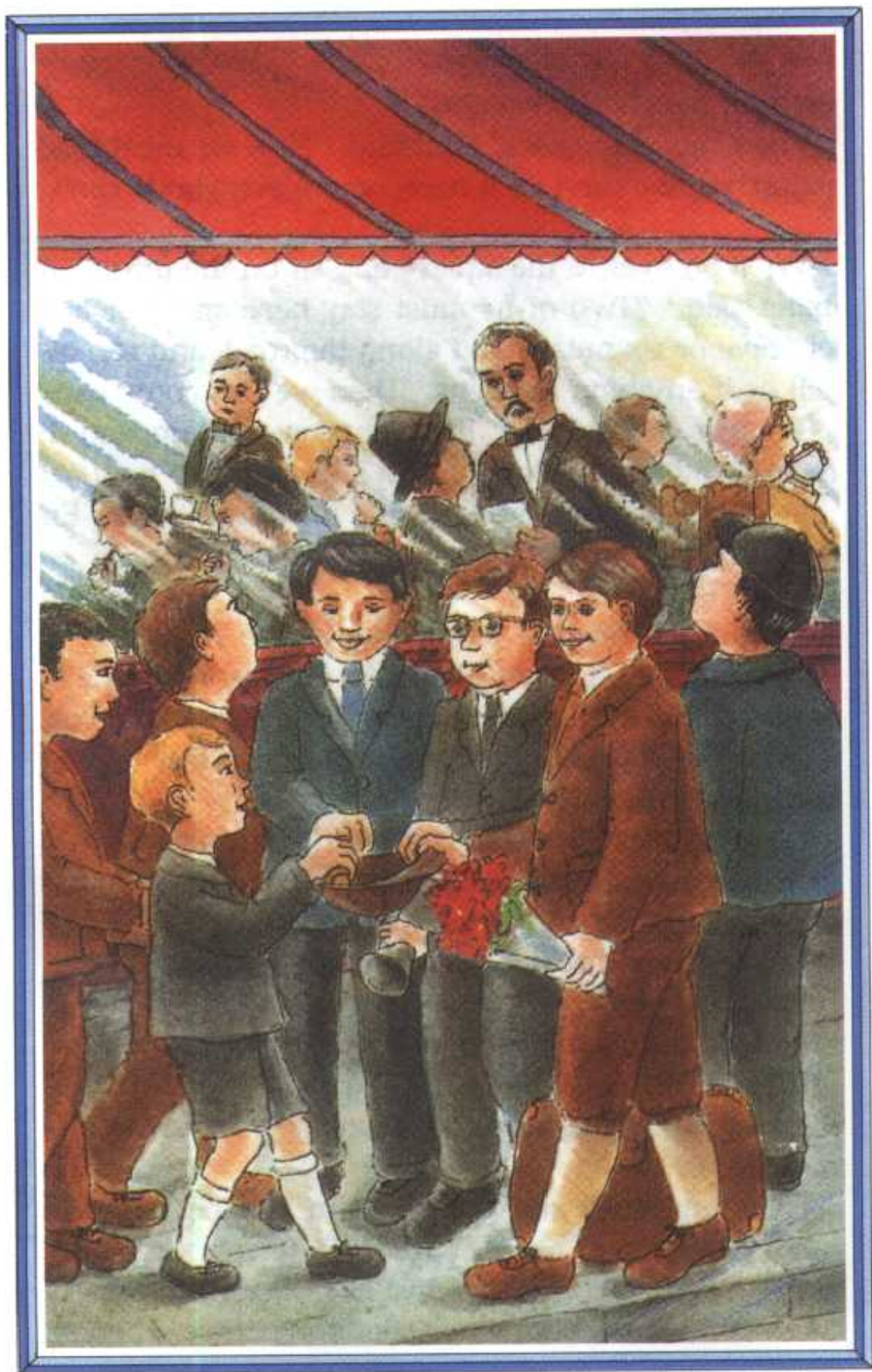
The people in Emil's carriage

和埃米尔同车厢的乘客们（参见第二章）

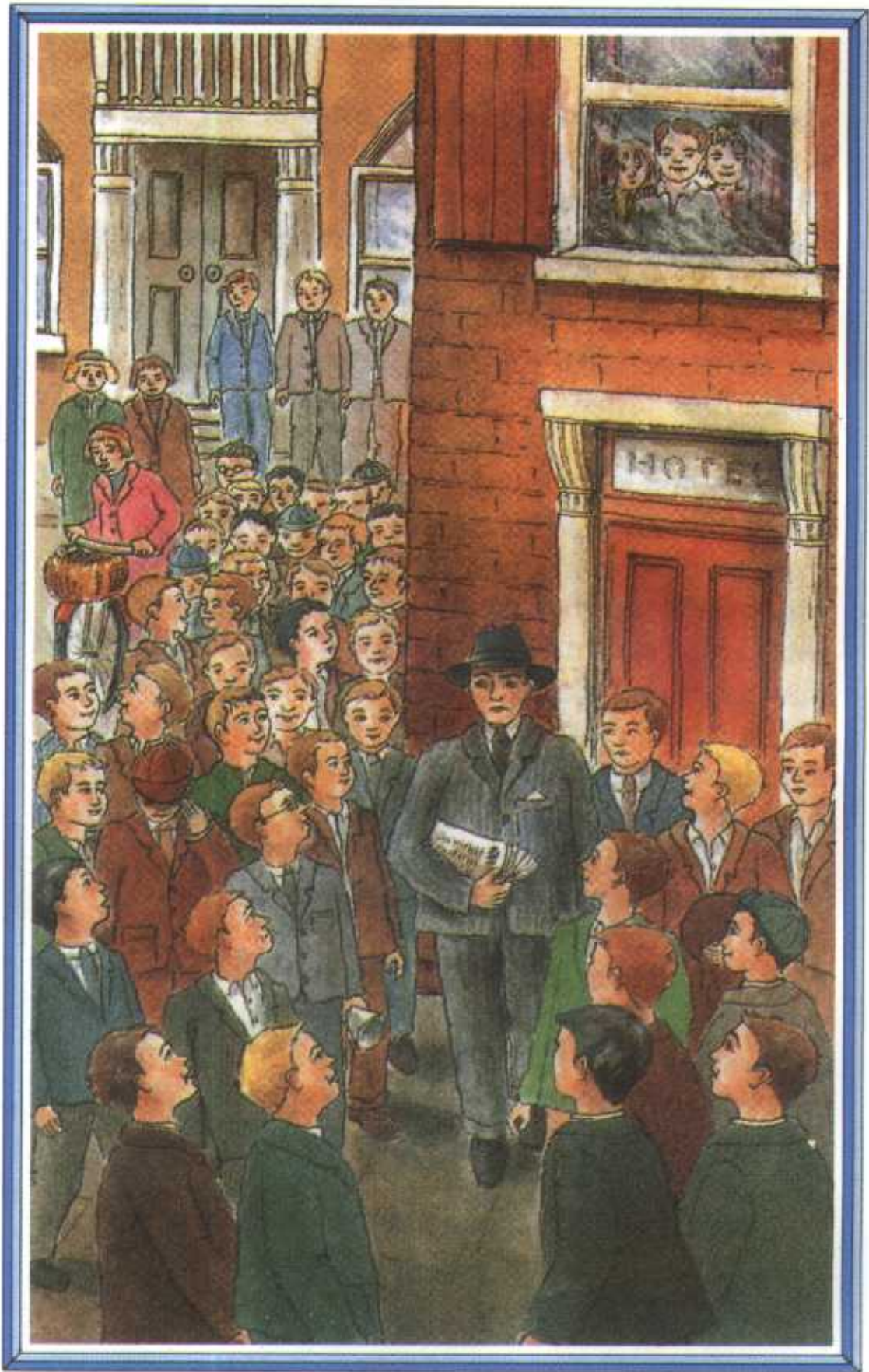


The trams in the city

城里的电车 (参见第三章)



The boys put their money into Emil's cap
男孩子们把钱放进埃米尔的帽子 (参见第四章)



The boys all around Mr Green

男孩子们把格林先生围起来 (参见第六章)



Emil gets ready to have his photograph taken

埃米尔准备好拍照 (参见第七章)



Emil's mother reads the newspaper story

埃米尔的妈妈读着报道 (参见第九章)

